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Yours, very truly,  
J. S. Spooner



BIOGRAPHICAL AND CRITICAL  
DICTIONARY

OF

PAINTERS, ENGRAVERS, SCULPTORS AND ARCHITECTS,

FROM ANCIENT TO MODERN TIMES;

WITH THE

MONOGRAMS, CIPHERS, AND MARKS USED BY DISTINGUISHED ARTISTS

TO CERTIFY THEIR WORKS.

BY

SHEARJASHUB SPOONER. A.B. M.D.

NEW-YORK:

GEORGE P. PUTNAM & CO., 10 PARK PLACE.

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## P R E F A C E .

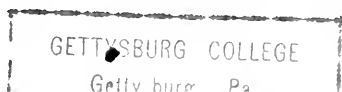
IN preparing this Dictionary, the author has aimed less at originality than utility. The office of the compiler of a biographical work must be mainly to collect facts from various sources, and to present them to the public in a convenient form. He trusts that an enthusiastic love of the fine arts, the possession of an extensive library of the best works on art, which has been his favorite study for twenty years, together with the advantage of consulting the various public libraries of the city, will give him some claim to public attention. He can in truth say, that though every article has been expressly written for the work, the mental labor of research and condensation has been many times as great.

This work will be found to contain everything of importance embraced in the four English dictionaries, viz. : Cunningham's edition of Pilkington's General Dictionary of Painters ; Gould's Dictionary of Painters, Sculptors, Engravers, and Architects ; Strutt's Dictionary of Engravers ; and Stanley's edition of Bryan's Dictionary of Painters and Engravers, published in 1849. It contains above fifteen hundred names of eminent artists not to be found in any of these works, besides a vast amount of information derived from French, English, and Italian authors. Much valuable information has been derived from the *Dictionnaire des Monogrammes, par J. F. Christ*, Berlin ; *Le Peintre Graveur*, 21 tom., par Adam Bartsch, Vienna ; *Dictionnaire Biographique Universelle, Ancienne et Moderne*, 84 tom., Paris ; all of which are works of immense research. It also contains many plates of monograms and ciphers, besides a multitude embodied in the work, which were the private marks of eminent painters and engravers, and which are of the greatest value to every collector of rare works of art.

Less attention has been paid to elegance of language than brevity, which has been studied as far as perspicuity would admit, so as not to swell the volume to an inconvenient and expensive size. Each article has been carefully written and revised, and all useless disquisitions avoided, simply mentioning disputes and citing the best authorities ; and although the author has often preferred to give the ideas of the best writers in their own language, whenever it did not exceed the prescribed limits of the work, he has not hesitated to crop all redundancies and strike out irrelevant matter, taking care to omit nothing of importance.

The author has endeavored to introduce system and classification as much as possible, giving first a sketch of the artist's life, then a list of his principal works, where to be found, and a criticism on the same. He has given only brief sketches to artists of

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little note, but to those of great renown, as lengthened a notice as the plan of the work would allow, taking care in all cases to give a true estimate of each one's merit. It is a little remarkable that most modern French and English dictionaries of the fine arts only treat of painters from the revival of the art in Italy by Cimabue. This work treats very fully of ancient artists, especially the Greek, and it will be seen that they excelled no less in painting than in sculpture and architecture, and that these notices are not less instructive than interesting. Numberless mis-spellings of proper names, found in the foreign dictionaries, have been corrected in this, by the assistance of gentlemen well versed in foreign literature.

The want of such a work has long been felt in the United States, which has now become absolutely necessary to the healthful development of the rapidly increasing taste for the fine arts. The author has spared no pains or expense to render this work worthy of the favor of an enlightened public.



## INTRODUCTION.

THERE is a natural love of painting implanted in the human breast. The North American Indians were delighted with Catlin's portraits of themselves, their manners and customs, and the wild scenery of their hunting-grounds transferred to canvass. They treated him with the greatest respect, as a great *Medicine Man*. Their Chiefs also delight to ornament their lodges, covered with buffalo robes, with rude sketches of their heroic exploits and daring deeds, which legends they themselves at least understand. We may therefore conclude that the origin of painting is coeval with man. It was very anciently employed, not only for ornament, but for the communication of intelligence and the preservation of historical facts. The landing of Cortez in the harbor of Vera Cruz was immediately announced to the Emperor Montezuma, at the royal city of Mexico, by means of pictorial sketches. The most ancient history of Egypt is recorded in this manner on her monuments. Plato asserts that painting had been practised ten thousand years in Egypt, and that there remained in his time paintings of that high antiquity which were neither inferior to, nor very different from, those executed by Egyptian artists of the time in which he wrote. The testimony of the monuments of Egypt at the present day, more conclusively prove to us than the writings of Plato or Pliny, that painting was very anciently employed by the Egyptians, that they never made any progress in the art, and that neither their painters or sculptors arrived to any perfection in design or execution. They designed their sculptured figures in a stiff and formal manner, with the legs invariably closed, and the arms stuck close to their sides, as if they had consulted no other model than their bandaged mummies. This is not the place to enter into a lengthened disquisition on the antiquity of the fine arts, or a history of ancient art. Suffice it therefore to say, that neither painting, sculpture, nor architecture, arose to any degree of perfection, in design or execution, worthy of our admiration or imitation, till the palmy

days of Greece, when they suddenly sprang into such beauty and perfection, at least in sculpture and architecture, as to be the models of all succeeding ages. It is true that the antiquity of architecture (and rude painting and sculpture also) of the Egyptians, and other eastern nations, is sunk in fable; yet these monuments of ancient grandeur astonish us by their magnitude, but we do not esteem them worthy of our imitation. We look upon them as monuments erected in those days when kings were gods and the people their slaves, whose chief ambition was the conquest of the world, and the building of gigantic temples, or mausoleums, to immortalize their names. If we may credit ancient historians, the Assyrians and Babylonians eclipsed even the Egyptians in the magnificence and grandeur of their works; but not having the advantage of lasting materials with which to build, their glory has passed away. It is certain that art, throughout the east, has retrograded for three thousand years; even in China the arts have not progressed for many ages.

It has been a matter of admiration that the Greeks, in the course of three or four centuries, should have attained such perfection in every species of art that ennobles the human mind, as oratory, poetry, music, painting, sculpture, and architecture. Two things explain the cause—freedom of action and certainty of reward. This is exemplified in the whole history of the arts and sciences. The ancient eastern nations, among whom the freedom of thought and action was forbidden, and every man was obliged to follow the trade of his caste, never made any progress; nor will the moderns progress in those countries till caste is done away, and every man allowed to follow the inclinations of his genius.

The Greeks were favored with a climate the most congenial for the perfect development of mental and physical powers, and beauty of form. Every man was at liberty freely to follow his favorite pursuits. They rewarded all who excelled in anything that

was useful or beautiful, and that with a lavish hand. The prices they paid their great artists were truly astonishing; in comparison to which, the prices paid to the greatest artists of modern times are small. Nor was this so great an incentive as the renown, the admiration, and the caresses they received.—[See *Aristides* and *Apelles*.] The man of genius was sure of immortality and wealth. Their academic groves and their games were the admiration and resort of all the surrounding countries. They decreed statues to their great men who deserved well of their country. To other powerful incentives, the Greek artists had the advantage of the best models before them, in their gymnastic exercises and public games, where the youth contended for the prize quite naked. The Greeks esteemed natural qualities so highly that they decreed the first rewards to those who distinguished themselves in feats of agility and strength. Statues were often raised to wrestlers. Not only the first youth of Greece, but the sons of kings and princes sought renown in the public games and gymnastic exercises. Chrysippus and Cleanthus distinguished themselves in these games before they were known as philosophers. Plato appeared as a wrestler, both at the Isthmian and Pythian games; and Pythagoras carried off the prize of Elis. The passion which inspired them was glory—the ambition of having a statue erected to their memory, in the most sacred place in Greece, to be admired by the whole people.

The advantages which a country derives from a cultivation of the fine arts are thus admirably summed up by Sir M. A. SHEE, late President of the Royal Academy, London:

“It should be the policy of a great nation to be liberal and magnificent; to be free of her rewards, splendid in her establishments, and gorgeous in her public works. These are not the expenses that sap and mine the foundations of public prosperity, that break in upon the capital, or lay waste the income of a state; they may be said to arise in her most enlightened views of general advantage; to be amongst her best and most profitable speculations; they produce large sums of respect and consideration from our neighbors and competitors, and of patriotic exultation among ourselves; they make men proud of their country, and from priding it, prompt in its defense; they play upon all the chords of generous feeling, elevate us above the animal and the machine, and make us triumph in the powers and attributes of men.”

The author deems the following observations not out of place in a work of this kind, and he gives them in a hope to awaken a more general attention to subjects which not only interest the connoisseur, but the community. During the last sixty years,

a multitude of ancient paintings, and of rare old engravings, have been imported from Europe, most of which are now to be found in the collections of our citizens. Paintings have been sold in New York for a few dollars, which have been resold, after reparation, for more than a thousand; and prints for a few shillings, worth as many dollars or guineas. The authenticity of an ancient painting, or of a rare old print, being once established, it will command a fixed price in London or Paris as readily as a bank note. Sir Thomas Lawrence expended £40,000 in making the rarest private collection of original drawings and rare engravings in Europe. In his will, he directed them to be offered to the British Museum for £18,000. This liberal offer being refused, his executors sold them to the Messrs. Smith, print dealers in London, for £20,000. This house, after classification, proceeded to exhibit, and then sell the collection, by which operation they cleared about £30,000.

A friend of the author recently sold in London, a small but rare collection of prints for many times as much as they had cost him here. These facts show the value of a knowledge of rare works of art, beyond the personal gratification and pleasure which it affords. There are many persons who scout at the idea that there are fine original paintings by any of the Old Masters in this country, while others think that all they have purchased are genuine. This arises from a want of correct information on the subject. There can be no doubt in the mind of a person conversant with the facts, that we have many fine originals by very eminent masters, and that the United States present to the connoisseur a better field to make a rare collection of paintings and engravings than any other country in the world. The author means that for a certain sum, an American can obtain a more valuable collection at home than he can abroad, and for the following reasons:—It is only a few years, comparatively, since the taste for these works of ancient art has become general among the wealthy in Europe, especially in England, which latter country is exceedingly rich in the authenticated works of the Old Masters; but they have poured out their gold like water in procuring them. Now, till within the last ten or fifteen years, the United States was the only safe market for the promiscuous shipment of old paintings. The duties in England were a positive prohibition (one shilling sterling per square foot being the duty there, without regard to value), whereas they were admitted duty free with us till the Tariff of 1842. New York then was the great mart for old paintings. All continental Europe, especially Italy, Flanders, and Germany, was ransacked by persons engaged in the trade, usually Jews, for these treasures, which they picked up

in ale-houses, garrets, and wherever they could be obtained, for a mere trifle, and they consigned them without selection to Mr. Aaron Levy (and to his father before him), to be sold at auction. There were men of taste and wealth, besides the many dealers in New York, sufficient to ensure ready and profitable sales. A few facts will illustrate. Mr. Levy, now an octagenarian, has sold during his business life nearly a million imported paintings. He sold above forty-three thousand for a single Dutch importing house, still doing business in New York. So constant was the supply, that for a long series of years, he regularly sold a catalogue of one to two hundred paintings every Wednesday and Saturday evenings, besides frequent day sales. The late Michael Paff dealt largely in these works. He had over one thousand paintings at the time of his death, many of which were of great value. His executors selected about one hundred, which Mr. Paff had considered the most precious, and sent them to England. [For one of these, *Susannah and the Elders*, esteemed original by Guido, they were offered \$3,000 before it was sent abroad, which sum they refused, it having been valued at \$10,000.] The balance of the collection brought at public sale above \$53,000. About eighteen years ago, a well known dealer bought of one of our consuls, then residing at Florence, twenty thousand old paintings, all of which he shipped direct to New York. A great many superb pictures were found in this collection. After reparation, the owner sold some of these at enormous prices. The author could multiply facts *ad infinitum*, in proof of his position, well known at least to the trade, and well authenticated. He has heard it asserted on the best authority, that paintings which only cost here a few dollars many years ago, have been sold in London for sums altogether incredible to persons not familiar with the present value abroad of genuine paintings. It is also certain, though not less incredible, that more paintings have been shipped to London from New York than from Italy. There are a number of English agents here who make it their business to attend the auctions, on the look-out for valuable paintings. The reason of this is plain. In Italy and Spain, the laws forbid any original works to be taken out of the country. In former times, no attention was paid to enforce the laws, when paintings were promiscuously shipped in quantities; but so many fine pictures have been taken out of those countries that the laws are now rigidly enforced. One fact will illustrate. The easel pictures of Luca Giordano were probably more numerous than those of any other master, but they are now comparatively scarce in Italy. He was the son of a poor artist, who placed him under the tui-

tion of Giuseppe Ribera. When he was thirteen years of age, he traveled with his father throughout Italy, studying the works of the best masters, and painting for their support. His works were so much sought after as to be a source of emolument to his father, who constantly urged him on by repeating *Luca, fa presto* (hurry, Luca), by which appellation he was afterwards designated by his brother artists. He painted a large altar-piece for the Jesuits in the Church of S. Francesco Xavier at Naples, representing a figure of that Saint surrounded by a glory of Angels, in one day and a half. [See *Luca Giordano*.] This picture is still the admiration of connoisseurs for the correctness of the drawing, and the wonderfully bold and rapid penciling. Salvator Rosa spent his early days in poverty and obscurity. He labored assiduously to support his aged father's family. He painted in an extraordinary free, bold and rapid manner, and sold his pictures to dealers and others for whatever he could get for them, often the most paltry price. The same might be said of many other eminent masters. So many fine works, known to have been originals, have been taken out, or smuggled out of those countries, that the laws are now so rigidly enforced that it is almost impossible to get an original picture out of them.

There are many private collections of ancient paintings in New York, and other Atlantic cities, truly magnificent. The author could mention several, were he at liberty so to do, that would vie with some of the richest private collections in the old country. Besides, almost every gentleman of taste, in New York especially, has his walls adorned with ancient paintings. Now these paintings have not been purchased in Europe by the present owners themselves, as some of them profess, but they have bought them at Levy's. The author has seen the most noted collectors, with sponge in hand (for these consignments were generally made in the *pure state*, as artists term it, *i. e.*, covered with the dust and smoke of many years; often taken off the stretchers and shipped in rolls,) carefully examining every painting in the collection, and then they would personally attend the sale, or give the auctioneer an order to purchase for them.

The author is not so ignorant as to believe that many paintings by Raffaele, Rubens, and those great masters whose time was wholly employed by church or state, have been brought to the United States; but that many by other very eminent masters have, he will show conclusively in a future work on the history of the fine arts. This subject has been his hobby for twenty years; he has had extended opportunities for observation, with an intimate acquaintance with many artists, and many persons engaged in the trade, whose opinions cor-

roborate his own. He is positive that there are in this country, many of those early and beautiful sketches by Salvator Rosa, and Luca Giordano, and works by many very eminent Italian, Spanish, and Flemish masters; and he is personally acquainted with many connoisseurs and men of taste who now possess them. He knows a gentleman who has two paintings esteemed genuine by Joseph Vernet, and what is extraordinary, these pictures bear the numbers of the two paintings supposed to be lost, as published in the catalogue of his pictures in the Louvre.

Few old paintings are now imported, and for these reasons: First, fine pictures have become scarce, and the price greatly augmented in the old country; second, the difficulty of getting originals out of Italy and Spain; third, the imposition of a high tariff on all works of art for public sale here; and fourth, the greatly increased demand abroad, especially in England and France, arising from an increased love or estimation of them, and from its having become fashionable for every man of wealth, who makes any pretensions to taste, to have his picture-gallery or his walls adorned with paintings, and his portfolio of rare prints.

It is also true that every great artist has imitators. It is a well-known fact that there are more paintings in the public and private galleries of Europe, esteemed genuine by many great masters, as Rubens, Carlo Dolci, Gerard Douw, Teniers, and others, than it were possible for them to have executed.

There is great liability to imposition in the purchase of ancient paintings, especially in the old country, where genuine paintings command enormous prices, to those who are uninitiated to the tricks of the trade. The styles of the best masters are so skillfully imitated that it is exceedingly difficult to distinguish them from the originals; or these paintings so imitated in style, may be original compositions. The Duke of Wellington and Sir Robert Peel were tricked in this manner. Even George III. would have been cheated had he not consulted Bartolozzi, when he was offered a copy for an original Zuccarelli. Americans have been frequently and grossly imposed upon. The author could mention a gentleman who bought in Naples, as an original Correggio, a small picture painted on copper, which he valued at \$5,000, and which he smuggled out of the country: on cleaning, it proved nothing but a transfer. These imitations are most frequently painted on old copper plates, or old panels, often worm eaten, which were much employed by the Old Masters for cabinet-pictures. Then the modern Teniers, Gerard Douws, Correggios, etc., are converted into originals by smoking and plentiful coats of varnish. The author has

seen many such paintings sold here as originals, and the lucky possessor thinks he has got a perfect gem. A little spirits, gently applied on a corner, will tell the truth in a few moments—it will make it “go,” as the trade term it; whereas a genuine painting, being hardened by age, will stand the test. If canvass is employed, an old and worthless picture is covered up for the purpose, of the same age and quality of canvass as that employed by the old master imitated; or the modern copy is lined and stretched. Another and more common way is to employ old paintings having some resemblance to the style of any one of the old masters; these are cleaned, repaired, and signed with the monogram or signature of the master. Thus hundreds in the style of David Teniers have been sold as originals. This has been especially the case with paintings executed by the best scholars of that master; and so of many other masters, which we have not room to specify. The paintings of Abshoven have become exceedingly scarce, having been converted into originals by David Teniers, whose pupil he was, and whose style he closely imitated. [See *Abshoven*.] Immense fortunes have been made in Paris, Rome, and Naples, by these imitations.

These facts do not militate at all against the author's position: there were no pastiches or counterfeits (see *Imitation* and *Pastiche*, in *Explanation of Terms*), imported in former times. They are a modern invention to supply an increased demand, and they command high prices. It is only a few years, comparatively, that this increased demand abroad has arisen, from circumstances before mentioned. Another thing, paintings offered for sale at auction in Italy, England, France, and Germany, as genuine originals, must be so specified, and the vouchers produced. Even the auctioneer is responsible, and in the catalogue he must state them to be *original*, or *supposed* to be original, or in the *style* of such a master. But here, the most wretched copies are advertised as original by the greatest masters, as Michael Angelo, Raffaele, and Rubens, with impunity; and some people buy and hang them up to show, and even invite the connoisseur to inspect them, as great treasures, to excite his pity or contempt.

The author's object in making these statements is not to excite the credulity of people, for he rather expects their ridicule; but to show men of taste that they need not go abroad to obtain valuable paintings; that if they possess the requisite knowledge, they can obtain them here at a tithe of present European dealers' prices; that they will not be so liable to be imposed upon; that we should endeavor to retain all we possess; and above all, that we should strive to encourage our own artists, and establish a school of our own,



instead of patronizing all that is foreign. The author is sorry to say, that the most ample experience and observation has proved to him, that the general taste is all foreign, from an enamelled teatray to an enamelled picture. There are almost daily sales in Wall-street of French pictures, manufactured, not *painted*, in the execution of which one makes the drawing, another puts in the sky, a third paints the trees, a fourth the figures. Then these pictures are highly varnished and put in laquered, or imitation gilt frames. And yet these pictures find a ready and profitable sale, while a better one by a native artist will be passed by in the same collection; or if sold, the price will afford him less remuneration than the wages of a mechanic. This is not the way to encourage art amongst us; our painters cannot compete with French girls. It is true we do patronize artists who have reached an enviable height in climbing the ladder of fame (and there are many such amongst us), but we do not encourage the youthful aspirant, nor the majority of artists. No class of the community are so poor and so ill-paid as the great mass of our artists, and were it not for their infatuation, or deep love of art, they would sooner abandon the profession for more lucrative employment, than toil on, half starving in a garret.

Our Academies and Art-Unions have done much to promote the advancement of the fine arts amongst us, and should be encouraged by every liberal man; but they are capable of being made to do a great deal more. The English understand the value to a nation of offering every encouragement to the progress of the arts, sciences, manufactures, and commerce, better than any other people; therefore their institutions are worthy of study and imitation. Within little more than half a century, the fine arts in England have been brought from a low degree, to one of high perfection, and mainly through the influence of the Royal Academy, the British Institute, and the National Gallery; and for this reason, the author deems a sketch of these institutions not out of place in this work.

The students of the Royal Academy are provided with an ample collection of casts from the best antique statues, from which they may study, day and evening, under the instruction and guidance of the Keeper, an artist of talent, appointed chiefly for this purpose, who receives a salary from the Academy. There is also a school for the study of nature from living models, the expenses of which are considerable, and, like the antique Academy, admit of no intermission.

There are professors appointed in the several branches, of drawing, painting, sculpture, architecture, anatomy, and perspective, who are bound to deliver periodical lectures to the students on the

subjects connected with their respective appointments; and each of these has a salary from the Academy. Added to these, there are the salaries of the secretary and librarian, and the expenses connected with a well furnished library, to which the students have constant access. There are annual and biannual prizes distributed regularly to the successful candidates in painting, sculpture, drawing, and architecture, for which any student may offer himself, and which consist of gold and silver medals, and books on the subject of art, which are handsomely bound for the occasion.

In addition to this liberal encouragement, there are constantly two of the students in Italy, where they are entitled to remain for three years at the sole expense of the Academy, from whom they receive an allowance of £100 a year, besides a sum which is amply sufficient to defray all their traveling expenses, as well in returning as going abroad. The students sent to Italy are selected from those who have previously obtained the gold medal, either in painting, sculpture, or architecture. To all these advantages, students are admitted without any expense whatever to themselves, and the number received by the Academy is subject to no limitation.

Pensions are given to the widows of such members of the Academy as may not have been able to provide for them; and allowances to such of the members themselves, to whom age, infirmity, or misfortune, may have rendered such assistance necessary.

All these expenses the Academy has defrayed from the profits of the annual exhibitions, without any assistance whatever from the Government, besides charitable donations to a large amount to needy artists not belonging to the Academy, or to their families. When we consider that a body of artists support by their own exertions, without any assistance from the Government of the country, or from any other quarter whatever, the only efficient School of Art in the kingdom for the gratuitous instruction of students, and unite in the endeavor to encourage rising merit, and to call forth the talent of those who may eventually become formidable rivals to themselves, we are bound to applaud the liberality of sentiment, and the disinterestedness of public spirit of the Royal Academy; which has in truth effected more for the arts in England, than the splendid establishments which other nations have founded under the immediate protection of their respective governments. [See *Beechey's Life of Reynolds.*]

The Royal Academy first opened their exhibition at the great room in Spring Gardens, May 9th, 1761; price of admission one shilling. In 1780 it was removed to Somerset House by the per-

mission of the King. In 1828, William Wilkins, R.A., proposed a plan to Lord Goodrich, the Lord Chancellor, for the erection of a grand structure on the north side of Trafalgar Square for the Royal Academy and National Gallery, and Parliament voted £74,000 for the purpose. The Royal Academy took possession of their room in this new structure in 1837.

The British Government has been very liberal in appropriations to promote the encouragement of the fine arts in England. The National Gallery was commenced in 1824 by the purchase of the Angerstein collection by the Government for £60,000. It has been greatly augmented since by purchase, bequest, and presentation. The British Museum has been exceedingly enriched by Government, especially in sculpture (antique marbles); first by the purchase of the collection of Sir Hans Sloane, in 1762, for £20,000; of Sir W. Hamilton, 1772, for eight thousand guineas; the first part of the Townley collection, in 1805, for £20,000; second part do., in 1811, for £8,200; the antique frieze from the Temple of Apollo, in 1815, for £19,000; the Elgin marbles, for £35,000. [These marbles cost Lord Elgin above £70,000.] Besides, large sums have been expended for other antiques and rare works of art.

The Royal British Institution (it now occupies the buildings erected by Boydell for the Shakspeare Gallery, Pall-Mall), under the patronage of the King, nobility and gentry, next to the Royal Academy, is the most serviceable establishment for the promotion of British art, and the encouragement of native talent. This institution is not designed to rival the Academy, but to assist it in promoting the advancement of the fine arts in England. For this purpose it holds biannual exhibitions, the first of which opens the first week in February, and closes the first of April, when that of the Royal Academy begins. This exhibition differs from that of the Academy in the total exclusion of all portraiture; original historical and poetical compositions and landscapes, the works of

British artists, only being admitted. These works are allowed to be sold at private sale, which is transacted between the parties by the Keeper without charge, and a large number are thus sold every year to the great encouragement of artists.

The second exhibition commences in June, after that of the Academy has closed, and is varied every year, so as to make it very interesting, attractive, and instructive. Sometimes it is composed entirely of the works of the Old Masters, of the greatest value; at others of the works of deceased British artists; or of living artists of the highest reputation. The whole of these works are loaned for the occasion by the patrons, governors, and directors (men always of the highest rank or talents), of the institution. At these exhibitions artists are allowed every facility for copying and improving themselves in art. The funds arising from the exhibitions, which are very large, are strictly appropriated to the advancement and encouragement of art, by the purchase of the best specimens of native talent, rare works by the Old Masters, and liberal premiums awarded to the highest merit. See Taylor's *History of the Fine Arts in Great Britain*.

The price of admission to all these institutions is one shilling sterling, which has been sufficient to give them ample funds to carry out their legitimate objects; and with the National Gallery, the British Institution, and the British Museum, to add largely to their collections annually by purchase. The receipts of the British Museum for 1850 amounted to the enormous sum of £50,000. The author takes this occasion to express his disapprobation of Free Galleries of works of art. It is unjust to tax the artist half his gains (or what he should get for his works,) for public gratification. If such exhibitions are not worth paying for, they are not worth seeing; and certainly every man would be willing to pay a reasonable price, at least enough to pay the expense of his gratification, especially with the superior attractions which this course would place before him.

# ENGRAVING.

THE author esteems the art of engraving of so much importance, especially in our extended country, where we have few public Galleries of paintings, and where the great mass of the community must therefore form their taste for the fine arts mostly from this branch, that he deems a somewhat extended notice proper and profitable in this work.

Engraving is not only a valuable assistant to painting by perpetuating the works of the great masters, but it also satisfies, to a great extent, that love for the arts possessed by many who have not the means of otherwise obtaining this gratification. It requires the possession of a large fortune to form even a respectable cabinet of pictures; and it is further necessary that the purchaser should possess a cultivated taste and discriminating judgment, and an intimate acquaintance with works of art, which are not easily acquired, in order to avoid the danger of imposition. But a knowledge of prints is obtained with far greater facility, and a taste for them may be gratified in almost every condition of life. Moreover, by means of this art, the conceptions of the great masters are diffused through every part of the world, and thousands who can never see the original work, may experience refinement and exaltation of intellect from the contemplation of the engraving. Thus a love for the beautiful, the true, and the sublime, is widely disseminated, and the general taste of the people elevated; art approaches nearer to its proper estimation, and artists, who, in this money-getting age, have at least no extravagant encouragement to hope for, gradually rise to their true position.

Prints are known to be exceedingly useful in the instruction of youth, whose vivid imagination will catch with delight the depicted story at a glance, and rivet it in the memory; whereas a written description will produce little effect. The pathetic stories of the Bible are rendered far more impressive by the delineations of those scenes by the Old Masters. Description gives but little idea of an animal, or a landscape, but a picture gives at once a correct one. Prints make a lively impression on the imagination, and afford a means of recreation highly entertaining and instructive—qualities rarely combined. They also afford an interesting amusement for every stage in life; and next to the study of a fine painting or piece of statuary, there is no greater pleasure to a person of refined taste, than the contemplation of the beauties of a masterly engraving; nor does this pleasure pall

with repetition. As with a masterly painting, so with the engraving, more beauties will constantly be discovered; so that a portfolio of fine prints is a source of endless instruction, amusement, and gratification, not only to the possessor, but to his friends and acquaintance.

The following observations on the utility of engraving, from the pen of William Roscoe, a gentleman well known to the literary world from his excellent taste, love of the arts, and scientific acquirements, are so admirable and just, that the author cannot forbear quoting them in this place.

“Of all the imitative arts, painting itself not excepted, engraving is the most applicable to general use, and the most resorted to from the necessities of mankind. From its earliest infancy, it has been called in as an assistant in every branch of knowledge, and has, in a very high degree, facilitated the means of communicating our ideas, by representing to the sight whatever is capable of visible imitation, and thereby preventing that circumlocution which would ill explain, in the end, what is immediately conceived from the actual representation of the object.

“From the facility of being multiplied, prints have derived an advantage over paintings, by no means inconsiderable. They are found to be more durable, which may, however, in some degree, be attributed to the different methods in which they are preserved. Many of the best paintings of the early masters have generally had the misfortune to be either painted on walls, or deposited in large and unfrequented, and consequently damp and destructive buildings; whilst a print, passing at distant intervals from the *porte-feuille* of one collector to that of another, is preserved without any great exertion of its owner. Hence it happens, that whilst the pictures of Raffaele have mouldered from their walls, or deserted their canvasses, the prints of his friend and contemporary, Marc’ Antonio Raimondi, continue in full perfection to this day, and give us a lively idea of the beauties of those paintings, which, without their assistance, had been lost to us forever, or at least, could have only been known to us, like those of Zeuxis and Apelles, by the description which former writers on these subjects have left us.

“Perhaps there are no representations which interest so strongly the curiosity of mankind as portraits. A high degree of pleasure, of which almost every person is susceptible, is experienced from contemplating the looks and countenances of those

men, who, by their genius or their virtues, have entitled themselves to the admiration and esteem of future ages. It is only in consequence of the facility with which prints are multiplied from the same engraving, that this laudable appetite is so frequently gratified. Whilst the original portrait is limited to the wall of a private chamber, or adorns some distant part of the world, a correct transcript of it, exhibiting the same features, and the same character, gives to the public at large the full representation of the object of their veneration or esteem.

"As the genuine paintings of the ancient masters have become extremely scarce, we are much indebted to prints for the truth of our ideas respecting the merits of such masters; and this is no bad criterion, especially when the painter, as is frequently the case, has left engravings or etchings of his own. With respect to the principal excellencies of a picture, a print is equally estimable with a painting. We have there every perfection of design, composition, and drawing; and the outline is frequently marked with a precision which excels the picture; so that where the merit of the master consists more particularly in the knowledge of those primary branches of the art, his prints may be better than his paintings, as was notoriously the case with Pietro Testa, who, possessed of every excellence of a painter, except a knowledge of the art of coloring, acquired that reputation by his etchings which his paintings never could have procured him.

"A knowledge of the style and manner of the different masters is only to be obtained by a frequent inspection and comparison of their works. If we were to judge of Raffaëlle himself from some of his pictures, we should be disposed to refuse our assent to that praise which he has now for some centuries enjoyed. Every master has at times painted below his usual standard, and consequently is not to be judged of by a single picture. And where is the collection that affords sufficient specimens of any of the elder masters, to enable a person to become a complete judge of their merits? Can we, from a few pictures, form an adequate idea of the invention and imagination of a painter, of the inexhaustible variety of form and features, which is the true characteristic of superior excellence? But let us look into a collection of prints after any eminent artist, engraved either by himself or others, and we shall then have an opportunity of judging of his merits in the first and indispensable qualifications of a painter. If we find grandeur of design united with elegant composition and accurate drawing, we have the strongest testimony of superior abilities, and from a general comparison and accurate observation of a number of such prints, we may venture to form to ourselves a decisive opinion respecting the merit of such masters. On examining the prints after Raffaëlle, we find that his first manner was harsh and Gothic; in short, a transcript from Perugino, but that he afterwards adopted that sublime and graceful manner, which he ever retained.

"Wherever a painter has himself handled the graver, his prints are most generally impressed with the same character as his paintings, and are therefore likely to give us a very accurate idea of his style. The prints of Albert Durer, Rembrandt, and Salvator Rosa, are all such exact counterparts of their paintings, that at this time, when the coloring of their pictures is often so far changed as to answer little further purpose than that of light and

shadow, they become in a manner their rivals; and, in the general acceptance of the world, the prints of some of these artists have been as highly valued as their paintings.

"Independent of the advantages prints afford us, when considered as accurate representations of paintings, and imitations of superior productions, they are no less valuable for their positive merit, as immediate representations of nature. For it must be recollected that the art of engraving has not always been confined to the copying other productions, but has frequently itself aspired to originality, and has in this light produced more instances of excellence than in the other. Albert Durer, Goltzius, and Rembrandt, amongst the Dutch and Germans; Parmiggiano and Della Bella, amongst the Italians; and Callot amongst the French; have published many prints, the subjects of which were never painted. These prints may therefore be considered as original pictures of those masters, deficient only in those particulars in which a print must necessarily be inferior to a painting.

"The invention of printing, in the fifteenth century, was undoubtedly the greatest acquisition which mankind ever made towards the advancement of general science. Before that event, the accumulated wisdom of ages was confined to the leaves of a few mouldering manuscripts, too expensive to be generally obtained, and too highly valued to be often trusted out of the hands of the owner. History affords many instances of the difficulty with which even the loan of a book was procured, and of sureties being required to be answerable for its return; but the discovery of printing broke down the barriers which had so long obstructed the diffusion of learning; and the rapid progress in civilization, which immediately took place, is itself the happiest testimony of the great utility of the invention. What printing has been, with respect to general science, engraving has been to the arts; and the works of the old Italian artists will be indebted to engraving for that perpetuity which the invention of printing has secured to the Jerusalem of Tasso, and the tragedies of Shakspeare and Corneille."

#### HISTORY OF ENGRAVING.

The history of engraving is not only very interesting to the connoisseur, but is of the first importance to the collector of rare works of art, for which reason the author deems it necessary to give some account of its rise and progress. It is the art of producing designs upon blocks of wood, plates of metal, or other substances, by incision or corrosion, from which impressions on paper or other soft substances are obtained. Priority of invention has been claimed by the Dutch, Germans, and Italians. According to Du Halde (*Description, &c., de l'Empire de la Chine*), the Chinese knew the invention 1120 years before Christ; but as they were not acquainted with the art of making paper till 94 B. C., it was doubtless a much later discovery with them. It has been stated that this art was first introduced into Europe from China, through the intercourse of the Venetian merchants; for it has been proved that wood engraving, which has priority over copper-plate engraving, was practised at Venice as early as the thirteenth century. The first wood engravings in Europe of which anything is known, were executed in 1285 by a brother and sister of a noble family, named Cunio. These



prints represent the actions of Alexander the Great, and though Heineken doubts their authenticity, yet Mr. William Young Ottley, the author of a very elegant and learned history of engraving, thinks otherwise, and gives good reasons in support of his opinion. In Germany, wood cuts were first employed by the card manufacturers to give the outline of the figures, to save the trouble of making a separate drawing for each card, which were afterwards colored by the hand. The German antiquarians have shown that these printed cards were in use as early as 1300. These card printers not only made and sold every variety of playing cards, but they stamped and illuminated various images of saints; and it is the opinion of Breikopf, in his *Treatise of Engraving on Wood*, that the impressions of these images preceded that of the playing cards. Heineken says that many of these illuminated wooden cuts of Saints are still preserved in several of the celebrated libraries of Germany, particularly in that of Wolfenbattel. In the convent of the Carthusians at Buxheim, in Suabia, is a wooden cut representing St. Christopher carrying the infant Jesus across an arm of the sea. It is of folio size, inscribed with Gothic letters, illuminated in the same manner as playing cards, dated 1423. The Venetians also claim to have practised all these things at a very early period; and a Venetian architect, named Temanza, accidentally discovered a decree in the archives of Venice, dated October 11, 1441, which sets forth that the art and mystery of making cards and printed figures had fallen into decay, owing to their extensive importation, and in order that the native artists might find encouragement rather than foreigners, it was ordained that no work of the said art, printed or painted on cloth or paper, viz.: altar-pieces or images, and playing cards, and whatever other work of said art is done with a brush and printed, should be allowed to be brought into that city on penalty of confiscation, besides a pecuniary fine. This decree plainly shows that, whatever may be the claims of the Venetians, the Germans had made such improvements, and obtained such facilities as to drive their competitors from the field.

To these rude beginnings succeeded wood cuts of sacred history, accompanied with explanations in letters engraved on blocks. These carved blocks seem to have existed in Germany and the Low Countries as early as 1420; and it is clearly proved that they gave to John Gutenberg, the first idea of making moveable metallic printing types. Soon after the invention of printing, wooden cuts were used for illustrating books. The first wood engravers of whom we have any account were George Schapff, who practised the art as early as 1448, and Jacob Walch, the supposed instructor of Michael Walgenut, who flourished about the same time. From this time the art was rapidly introduced into every part of Germany and the Low Countries; and many of the books published were illustrated with wooden cuts. The earliest book published is Gutenberg's Latin Bible, called the *Forty-two-lined Bible*, because each page had forty-two lines, finished about 1455. The author has a copy of the celebrated Nuremberg Chronicle, or History of the World. It is a large, heavy folio in Latin, printed in black-letter, illuminated and embellished with about two thousand wood cuts, some of which are remarkably well executed. The book dates 1492 on the last page, to which time the his-

tory is continued (the title-page is missing), and it must have been several years in execution. But many illustrated books were published before this time. At Rome, in 1467, a book was issued from the press of Hans Ulric, entitled *Meditationes Johannis de Turrecremata*, embellished with wood engravings, in which great improvements in design and execution by Italian artists is evident. The illustrations of the works of Vitruvius, by Matteo Pasti of Verona published in 1472, evince considerable spirit and accuracy. Before the end of the fifteenth century, the art had been carried to great perfection, as is proved by the delicacy and purity of the designs engraved to illustrate the celebrated *Hyperotomachia of Colonna*. Before this period, however, the discovery of copper-plate engraving had been made, and the priority of invention has been equally claimed by the Germans and the Italians. The former rest their pretensions on the existence of plates by their artists dated before those of the Italians. Sandrart mentions one dated 1455. Zani and Ottley have, however, fully established the claim of Maso Finiguerra, a Florentine, to priority of invention; and Bartsch admits its validity. Ottley describes a print by this artist, in his possession, dated 1445; and Zani notices a Coronation of the Virgin, dated 1452. From this period, wood and copper-plate engraving rapidly spread over every part of Europe.

*The Italian School.*—Finiguerra was followed by Baccio Baldini, a goldsmith of Florence, who, according to Vasari, employed Sandro Botticelli to design for him. His works were numerous, and are much sought after by collectors. Botticelli, a native of Florence, was an eminent painter of his time, and from the success of Baccio, turned his attention to engraving. He engraved from his own designs a number of prints of prophets and sybils, and subjects illustrative of Dante. He died in 1515. Contemporary with him flourished Antonio del Pollaiuolo; and a little later, Gherardo and Robetta, all of whom advanced the art, though it was still dry in execution, and more to be admired for correctness of design and drawing than for any attempt at relief or effect. There can be no doubt that the art was practised at this period at Rome, though the Venetian States and the north of Italy furnished a more abundant supply of artists; among whom Francesco Squarcione, Andrea Mantegna, Girolamo Moetto, Marcello Fogelino, Bramante the architect, Altobello, Giovanni Battista della Porta, Giovanni Maria, and Giovanni and Antonio di Brescia, were the most eminent.

The appearance of Marc' Antonio forms the most important epoch in Italian engraving. He was born at Bologna in 1488, and became the pupil of Raibolini. We first hear of him at Venice, whither Albert Durer went to institute proceedings against him for pirating his prints, which he had copied with such wonderful accuracy that they were sold for the originals. Marc' Antonio soon went to Rome, where his merit obtained the friendship of Raffaele, then in the plenitude of his fame, by whom he was employed to engrave after his designs. His engravings after Raffaele are very numerous, and though wanting the blandishments of style, chiaro-scuro, and local color, which the art has received since his time; yet such was his knowledge of drawing, and such the beautiful character that pervaded his works, that he is esteemed one of the greatest engravers that ever lived. The

fame of his school attracted artists from all parts of Italy, and some from Germany and France resorted to Rome for the benefit of his instructions. His last print, the *Battle of the Lapitæ*, is dated 1539. From his time, engraving may be said to have been practised in Italy in the highest perfection, and a host of bright names follow on down to the present time. [See *Marc'Antonio Raimondi*.]

*The Dutch and German Schools.*—In Germany and the Low Countries, the art of engraving had made extraordinary progress during the fifteenth century. Martin Schoen, or Schoengauer, is considered the father of the German school of engraving. He was a native of Culmbach, in Franconia, and born about 1420. He began to practise the art in its infancy, and succeeded in carrying it to a great degree of perfection. He died at Colmar in 1486. Vasari states that Michael Angelo, when young, was so much pleased with a print by Schoengauer, representing St. Anthony tormented by the Devils, that he copied it in colors. Albert Dürer, the most celebrated of the early engravers of Germany, was born at Nuremberg in 1471. Skilled in many arts, and a painter of no ordinary powers, it is astonishing that in a life not exceeding fifty-eight years, he should have succeeded in carrying the art of engraving to such perfection as has hardly been surpassed. He engraved both on wood and copper. Of his numerous works, his wooden cuts are the most free and masterly. The invention of etching is also attributed to him. Following Dürer were Aldegrever, his pupil, Hans and Bartholomew Beham, Altdorfer, Binck, Goërtling, Penz, Solis, and Hans Holbein, who, besides his celebrity as a painter, acquired great reputation by his numerous engravings; the best of which are the series of fifty-two prints, called the *Dance of Death*, published in 1530.

*Of the Dutch and Flemish School.*—Lucas van Leyden must be considered at the head of this school. He was born in 1494 at Leyden, whence he takes his name. He was a contemporary and friend of Albert Dürer, to whom, though inferior in design, he was superior in composition. He engraved both on wood and copper. The Low Countries furnished a host of engravers, among whom it is unnecessary to mention more than the Sadclers; Abraham Bloëmaert, who laid the foundation of the principles upon which lines become capable of expressing quality, color, and chiaroscuro, and which was subsequently improved by the Flemish engravers, Goltzius, Müller, and Lucas Kilian. The three last, though they handled the graver with great dexterity, fell into many extravagances and absurdities, which, however, were tempered and corrected by Mathieu and Sænedam. In the beginning of the seventeenth century, the two Bolswerts appeared, whose style was much improved by the instructions of Rubens. Vostermans, Pontius, and Peter de Jode the younger, were all of this school, which is distinguished for the success and correctness with which it transferred the picture to the copper. Rembrandt, notwithstanding all his faults and absurdities, claims a high place as an engraver. The *Descent from the Cross*, and the "*Hundred Guilder Print*," are extraordinary efforts of the art. His portraits and landscapes are full of nature, expression, and character, and it is difficult to say whether he is more successful in his sunshine efforts, or in the sober, solemn twilight, with which his varied subjects

are enveloped. Vandyck has left a few specimens of etchings worthy of his name. Jegher, Lutma, and above all, the Vischers, exhibited great excellence in the art, which continued to advance under the hands of Waterloo, Jacob Ruysdael, and Paul Potter; the last of whom, in his etchings of animals, displays a scientific acquaintance with anatomy before his time unknown.

*The French School* commenced about the middle of the sixteenth century, with Noël Garnier, who was followed by many excellent artists; but till the time of Louis XIV., it cannot be said to have been highly distinguished. At this period appeared Gerard Edelinck, and Gerard Audran. The former of these worked entirely with the graver, and carried what is called *color* in engraving, on which effect greatly depends, to a much greater degree of perfection than had ever before been practised. His facility was amazing, and portraits and history were equally the subjects of his burin. The name of Audran is illustrious in the history of engraving, not less from the circumstance that the family has produced six famous engravers, than from the works of Gerard Audran, whose name will descend to posterity with great lustre for his engravings of the *Battles of Alexander*, after Le Brun, as well as many exquisite specimens of the art after the Italian masters, particularly Nicolo Poussin. Gerard Audran was born at Lyons in 1640, and died at Paris in 1703. John Audran, the last of the family who exercised the art, was a nephew of Gerard, and died at Paris in 1756. Nanteuil, the three Drevets, of whom Peter was the most eminent, Le Clerc, Chereau, Cochin, Beauvais, Simoncau, Dupuis, and many other eminent masters appeared about this period. Balcchon and Wille, about the middle of this century, surpassed all their predecessors. Wille was a German, but his residence having been at Paris, he is always ranked with the French engravers. His extraordinary power of imitating particular objects, especially satins, the smoothness of the effect he produced, and his remarkable cleanness in the use of the graver, entitle him to a place in the first rank of the French School, which since the time of Louis XII., has been more distinguished for its great mechanical skill than for perfection in the higher departments of the art.

*The English School.*—Till the middle of the eighteenth century, England was principally indebted to foreign artists for the embellishments bestowed upon her typographical works, as well as for such engravings as the taste of the nation required. Most of the former were executed abroad, and brought to England to be printed; the latter were imported in such quantities as to satisfy the demand. Some foreign artists came over to England, and found sufficient encouragement to induce them to take up their abode there. Payne, who died about 1649, and Faithorne, who executed many historical pieces and portraits in a reputable manner, are the first deserving of notice. William Faithorne, son of the latter, was the first who practised mezzotint engraving in England, a species of engraving which the English attribute to Prince Rupert, but which Heineken claims for Lieutenant Colonel Siegen, a Hessian officer, from whom, he says, Prince Rupert learned the secret, which he carried to England on the return of Charles II. After the two Whites, father and son, appeared Vertue, who was born in 1684. He executed a

great number of portraits and landscapes, in a poor style, and died in 1757, leaving behind him his "History of Painters and Painting in England," which was afterwards published by Horace Walpole, in four quarto volumes. The works of Pond and Knapton can only be mentioned as continuing the history, and none are worthy of particular notice till the time of Woollett, when the liberal encouragement afforded by Alderman Boydell, who has justly been termed the father of engraving in England, suddenly brought to notice a number of artists who did honor to the art. Among the bright names which grace this period of the English School, are Woollett, Sir William Sharpe, Sir Robert Strange, John Brown, Raphael Smith, Earlom, Bartolozzi, Thew, Middiman, Basire, Rooker, Heath, Byrne, Bromley, Lowry, &c.; till at length, the liberal encouragement which the English extended to their artists, has brought the art of engraving, in every department, to the highest degree of perfection in that country.

In this enumeration of masters, the name of Hogarth has been omitted, because his engravings partake more of the nature of pictures transferred at once to copper, often without proceeding through the intermediate stages and that, as specimens of the art, separate from the invention of the master, they have little merit. It is the invention of Hogarth, in which he is unrivalled, that gives the charm and value to his works.

In Spain no particular school of engraving has been established for want of encouragement. They import all the fine works which the taste of the country requires.

*American School.*—In the United States, bank-note engraving has been carried to the highest perfection! Little more can be said. We have not produced a work worthy as a model for an engraver, yet our engravers have evinced a talent equal to the task of executing works in the highest style of the art; but as long as the taste is for the cheapest works, we shall have machine-made prints in abundance; and when we publish prints by liberal subscriptions, or feel willing to pay liberal prices, we shall have a school of our own worthy of the country. Till then, we must import all fine works, and pay as high prices for them as would sustain a school of our own.

#### ENGRAVING ON COPPER AND STEEL.

*Etching.*—The plates used in engraving are prepared by the manufacturer fit for use. In etching, the ground is first *laid*, i.e., covered with a coating of wax or a kind of varnish capable of resisting the action of nitric acid. Next, the usual method is to lay the design, previously drawn on paper with a black-lead pencil upon the plate, (the paper being previously dampened and the design facing the ground); it is then passed through a rolling press, which transfers the design from the paper to the ground. The lines of the design are then scratched down to the metal with a sharp instrument called an etching needle. A border of wax is run round the edge of the plate, diluted nitric acid poured on and allowed to remain a sufficient time to *bite in*, or corrode the lines made with the etching needle. When the lighter parts are sufficiently *bitten*, the acid is poured off, such parts *stopped out* with varnish, and the acid again applied. This process is repeated till all the parts have a sufficient depth of color. The work is af-

terwards completed with the graver and the burnisher.

Some of the old masters designed and etched on the ground at the same time, without any previous transfer of the design; but this can only be done by a perfect master of design and drawing. Etching with a soft ground is used to imitate chalk and black-lead drawings. For this purpose, a soft ground is prepared with wax and tallow, or lard, according to the temperature. The design is secured to the edge or corners of the plate. A point then traces the lines, and the soft ground underneath, adhering to the paper, is removed with it.

The characteristic of a masterly etching is the unrestrained liberty of execution in which the point runs playfully over the plate as in ornamental writing. Etching is admirably adapted for the imitation of drawings, and especially for the delineations of scenes from nature, as landscapes, in which the foliage, sky, ruins, distances, &c., require the utmost lightness and freedom of hand. The slight inequalities of the lines, caused by the corrosion of the acid, add to the beauty of the effect.

Etching is a very simple operation, and any one who can draw well, can etch. It is surprising that so few modern painters etch, as very many of the old masters did, and whose etchings are now so highly esteemed. It is true the necessities and incentives are somewhat done away by the facilities of modern engraving, and the great number of engravers; but a poor engraving is not to be compared with a masterly etching, and a masterly engraving costs so much that it will only pay to engrave the best works of the best masters. Had the late Thomas Cole etched some of his exquisite landscapes, doubtless the sale would have been immense and the profits large, for thousands would have sought to possess such works by so great a master, who could not afford to purchase his paintings. It is also a pleasant pastime to those who have the taste. Some noble amateurs have thus amused themselves in practising the art. It is worthy of notice that the Queen of England and her royal Consort sometimes amuse themselves with etching, and thus set an illustrious example that cannot fail to have a beneficial influence on the fine arts in England.

*Line Engraving.*—In this method of engraving, the design is transferred as before described in etching, and the outlines only *etched in*. Then, the ground is removed, and the lines *laid in*, and cut in with the graver. This is the most difficult and tedious, and the most expensive kind of engraving, requiring the greatest judgment, skill, and care. Engravers have frequently wrought five or more years on a single plate, and some instances are recorded where they have spent ten or more years. Thus it will be perceived, that engraving is one of the most tedious and difficult of the arts, for if any accident happens to the work, the part injured must be scraped out, the plate leveled by *beating up* on the back, and the parts re-engraved.

*Stipple Engraving.*—The plate is first treated as before described in line engraving. It differs from line engraving in this respect, that the work is produced by minute punctures or dots. These punctures, when made with the dry point, are circular, and with the graver, triangular. The variations and progressive magnitude of these dots give the whole effect of light and shade in stipple en-

graving. This method, next to line engraving, is the most tedious. Both methods have their advantages, and are frequently combined, in modern prints. Large plates generally require a force and power of execution, to which the line is best adapted. On the contrary, for carnations, and those delicate transitions of light and shadow, for satins, laces and silks, the stipple is preferable.

In modern times, ingenious machines, especially the *ruling machine*, have been invented to facilitate the process of engraving. With the ruling machine, the skies, back-grounds, and even some parts of the figures are *ruled in*, saving thereby immense labor and expense. But such prints are not esteemed by connoisseurs as worthy a place in their portfolios. The old engravers used none of these things, and most modern engravers who work for reputation, seldom employ them. Delicate ruling has recently been introduced into the figures in mezzotint plates, which is an improvement.

*Mezzotint Engraving.*—This style of engraving is executed by raising a barb on the surface of the plate with an instrument called a *rocker*, so as to give a black ground. In Europe, this is now done with machinery, and the plates, thus prepared, are sold to the engraver by the square inch. The engraver traces his outline upon the plates, and the light parts are scraped out, then the middle tints, so as to leave a portion of the ground. This branch of the art has been brought to the highest perfection in England, France and Germany. It is also practised in a very creditable manner by our own artists. The advantages of mezzotint engraving are, the facility of execution, and the delicate softness of the prints. It is admirably adapted to represent the softness of the carnations, the light floating of the hair, the folds of the draperies, the lustrous brilliancy of armor, and the imitation of the delicate coloring of a picture. This style of engraving will yield 500 or 600 good impressions from copper plates, and 1500 to 2500 from steel plates, but the latter, by the frequent use of the rocker and burnisher, may be made to give a vast number of poor impressions.

*Aquatint.*—In this mode of engraving the outline is first etched, as before described. A solution of Burgundy pitch or mastic, made in alcohol or spirits of wine, is then applied to the plate, which, by its rapid evaporation, forms a ground of a granular texture. The acid is then poured on as in etching, and when the lights are sufficiently bitten they are stopped out, the acid again applied, and so on till all the parts have a sufficient depth of color. The method of laying the ground varies somewhat, as practised by different engravers, but the above is considered the best. This method was invented by St. Non, a Frenchman, about 1662. Paul Sandby introduced it into England about 1780, where the art has been brought to the highest perfection. By this mode of engraving drawings in India ink, blister, and other washes, are very successfully imitated. It is chiefly used for sporting pieces, horse-races, plans of cities and the like. When colored they have a pleasing effect.

Aquatints are sometimes printed *in colors*, i. e., two or three different colored inks are employed at the same time on the plate, as a blue for the skies, a neutral tint, as brown, for the rocks, hills and distances, and a green for the foreground when there is much foliage. The colors are carefully put on those parts of the plate, where they are re-

quired with ink-balls or dabbers, and the impression taken in the ordinary way. The prints are then colored with the brush, by hand; which process, the printing in colors greatly facilitates.

*Engraving in dots*, called *opus mallei*. This is an antiquated mode of engraving, supposed to have been first practised by Janus Lutma. The design is first etched, then the plate is harmonized by the *dry point*, struck with a small hammer, whence its name. It possesses no advantages to recommend its use.

*Etching on Glass.*—This is done by covering the glass with a thin ground of wax, tracing the design with the point, and scraping away the wax so as to expose the glass to the action of hydro-fluoric acid. This is done by covering the part with pulverized Derbyshire spar mixed with sulphuric acid, which sets free the hydro-fluoric acid existing in the spar, which acid will corrode glass.

*Zincography.*—This is a method of engraving on zinc plates recently invented in Germany. It has not yet been introduced into this country. It is done by etching and the use of acids, and the prints vary very little in appearance from lithographs.

*Pentography.*—This method is done by means of a ruling machine, so constructed that the lines are made to diverge and converge at the pleasure of the operator. The lights are produced by the widening or diverging of the lines, and the darks by approximating or converging them. This style is very well adapted to statuary or busts, when cheapness is an object.

*Engraving on Steel.*—The same methods are now pursued in engraving on steel plates as on copper. The advantage of engraving on steel plates consists in their hardness, by which they are made to yield an almost indefinite number of impressions, whereas copper plates will wear out, especially in fine work, in taking 1500 or 2000. Steel plates were first employed by our ingenious countryman, Joseph Perkins of Boston, who took his invention to London, where he established himself and introduced it with such eminent success, that it has superseded copper in all cases where a large number of impressions are required. Formerly, the plates were partially decarbonized, so as to render them soft, before engraving, and when the work was finished, the carbon was restored, but this method is so liable to accident, from the scaling and blistering of the steel, that it has been abandoned, except in engraving dies for the vignettes of bank notes. These dies are so hardened that all the embellishments of bank notes are transferred from them to copper or steel plates by pressure. An engraving on a steel plate, hardened, may be transferred in relief to a softened steel cylinder by pressure: this cylinder after being hardened may be made to again transfer the design to steel plates; thus the work may be multiplied at pleasure.

*Printing Engravings.*—This is an interesting process, and one of great importance, as much of the beauty of the prints depends upon the printer; for if the ink be too thin, or the plate too full, it will overrun, and *deuil* or blur the print in taking the impression. In printing heavy work, the greatest care is required, or half the impression will be spoiled. A careless printer will also *grind* the plates, or wear them out much faster than an experienced and careful workman.

A plate printing press cannot well be described

without a diagram. Suffice it to say that the bed-piece on which the plate is laid, is a heavy cast-iron plate two inches thick, the surface planed perfectly flat, which, by means of gearing, is made to run under a heavy cast-iron cylinder, six or eight inches in diameter, also turned perfectly smooth. This cylinder is placed above the bed-piece, is graduated by screws, and is turned by hand by means of levers. The cylinder, graduated according to the thickness of the plate to be printed, is covered next to the plate, with several thicknesses of heavy drab broadcloth, which move with the cylinder, and are kept in their place by means of pulleys. The bed-piece being run out, the press is now ready for use. The plate, having been previously warmed over a stove or steam-bed so as to soften the ink, is carefully filled with the ink roller; the ink is next removed from the surface of the plate by rubbing with a kind of soft crash manufactured for the purpose, called *rags*; and the palm of the hand, rubbed on French whiting, is passed over the whole surface, so as to remove the whole of the ink except that contained in the engraved work; (a thousand experiments have been tried without success to obviate this labor.) the plate is laid upon the bed-plate of the press, the paper, previously softened by being *wet down* over night, is laid over the plate and passed under the cylinder, which subjects it to a pressure of many tons; and this pressure does not come upon the whole plate at once, but progressively, in one straight line across the plate, as it passes under the cylinder; and the elasticity of the cloth cushion forces the soft paper down into the engraved work, which takes up the ink. Forty or fifty impressions from a heavy plate is a good day's work, and the price for printing is about \$15 per hundred. After the day's work is finished, the prints are laid upon racks to dry, where they remain several days, when they are pressed. Plate printing is a very laborious kind of work.

*Engraving on Precious Stones.*—This is accomplished with the diamond or emery. The diamond possesses the peculiar property of resisting every body in nature, and though the hardest of all substances, it may be cut by a part of itself, and polished by its own particles. In order to render the diamond fit to perform the operation of a tool, two rough diamonds are cemented to the ends of handles, and rubbed together till that form is obtained for which they are intended; the powder thus produced is preserved, mixed with olive oil, and used for polishing them in a kind of lathe with an iron wheel. Other stones, as rubies, topazes, and sapphires, are cut into various angles with diamond dust on a copper wheel, and then polished with tripoli. A leaden wheel covered with emery wet with water, is preferred for cutting emeralds, amethysts, hyacinths, agates, garnets, &c., and they are polished on a pewter wheel with tripoli. Opal, lapis-lazuli, &c., are polished on a wooden wheel covered with buck-skin, with tripoli and rouge.

Contrary to the method employed in turning metals, in which the substances wrought are fastened in the lathe, and the tools applied, the engraver of gems fixes his tools in the lathe and holds the precious stone to them; thus forming them to any shape he pleases by the interposition of diamond dust mixed with oil, or any other powdered material that is harder than the stone being

cut. After the stones are thus turned or cut into the proper shape, the engraving of the devices, as figures and armorial bearings, &c., is performed by means of small iron or copper wheels having a perpendicular axis, which revolve in a lathe turned by the foot, with diamond dust or other hard substances. Tools of iron or copper are also employed; these are of different and convenient shapes, as small chisels, gouges, points, round-heads, &c. worked with diamond dust, &c., for the figures and delicate work. After the work is finished the polishing is performed with wheel brushes, fixed in a lathe, with polishing powders, mixed with olive oil. In this way cameos and intaglios are cut, which see in Explanation of Terms in this work.

*Engraving on Stone, or Lithography.*—This is a modern invention, the merits of which belong to Alois Senefelder, a musical performer of the theatre of Munich, about 1800. The following are the principles on which the art of Lithography depends: First, the facility with which calcareous stones imbibe water; second, the great disposition oily and resinous substances have to adhere to them; third, the affinity between oily and resinous substances and the power they possess of repelling water, or bodies moistened with water. Hence where drawings are made on the polished surface of a calcareous stone with resinous or oily substances, they are so adhesive that nothing short of mechanical means will remove them from it; and whilst the other parts of the stone take up water poured upon it, the resinous parts repel it. Lastly, when an oily ink is rolled over a stone thus prepared, it will adhere to the drawings made as above, and not to the other parts of the stone. The stone employed is a kind of *white lias* which is found abundantly in France, Germany, and England. The ink and chalk of which the crayons are made are of an oily or suppuraceous quality. After the drawing has been made upon the stone, and it is perfectly dry, a weak solution of sulphuric or other acid is put upon it, which slightly depresses the surface of those parts where there is no drawing, and prepares it for absorbing the water more freely. Weak gum water is then applied to the stone to close the pores and keep it moist. In taking the impression, the stone is first gently washed with a sponge and pure water, the ink rolled over, the paper applied, and run through the press; this process is repeated for every print.

Besides the method above described, the designs are sometimes drawn with the brush or pen. They are also occasionally engraved on the stone. Engravings may also be transferred directly to the stone by dampening them and subjecting them to pressure, by which the ink is made to leave the print and adhere to the stone. This last method is principally used for maps, blank drafts and bills of exchange. The advantages of Lithography are the facility with which the drawings are made and the impression taken, and the extraordinary number of prints that may be taken. This last depends altogether on the delicateness or strength of the drawing and the manner in which it is done. The works of some lithographers will wear much better than others. Fine ink drawings will yield 1,000 to 2,000; strong ones generally 3,000 to 5,000. (14,000 is the highest number taken in the United States, which is considered an extraordinary number.) Upwards of 80,000 are said to have been

taken at Munich from one writing of a form for a regimental order. An engraved stone will wear longer than any other. Transfers will yield 500 to 1000 impressions. Lithography has been carried to very high perfection in France, Germany, and England. Lithography may be made to produce prints having the appearance of highly colored engravings. For this purpose a series of stones is employed, as many as the number of tints required, and each print is subjected to a separate impression from each stone with its appropriate tint or colored ink. As many as eight stones have been employed. This method is practised to a considerable extent in Europe, but the finishing is generally done with the brush and hand. It has recently been greatly improved by Mr. Duval of Philadelphia, who, by employing eight stones, has produced an exquisite specimen of the work, which may be seen in the Patent Office Reports for 1850. He has given the name of Chromolithography to his method.

*Lithocromics*, is the art of printing in oil colors upon stone, and taking impressions on canvass. This process, designed to multiply the masterpieces of painting, was invented about 1815, by M. Malapeau of Paris, who obtained a patent from the French government for his invention. The art has not been brought to such perfection as to realize the expectations of the patentee, or to produce any thing valuable. A similar, but much superior method, was invented by Senefelder, the original inventor of Lithography, which he calls *Mosaic impression*. [See *Senefelder*.]

*Wood Engraving, or Xylography*.—This, the easiest mode of engraving, is performed on blocks of wood, cut across the fibres, of the same thickness as the length of types for printing, usually of the box-wood, but sometimes the pear, apple, and mahogany are employed for cheapness. The subject is drawn on the block with a black-lead pencil, or with a pen and Indian ink. The whole of the wood is then cut away, except where the lines are drawn, which are left as raised parts. These raised lines give the darks, and the removed parts the lights, which are nothing more than the natural color of the paper. The impressions are taken on a common printing press. This art is of great importance for embellishing books and illustrating scientific works, from its cheapness.

Some of the wooden cuts of the old engravers, as Albert Durer, Rembrandt, Aldegrever, &c., which are now so highly esteemed, were printed in *chiaro-scuro*, in imitation of chalk drawings—(see Chalk in Explanation of Terms)—the most esteemed, being original designs, partake of the nature of paintings. For this purpose, two, three, or more blocks are employed with inks of different shades or intensity; the first has the outline only cut upon it, the second is reserved for the dark shadows, the third for the shadows which terminate on the lights, &c. The blocks are substituted in turn, so that each print receives a separate impression from each block. Sometimes the outline is engraved in a bold style on copper; then the blocks are used to produce the darker and lighter shades. A few years ago, Mr. Brewster of London invented and patented a process to produce fine colored prints from wood cuts. For this purpose he employed as many as eight blocks, each with a different colored tint or ink, in imitating scenes from nature, or water colored drawings, with very great

success; but as yet, the process is too expensive for illustrating books. In most foreign illustrated works re-published in this country, the engravings are *transfers*, i. e., the engraver, to save the trouble and expense of making a drawing after the original, transfers the engraving at once to his block by means of a solution of potash, which softens the ink so that it will give an exact impression of the print. The lights are then cut as before. Transfers are always the reverse of the originals. Wood cuts are printed with a common printing-press.

#### PHOTOGRAPHY.

Photography is the art and science of taking pictures of objects, by the action of solar light, on paper, metals, or other substances, prepared with metallic salts—usually one of the salts of silver, as the *Nitrate, Chloride, Phosphate, Iodide, Bromide*, &c., all of which are readily decomposed, or acted upon by light. The materials thus prepared, are first submitted to the action of light through the *camera-obscura*, and when they are sufficiently acted upon in this instrument to produce the impression, or picture, it is *fixed*, or rendered permanent, by the application of alkaline salts, or other substances, which cannot be detailed in this work further than to give a general idea of the principles of the science.

Photography is a very interesting and important science, yet in its infancy. Great improvements have been made since its first promulgation, are still being made; and many scientific men believe that the great desideratum of making colored photographs, i. e., pictures having all the colors of natural objects, will be discovered. Indeed, such results have recently been announced as having been obtained by one of our own artists, though not yet made public. Photography is a science so interesting and instructive that the author deems a short notice of its discovery, and application to art, not out of place in this work.

The action of light in producing pictorial effects on paper and metals, prepared with saline or other substances, had long been known and experimented upon by the scientific world, with the belief that valuable results might be obtained. For this purpose, experiments were instituted by philosophers in their researches on light; especially by Count Rumford, M. Seebeck, Dr. Herschel, Dr. Wollaston, Sir Humphrey Davy, and other eminent men. In 1802, Mr. Wedgwood, the celebrated porcelain manufacturer, published "An Account of a Method of copying Paintings upon Glass, and of making Profiles by the agency of light upon Nitrate of Silver; with observations by H. Davy." They did not succeed in fixing the colors so that they retained any permanence. The pictures vanished as soon as they were exposed to the light, and the paper turned to a uniform dark color; yet they employed the various salts of silver and the *camera-obscura*—the main things now employed.

In 1814, M. Niepce, of Chalons on the Soane, commenced a series of experiments, with a view to render these pictorial effects permanent; and in 1824, M. Daguerre, of Paris, engaged in the same. In 1829, M. Niepce communicated to M. Daguerre the particulars of the process employed by him, and they entered into an agreement to pursue, for their mutual benefit, the researches which they had respectively commenced. In 1833, M. Niepce died, and a new arrangement was entered into between

his son, M. Isidore Niepce, and M. Daguerre. It is very doubtful if either of these gentlemen would have accomplished the desired result alone. At all events, M. Niepce has the priority of experimental investigation, and had succeeded in accomplishing all except the facility and certainty of fixing the colors, which was chiefly effected through the skill and perseverance of M. Daguerre, to whom the invention is mainly attributed.

In January, 1839, the discovery of M. Daguerre was reported, and specimens exhibited to the scientific world of Paris. The extreme fidelity, the beautiful gradations of light and shadow, the minuteness, and the extraordinary character of these pictured tablets, took all by surprise, and the whole world was astonished that light could be made to delineate, on solid bodies, delicately beautiful pictures, geometrically true, of those objects which it illuminated. The French Government bought the secrets of the invention by conferring on M. Daguerre a pension for life of 6000*fr.*, and on M. Isidore Niepce one of 4000*fr.*, with one-half in reversion to their widows, and the process was published to the world; *France declaring that she purchased the secret of the process of the Daguerreotype, for the glory of endowing the world of science and of art, with one of the most surprising discoveries that honor her country.*

The great philosopher, M. Arago, who was at the head of the commission appointed by the Government to report on the propriety of granting a pension to the inventors, thus speaks of the importance of the discovery :

"To copy the millions upon millions of hieroglyphics which cover even the exterior of the great monuments of Thebes and Memphis, of Carnac, &c., would require scores of years, and legions of designers. By the assistance of the Daguerreotype, a single man could finish that immense work. Supply the Institute of Egypt with two or three of the apparatus of M. Daguerre, and upon most of the great plates in that celebrated work (the fruit of our immortal expedition) of the vast extent of real hieroglyphics, these instruments would replace these fictitious or invented representations; and the designs would surpass, above all conception, in fidelity, and peculiarity of tint, the works of our most able painters. The photographic images, being subject in their formation to the rules of geometry, would, through the aid of a small number of data, admit of coming at the exact dimensions of the most elevated and inaccessible parts of those edifices.

"These reminiscences, in which the savans and artists, so zealous and celebrated, who were attached to the army of the east, could not, without strange mistake, find the shadow of blame, will without doubt recall the thoughts to the works which are at present executed in our own country, under the control of the commission of Historical Monuments. At one glance any one will perceive the immense and important influence which the photographic processes are destined one day to exercise upon that great national enterprise; each will comprehend how much these novel modes of proceeding are distinguished by economy, a species of merit which rarely advances with the arts, in the perfecting of their products."

In the meantime, the learned English philosopher, Henry Fox Talbot, F.R.S., without any knowledge of the discoveries of Niepce and Daguerre,

had been investigating the subject since 1834, and had made a series of experiments with a view of rendering the images of the *camera-obscura* permanent, which resulted in complete success; and in the most disinterested manner, he communicated the result of his researches to the Royal Society on the 31st of January, six months prior to the publication of M. Daguerre's process. It is but just to observe, that similar investigations had been made by some philosophers in the United States, particularly by Professors Hare and Ure, and immediately after the publication of these discoveries abroad, the Americans availed themselves of them; and it is acknowledged that they have brought the art to a higher degree of perfection than any other people. We will close this article with a brief explanation of the different names given to the art.

It was first called *Photography*, from two Greek words signifying *writing by light*; also, *photo-genic drawing*, or drawing occasioned or produced by light. M. Daguerre gave it the name of *Heliography*, or writing by the sun; and the French Government named it after its discoverer, *Daguerreotype*. Talbot called his process *Calotype*; and as his experiments were made on prepared paper, pictures taken on paper by his process are called *Calotypes*, or after him, *Talbotypes*. Pictures taken on metallic plates are now usually called *Daguerreotypes*, and on paper *Photographs*.

#### A KEY TO MARKS FOUND ON ENGRAVINGS AND PAINTINGS.

*Monograms and Ciphers.*—Monograms and ciphers are the private marks used by painters and engravers to distinguish their works. A monogram is formed by combining two or more letters, usually the initials to a master's name. A cipher is any other mark, as a cross, a house, a tree, a bird, an implement, &c. Some of the old engravers combined both in the same plate. The practice of using monograms was more common in former times than at the present, and it equally obtained both among painters and engravers.

Many of the old painters signed their names in full, as is the general practice at the present day; others employed only their initials. Many great masters seldom or never signed their works, as Michael Angelo and Raffaele. The latter was never known to attach his name but to three of his works.

A monogram is no certain sign of authenticity in a painting, as every great master has his imitators; but it is generally a very certain one in an engraving. The monograms and ciphers used by the most distinguished Old Masters, both painters and engravers, will be found in the plates and scattered throughout this work.

In engraving, the common custom is to write the painter's name in the left hand corner of the plate, and the engraver's in the right hand; sometimes the name of the draughtsman appears in the centre, and occasionally that of the publisher. Thus, *Carlo Cignani, Pinx.*; *J. B. Michel, Sculp.*; *G. Farrington, Del.*; *J. Boydell, Exec.*; signifies that Cignani was the painter, Michel the engraver, Farrington the draughtsman, and Boydell the publisher.

The following marks are copied from old engravings, and for this reason are given, though some



of them are incorrect. *P.*, *Pin.*, *Pinx.*, *Pinxt.*, *Pinxit.*, Painted; all of which mean the same thing—that the artist to whose name they are attached, painted the picture.

*Del.*, *Delt.*, *Dell.*, *Delia.*, *Delint.*, *Delineavit*, Drew; signifies the draughtsman who made the model or drawing for the engraver, after the original painting.

*Sc.*, *Set.*, *Scul.*, *Sculp.*, *Sculpt.*, *Sculpsit*, Engraved; signifies the engraver.

*Er.*, *Exc.*, *Execu.*, *Execud.*, *Exercudit*, signifies the publisher.

Sometimes *Depinxit* and its contractions are used for *Pinxit*; also *Exculpavit* and *Incidit*, for *Sculpsit*.

*I.*, *In.*, *Inr.*, *Inrt.*, *Inven.*, *Invenit*, Invented; signifies designed, and is frequently used to signify the painter.

*F.*, *Fe.*, *Ft.*, *Ft.*, *Fec.*, *Fecit*, Made; should signify the print was designed, drawn, and engraved by the same artist; but it is frequently used to signify the painter; and sometimes the engraver incorrectly attaches it to his name for *Sculpsit*.

A sculptor is signified by *Inr. et Sculp.*, i. e., *Inventor et Sculptor*.

*Inr. et Delin.* signify designed and drawn.

*Inr. et Sculp.* designed, drawn and engraved.

*Ad viv.*, or *ad vivum.*, signifies drawn or painted from the living model.

Some of the old masters etched or engraved their own pictures, in which case they usually added to their names or initials *pinx. et sculp.*, or *fec.*, or *inr.*

Some of the old painters and engravers varied their signatures or monograms at different times or periods of their lives. Thus *A.C.P.*, or *A.C.*, or *Agos. C.*, or *A. G. Bononia.* all signify Agostino Caracci of Bologna. Salvator Rosa signed his name in full to his earlier works; afterwards he used a monogram of his initials, an *R* entwined with an *S*.

There is no verb in the Latin language signifying to etch, which is rendered, *aqua forti notis metallo factas corrodendas dare*. Therefore some of the aforementioned terms are employed for the purpose.

Sometimes engravings are marked with the initials, or a monogram composed of the initials of both the painter and engraver; sometimes with the initials or two first letters of the master's name, with *P.*, *I.*, or *F.* frequently added, to signify *pinxit, invenit, or fecit*. Thus, *F. P. M. A.* signify that *Francesco Primaticcio* was the painter, and *Marc' Antonio* the engraver; *L. C. F. B.*, or *Lod. C. I. Fr. Bri.*, signify that *Lotiorico Caracci* was the painter, and *Francesco Baccio* the engraver. *A. L. P. I.* signifies that *Antonio Licinio Pordeone* designed the subject, *B. F. V.*, *F.*, *Battista Francesco Veneti. fecit*.

Sometimes the place of nativity or residence is designated, as *M. AG. FLO.*, *Michael Angelo, of Florence*; *IO. AN. B.X.*, *Giovanni Antonio, of Brescia*; *F. B. V.*, *I.* or *F.*, *Federigo Baroccio of Urbino, invenit or fecit*.

Monograms are sometimes so composed as not only to designate the master's name, but his nickname, or acquired name; or his place of birth or nativity; or of his instructor or publisher; and occasionally marks are found which the artist him-

self only understood; and such prints, if the master is not positively known, are adjudged by connoisseurs to such a master, by the exact resemblance of the style.

Some of the old masters employed singular or fanciful marks, as birds, animals, houses, etc., usually having some reference or allusion to the name of the artist. Thus, *Jerome Cock* marked his plates with two cocks fighting; *H. le Bles.* with an owl on a branch, or in a cage; *Hans Adam*, with a naked figure under a tree, with his initials; *Martin de Vos*, with a monkey and a fox, separated by a stream; *Hans Schaufelin* with a small shovel, sometimes two, crossed, with his initials—his name signifying in German *small shore*; *Martin*, with a little bird of that name; *Leech*, with a bottle containing a leech. *Zuccarelli's* mark is always a pumpkin or squash of large size, growing on a vine upon a shepherd's cot or fence, or stuck with a stick on a rustic's shoulder; his name signifying in Italian, *little pumpkin*.

A monogram is not always a certain mark of authenticity, though it is with the few rare exceptions where the works of renowned engravers have been counterfeited. Thus, *Marc' Antonio* copied the thirty-six prints representing the Life and Passion of our Saviour, by *Albert Durer*, so accurately that he sold them for the original prints, which induced *Durer* to go to Venice to prosecute him for the piracy.

The value of a print depends upon its beauty and rarity. Many prints (fine impressions) by the Old Masters command enormous prices. Some by *Albert Durer*, *Marc' Antonio*, and others, are worth five to fifteen guineas in London. Sometimes prints are published by subscription, with the understanding that the plate is to be destroyed after a certain number of impressions have been taken. Such prints are very high. Thus, the *Transfiguration*, by *Raffaello Morghen*, after *Raffaello*, is worth even in the United States, \$250. Many prints were formerly published in England and other countries in this manner. The first impressions from a plate always command the highest price. Thus, some of the old engravers designated the number of the impression by figures, letters, or other marks; thus, 1 might designate the first hundred, 2 the second, and 3 the third; and these marks are carefully noted by the connoisseur.

Engravings are usually divided into prints, proofs, and proofs before the letter; or first comes the proof before the letter, next the proof with the skeleton letter, and last the print. The price of the proof before the letter is usually three times that of the print, and the skeleton or second proof twice as much. Modern English prints are very high. The finest prints after the best masters, as *Wilkie*, *Landseer*, and *Martin*, range from \$20 to \$60. The reason for this is that the first engravers are employed to execute such works, and the copy-right is very high. *Sir David Wilkie* would never sell his copy-rights, which were a source of great revenue to him. *Sir Edwin Landseer* is said to have received £5,000 for the privilege of engraving one of his finest pictures. The English are willing to pay liberal prices for works of merit, and this is the way to make the Fine Arts flourish in any country.



IMPORTANCE OF CORRECT WRITING AND CRITICISM  
ON WORKS OF ART.

An author who presumes to write on any subject without possessing the requisite qualifications, justly lays himself open to severe criticism; because, instead of rendering a benefit, he inflicts positive injury on the community; but the critic, in justice to the public, as well as the author, should speak with candor and knowledge. It is a matter of the first importance to the advancement of the Fine Arts in our country, where the press is a mighty engine that *thinks* for the great mass of the people, that critics on works of art should not only write with candor, but with that knowledge and judgment which constitutes the true connoisseur; otherwise they will often lacerate the heart of a young and promising artist, if they do not forever crush his hopes. The following observations, on this subject, by the learned and judicious Pilkington, in the preface to his Dictionary of Painters, are worthy of attentive perusal and consideration:

"The notion, advanced by some foreign critics, and which for a considerable time obtained too much credence, that either the atmosphere of Britain, or the genius of its inhabitants, was unfavorable to the formation of a School of Painting, has received a decisive refutation in the Royal Academy established by one monarch, and in the foundation of the National Gallery by his august and accomplished successor. This triumph is not ephemeral, but the result of energies properly directed, and of a patronage liberally conducted upon patriotic principles, for the public benefit, and not for the indulgence of a particular humor, or the acquisition of individual glory. Yet, gratifying as this spectacle is, we may reasonably hope that it is but the prelude to one still more brilliant, and that the time is not far distant, when the British School of Art will be as much the object of admiration as that of Rome was under Leo X. To accomplish this object, however, emulation must be continually excited, and rising genius liberally encouraged; just principles must prevail, and these cannot be attained without much study, and an habitual acquaintance with the sublimest models. It were therefore to be wished, that our artists, as well as our nobility and gentry, who either travel abroad for the improvement of their taste; or inspect the capital collections of paintings in England, could prevail upon themselves to be more accurate in the observations they make, while they entertain themselves by contemplating the works of the celebrated masters; so as not only to be struck with admiration while they behold them, but also to penetrate the cause of so powerful an effect on the passions of their minds.

"To see and to admire a painting is not sufficient; for even those of the meanest capacity, the illiterate and the unskillful, can readily arrive at such a degree of taste. But a refined taste can only be formed by studiously examining the whole and every part of a composition; by exploring the grandeur of the ideas; the sublimity in the expression; the truth and elegance of the design; the grace diffused through the objects; the resemblance of nature in the coloring; and the magic touch of the pencil.

"The true knowledge of the art of painting is not so easy an acquisition as too frequently it is

accounted; nor are all those who can plausibly descant on the perfections and defects of a piece of painting to be considered as solid or profound judges of the intrinsic merits of a performance.

"As painting is the representation of nature, every spectator, whether judicious or otherwise, will derive a certain degree of pleasure from seeing nature happily and beautifully imitated; but, where taste and judgment are combined in a spectator, who examines a design conceived by the genius of a Raffaele, and touched into life by his hand; such a person feels a superior, an enthusiastic, a sublime pleasure while he minutely traces the merits of the work; and the eye of such a connoisseur wanders from beauty to beauty, till he feels himself rising gradually from admiration to ecstasy.

"To acquire a well-founded taste for painting, there are many essential requisites, without which it is scarcely possible to discern the real perfections of a performance.

"One requisite is, to be familiarly conversant with history, particularly the sacred, from which many of the subjects that animated the pencil of Raffaele and the best artists were composed. \* \* \*

"Another requisite is the study of profane history, particularly that of Greece and Rome: and of Italy also, from the declension of the Roman empire. By such a course of study, an admirer of painting may qualify himself to fix on the particular action represented by any artist, even at the first view (supposing that action to be described in a suitable and masterly manner,) and be enabled to judge whether the passion and expression be just; whether the costume be properly observed; whether the characters are marked agreeably to historical truth, and the incidents judiciously introduced.

"Another requisite is, to have a competent skill in drawing, and a knowledge of anatomy, that the connoisseur may form a steady judgment of the swell or depression of the muscles in different actions and attitudes; of the true proportions of the limbs and extremities of the figures; of the elegance of the contours; and whether the figures appear justly balanced, in whatever attitude they are placed; so that he will readily discern where the artist has happily succeeded in his imitation of nature, and in what respect his execution is defective.

"Another requisite is, to have studied nature, so as to have impressed on the memory beautiful and exact images of every object that can enter into a composition; and to have accustomed the eye to distinguish what is gracefully natural, not only in the human form, but in trees, rocks, rivers, animals, as well as those momentary incidents of light, which agreeably diversify the face of nature.

"Another requisite (and that not the least difficult) is, the study of the works of the most famous masters; to observe them with so piercing an attention as to discover their manner of pencilling, the force and delicacy of their touch, as well as their style of invention or composition; for every eminent artist has his peculiarities in composition, expression, and design, as well as coloring; which, when critically noticed, will distinguish him from others, whether they be his equals or his superiors in merit.

"It is only by a frequent and studious inspection into the excellencies of the artists of the first

rank, that a true taste can be established; for, by being attentively conversant with the elevated ideas of others, our own ideas imperceptibly become refined. We gradually feel a disgust at what is mean and vulgar; and learn to admire what only is justly entitled to our commendation. It is scarcely possible that a judicious reader, who has improvingly studied the beauties of Milton, Shakspeare, and the best writers, can descend to be delighted with compositions that are comparatively indifferent, although such compositions may have, in particular parts, a certain degree of merit. A polished pebble may be esteemed as a diamond by one who has never sufficiently attended to the native lustre of that gem; but a critical eye will readily determine between the glitter of the one, and the lovely vivid beam of the other. Till, therefore, a lover of the art of painting arrives at such a degree of judgment and taste, as renders him incapable of being pleased with what is indifferent, he may conclude that his taste and judgment are still but imperfect.

Besides, by being familiarly conversant with the works of the best masters, not only the taste of an admirer of the art will be effectually established, but his judgment will proportionably be enlarged and confirmed. He will learn steadily to distinguish the ideas peculiar to each master, whether in respect of the invention or the disposition; he will be instructed to know one master by the airs of the head, or the attitudes; another, by the dignity or grace of his figure; another, by a remarkable muscular strength; and others, by their elegance, simplicity, or astonishing management of the *chiaro-scuro*.

By examining the coloring and pencilling of different artists who were excellent, he will discover what constitutes the manner peculiar to each, and qualify himself to judge with precision. He will perceive that almost every artist is remarkable for some one predominant tint of coloring; he will observe that in some the yellow predominates, in others the brown, the violet, and the green. In some the black, as in Caravaggio, Spagnoletto, Manfredi, and Valentino; in some a paleness, as in Vouet, and Nicolo Poussin; the purple in the Bassans; and in Teniers the grey. And by a nice ob-

servation of these particulars, confirmed by a competent skill in the style of each master's composition, a judicious person will, without much difficulty, qualify himself to judge with accuracy of the hands, as well as of the merits, of the different masters."

#### RESTORING PAINTINGS.

In repairing ancient paintings which have sustained injury from time or ill-usage, they should be carefully lined and stretched by a man whose trade it is, and who perfectly understands his business. The artist then cleans the painting by removing the old coats of varnish, and carefully restores the injured parts. This is a nice operation, and requires great skill and a thorough knowledge of the palette, so as exactly to imitate the touch and colors of the original painting. The great merit in restoring a painting, consists in its being so skillfully done as not to be apparent. Many artists proceed to paint the picture all over, which deprives it of originality, and effectually destroys it in the estimation of the connoisseur. Hence a good judge will give more for a fine picture in its *pure state*, than after it has been restored in this manner. Many years ago, old paintings were imported in their *pure state*, but now, hardly a picture comes from the old country, especially from Holland, which has not been *skinned*, as the trade term it; which means that the fine finish of the original painting has been removed with the varnish in the application of spirits, by unskillful persons.

The author knows no man more competent to judge of the authenticity of paintings, by what masters they were executed, and to restore them when injured than his friend, Signor NICOLINO CALYO, of New York. Signor CALYO is an accomplished scholar, a skillful artist, bred up in the Academy of Naples; a man who has travelled much, an acute observer and a true connoisseur; and last, but not least in such matters, "an honest man." The author, from an intimacy of many years, takes pleasure in testifying to the virtues of his friend, and acknowledging his indebtedness to him for much valuable information in this work.

## BRIEF EXPLANATION

OF THE

## PRINCIPAL TERMS USED BY WRITERS ON THE FINE ARTS.

**ACCIDENTS** [*Accidenti di luce*, Italian] are those happy hits, or effects, which artists sometimes get by chance, or inspiration of the moment. The term is also applied to those effects which result from chance (intentional or otherwise on the part of the artist), as the sun's rays passing through an opening or a window, and causing a strong reflected light; or, in a landscape, a partial shade or shadow, caused by a passing cloud.

**ACCESSORIES** are the objects which an artist introduces into his works, independent of the principal figures, and which, without being absolutely necessary to the subject, essentially contribute to the perfection, beauty, and energy of the picture. They supply the place of poetic detail. Thus, in a portrait, when a painter introduces the furniture of a room, library, books, vases of flowers, domestic animals, etc., these, in the language of art, are called accessories.

**ACHROIC, ACHROMATIC.** Wanting in color; whether naturally or by deprivation.

**A BIRD'S-EYE VIEW** is a scenographic projection or view, taken from an elevated point in the air, from which the eye is supposed to look down upon the objects.

**AËRIAL PERSPECTIVE.** See *Perspective*.

**ANTIQUE.** The term antique is applied to those precious works and relics of ancient times (especially those executed in Greece, when the arts flourished in their greatest perfection), which have come down to us, such as statues, basso-relievos, and intaglios, or engraved gems. It has been doubted whether the finest works of antiquity have come down to us, but the principal of those which have been the admiration of modern connoisseurs and the guide of the most distinguished artists, are the Apollo Belvedere, the Laocoon, the Antinous, the Torso, the Gladiator, and the Venus de Medicis. The Elgin marbles, in the British Museum, form a treasury of knowledge of the Antique School. A profound study of the antique was the source from which the greatest artists of modern times, as Michael Angelo and Raffaele, drew the perfection which has immortalized their names.

**ATTITUDE** is the disposition of a figure or figures, so as to portray the passions or sentiments supposed to be passing in the mind of the person or persons represented. It comprehends not only the position of the body, but the movements of the limbs. When Achilles is menaced with the loss of Briseïs, it is not enough that rage darts from his eyes; the action of the whole body, and of every limb, should participate in the feelings of the moment. Attitude is a very difficult but essential part of the painter's art; for it requires a perfect knowledge of ponderation, and whatever refers to the centre of gravity, a knowledge of the human heart, and the manner in which its feelings and passions are exhibited in the motions of the body; at the same time, he must be careful not to violate propriety, and to choose those positions which display, as far as circumstances will permit, the most beautiful delineations of the figure. It is allowed that the choice of fine attitudes constitutes the greatest part of the beauties of grouping.

**ALLEGORY**, as a term applied to the arts, is a mode of communicating certain abstract ideas by the aid of symbolical figures. It is chiefly employed in fabulous and mythological representations. It is also successfully used in subjects taken from the poets, who have themselves made use of similar illusions. Allegory requires to be treated with great address, for if the meaning is not perfectly apparent, the artist has failed in his object.

**AIR**, as applied to the human figure, has nearly the same meaning as look or carriage, as an *air of dignity*. In a literal sense, it is synonymous with the atmosphere which should surround the figures in a painting, so that the canvass is forgotten, and the figures appear as in actual space, and not as pasted on a flat ground.

**AIRINESS** is that thin and delicate vapor which judicious artists throw over their works, and which so agreeably deceives the eye.

**ATMOSPHERE** is the column of air supposed to exist between the spectator and the objects depicted. This will be explained under the head of *Perspective*. The works of the late Thomas Cole may be

cited as instances in which atmosphere, or ærial perspective is carried to high perfection.

**ALTO-RELIEVO.** See *Relievo*.

**ANACHRONISM**, in painting, is the draping of ancient personages in modern costume, as practised by some of the old Dutch masters, or *vice versa*; or the grouping of Popes, Saints, and Cardinals, with the Savior and his Apostles, as occasionally practised by some of the first Italian masters to flatter vanity; also the introduction of modern buildings, ships, or inventions into ancient subjects, or *vice versa*.

**AQUAREL** [*Aquarelle*, Fr.; *Acquarella*, Ital.], a term applied to painting in water colors. This mode of painting on paper is performed with colors so thin and delicate that they are generally little more than tinctures. Aquarel, or water painting, is carried to much greater perfection in England, where it is highly prized, than in any other country. It is admirably adapted for sketching landscapes, and woodland scenery, and many eminent artists make this branch of the art their exclusive business.

**BACK-GROUND** is a term applied to the field or space which surrounds the figures in a picture. The importance of an appropriate back-ground is not always considered, even by artists themselves, for much of the effect of a picture depends upon it. It is of the greatest consequence that back-grounds should be in unison with the figures, and that the objects introduced should be conformable to the time, history, and characteristics of the persons represented. Sometimes rich and embellished back-grounds are required, as in the display of oriental pomp, or of ancient temples and festivals; at others, the solemnity of the subject demands an austere and unobtrusive simplicity, as in the generality of subjects of devotion, or those descriptive of any pathetic or affecting scene, in which nothing should appear that can diminish the interest inspired by the event.

**BOLDNESS**, in art, is directly opposed to *timidity*, or labored execution. Very high finishing is apt to injure boldness, as well in drawing as in painting, and this is the reason why the sketches of some masters please us better than their more labored pieces. But, both boldness of execution and finishing should be regulated by the nature of the composition, and its proposed situation.

**BREADTH.** This important term is applied both to design and coloring. Breadth is usually indicative of a master, as the want of it almost always accompanies the performance of an indifferent artist. When the lights in a picture are so arranged that they seem to be in *masses*, and the darks are *massed* to support them, so that the attention of the spectator is powerfully arrested, we have what is called *breadth of effect*, or *breadth of light and shade*. Breadth conveys the idea of greatness, which is in direct opposition to the frivolous and mean. Breadth, therefore, partakes of the simple and the grand, and is admirably illustrated in the great works of Correggio. Grandeur is his characteristic, and breadth his means. In the works of this great master, we discover breadth, because he has condensed his subjects as a whole, without interrupting the general simplicity by a minute attention to the details or subordinate parts. His masses of light and shadow are therefore broad and grand, producing one great

and general effect: whereas, if they were broken and scattered, the effect would be spotty and discordant.

**BISQUIT** [*Bisquit* French], a term applied to a recently invented species of Ectypes or images, made of feldspar and porcelain clay, and then baked like porcelain. The most beautiful are of a cream color, but they may be made of any color. These ornaments are as beautiful as alabaster, much less fragile, and can be afforded at a tithe of the expense.

**BUST**, or **BUSTO**, is a term formerly applied in sculpture to a head with the shoulders and breast. Some modern artists apply the term *bust-portrait* to a portrait of the same.

**CAMEO**, or rather **CAMMEO**, in its original signification, is a gem or device cut out of a hard, laminated stone, of a different color above from that beneath, so that in cutting a figure upon it, enough is removed to leave the ground of one color, while the figures, in a different one, stand out in relief. The term is now applied improperly to the same kind of work in shells.

**CARNATIONS** are the flesh tints in a picture.

**CARTOON** [from the Italian, *Cartone*, a stout piece of paper.] Hence, the word came to be applied by the Italians to the drawings or colored designs on paper, intended to be transferred to the walls in fresco painting, or wrought in tapestry. The word is scarcely used in English except when speaking of the *Cartoons of Raffaele*, which were designs for tapestry, executed for Pope Leo X., and which are now in Hampton Court. The Italians generally make a cartoon of the same size of the painting to be executed, whether in oil or fresco.

**CHARGE**, or **CHARGED**, is a term used in art to signify exaggeration, or something that exceeds nature. Some artists charge or exaggerate their outlines in order to show a superior degree of skill, or to heighten the effect. De Piles advises artists to avoid *charging*, and says that the antique statues never have this pedantry or affectation; that there is nothing of the kind in the works of those great masters who always imitated them, as Raffaele, Caracci, Domenichino, Nicolo Poussin, and others. Yet, he observes again, "there are charged outlines that please, because they are above the lowliness of ordinary nature, and carry with them an air of freedom, with an idea of great taste, which deceives most painters who call such excesses the grand manner. And, although to such persons who have a true idea of correctness, simplicity, and elegance of nature, these excesses may seem superfluous, as they only adulterate the truth, yet one cannot forbear to commend some things that are overcharged in works, when the distance from whence they are to be viewed softens them to the eye; or when they are used with such discretion as makes the character of truth more apparent." Again: "If you would have the work produce a good effect when it is elevated, both the colors and the lights must be a little *loaded*, but *learnedly* and with discretion."

**CHIARO-SCURO**, [Italian], light and shade. This term refers to the general distribution of lights and shadows in a picture, and their just degradation as they recede from the focus of light. "It comprehends," says Professor Phillips in his lectures, "not

only light and shade, without which the form of no object can be perfectly represented, but also all arrangements of light and dark colors in every degree; in short, in accordance with the compound word composing its name, which we have adopted from the Italian, the light and dark of a picture."

Chiaro-scuro particularly refers to the great masses of lights and shadows in a painting, when the objects are so disposed by artful management, that their lights are together on one side, and their darks on the other. The best examples among the Italians are to be found in the works of Correggio, Leonardo da Vinci, and Giorgione; among the Dutch, in those of Rembrandt, Adrian Ostade, and De Hooze.

A composition, however perfect in other respects, becomes a picture only by means of the chiaroscuro, which gives faithfulness to the representations, and therefore is of the highest importance to the painter; at the same time, it is one of the most difficult branches of the artist's study, because no precise rules can be given for its execution. Every art has a point where rules fail; and this point, in the art of painting, is the chiaroscuro. The drawing of a picture may be correct, the coloring may be brilliant and true, and yet the whole picture remain dry and hard; as we find is the case in the works of painters who preceded Raffaele; and it was one of the great merits of this sublime genius, that he left his masters far behind him in chiaroscuro, though since his time many great artists have surpassed him in this respect. Chiaroscuro requires great judgment and skill in execution; and excellence in this branch of the art is only to be attained by a study of nature, and the works of the best masters.

CLAIR-OBSCURE [French.] has the same signification as chiaroscuro.

CHALKY, in painting, is that cold or unpleasant effect which arises from an injudicious combination of colors that do not *agree* well together; thus, white mixed with vermilion, without being tempered with the ochres or burnt sienna, will appear crude and chalky.

The word chalk and its derivatives are frequently used by writers on the fine arts. Chalk drawings are any kind of drawings made with white or colored crayons. Chalk engraving is the old name for *stipple*, in imitation of the delicate shadings of crayon drawings.

COLORIST is a painter whose peculiar excellence is his coloring—but not therefore his only excellence. An eye for color is a faculty, or a gift of nature, which is not acquirable by a painter who has not this natural gift, though study and practice may improve it. It is quite common for designers, who are deficient in this *rarest* excellence of the art, to speak of the deficiencies of the colorist with depreciation or contempt. When Michael Angelo was shown one of Titian's finest works, and his opinion asked of its merits, he only said, "what a pity this painter is so deficient in design"—a mere colorist. Yet nature, were she appealed to, doubtless would reply that Titian was more true to her than Michael Angelo. Titian had all the design that he considered essential to his purposes, and had he chosen the same range of subjects that Raffaele did, and had he been able to express them with the same felicity, adding thereto his own peculiar ex-

cellence, he would have been the Apelles of modern art.

COMPOSITION, is the general arrangement of individual objects, which the imagination has conceived, so as to form an appropriate whole. This is considered one of the greatest difficulties the artist has to encounter. In the composition of a picture, it is essential that nothing should be introduced which is not appropriate and analogous to the subject. Profusion has even been esteemed a vice, even in the most extensive subjects, for instead of adding to the beauty and expression of the work, it diminishes the effect of both. A composition is said to be confused when it is loaded with objects which interfere with each other by their disposition or multiplicity. A composition is said to be great, not from the number of figures introduced into it, but from the skill with which the artist has disposed enough to illustrate his story and leave no vacancy in the space which the eye requires to be occupied. A grand composition differs from that which is usually designated rich, inasmuch as the former is characterised by simplicity, and the latter by abundance. The compositions of Raffaele are said to be *grand*, those of Veronese *rich*, those of Poussin, *classical*, and those of Teniers *natural*.

CONNOISSEUR is a term applied to one who not only loves, but has a profound knowledge of art; whilst *amateur* is applied to one who loves the same without being sure of bestowing his admiration wisely, and who generally practises it for his amusement only. They both love art, but the former is the *knower*, the latter the *lover*, as the names imply. The Germans, who attach no vulgarity to their indigenous phrases, use indeed the very terms for distinction, *kenner*, (knower) for connoisseur, and *liebhaber* (lover) for amateur.

CONTOUR, or OUTLINE, is the line which terminates and defines the figure or object. It requires great science and skill in an artist to get his contours correct; for in a classic composition, he must not represent them as he finds them in nature, but in nature's ideal, or perfect form. A Dutch Venus is the laughing-stock of the world, except to themselves, and perhaps the Turks. A fat man may make a very good model for a Falstaff, might do for a Bacchus, but not for an Apollo. The Judgment of Paris by Rubens is a horrid violation of this precept.

CONTRAST. By contrast is meant the variety in the position and motion of the different figures or objects in a composition. There are several kinds of contrasts, distinct from each other. Thus, there is a contrast of figures; a contrast of the movements or action of the different figures, and even in the different parts of the same figure; others, in the age, sex, or positions, of the different personages, so that each figure is frequently in *contrast* with others in the same group, and the several groups are also *contrasted* with each other; there is also a contrast in the different qualities, and colors of the draperies; and another of light, and shadow, which constitutes chiaroscuro. The judicious arrangement of this contrast or opposition, forms one of the great requisites of a fine picture; because it is found in nature, and any other arrangement would appear stiff, and forced, and excite our pity or disgust.

**CORRECTNESS.** Correctness of design, as it relates to the beautiful in art, consists in the exact observance of the just proportions of the figure as established by the antique models, or statues, or by the most beautiful models selected from nature. It is further exemplified, by giving more or less beauty, dignity, or grandeur to the figure, according to the age, sex, or condition of the personage represented. Correctness does not always require that the design should be beautiful, which will depend on the nature of the subject. It is sometimes sufficient that nature is perfectly delineated, even in her less perfect form, as in historical compositions, where portraits are introduced.

**COSTUME.** In historical compositions, the laws of costume require that the subject should be treated in accordance with history, with a strict regard to the scene and time of action, the customs, character, and habits of the people, or the country, where the event occurred. The same correct attention is also requisite to the buildings, animals, plants, &c. The works of Nicoló Poussin form an admirable illustration of the propriety of costume. Many of the Dutch masters have made their sacred and historical subjects ridiculous by laying the scene in their own country, and draping the figures in their own costume.

**COPY.** "The central group of Lystra, (one of the Cartoons) is taken and adopted from an antique bas-relief in the Admiranda, and suggests the question whether it is justifiable to plunder in this way. Surely if you find any thing in the ancients suitable to your invention, it is justifiable. But there the praise must stop; the utmost praise that can be given is that you have shown your skill in the adoption; and what struck me with discouragement, in the Louvre (in the imperial collection) was the little original invention in the world. Even Rubens pilfered wholesale from the old Germans. \* \* \* Reynolds was what Fuseli terms a modern painter—a bold adopter."

"Remember *adoption*, and *copying*, are different things. To adopt and modify a figure requires skill and taste; but the merest dolt can copy."  
—Haydon.

The human figure has been drawn and painted in almost every possible position, and Reynolds thought it not robbery to *adopt* from "the accumulated wisdom of ages," whatever was excellent, into his own compositions. Doubtless Raffaele and Shakspeare were of the same opinion. The Italian artists have this proverb, "Il saper rubbarè non è peccato;" (knowing how to steal well, is not wicked;) i. e., an artist is justified in judicious adoption.

**COUP.** [*Peindre au premier coup*, Fr.; *Alla prima*, Ital.] is to paint and finish a picture at once, without returning to retouch it, a facility which many great masters have possessed, as Rubens, Salvator Rosa, Vandyck, and Luca Giordano, and which they practised on some occasions.

**CRUDE.** Crudeness, is a rawness, or a want of knowledge, judgment and skill, which may appear manifest in the coloring, design, or effect of a picture.

**CRUST.** A name given in ridicule by artists to a sorry picture. Crust is also used by some writers for an excessive, or clumsy impasting of colors.

**DESIGN.** This term is used in various senses, but its proper signification is a plan of a picture, or a representation of any thing, in outline. The term is often applied to a finished study, for a picture; but it is more commonly applied to a finished drawing, made to be engraved, and the artist is called a *designer*, to distinguish him from a painter. It is also applied to a sketch of one or more figures, and to sketches of inanimate objects, as plants, flowers, draperies, &c., intended to be introduced into a picture, in which sense it is termed a *study*.

**DEAD COLORING.** A familiar term used by artists to signify the *ground coloring*, or *laying in*, of the first coat of color on the canvass. See *First Painting*.

**DECISION.** Decision of form or outline, means that bold freedom of outline, which is only obtained by a skillful and practised hand.

**DEGRADATION.** [See *Gradation*.]

**DEMITINTS,** are tints that are neither lights nor shadows, but hold the middle place between them. Hence, they are sometimes called *middle tints*—which is the best term.

**DETAILS,** are the minutiae of a picture; when carried to excess, they degenerate into mannerism; and when they are not carried so far, they injure the effect, by diverting attention from the principal objects or figures.

**DISTEMPER,** is a mode of painting with colors mixed with size, white of eggs, or any other glutinous substance. All ancient paintings were executed in this manner, and modern paintings too, before the year 1460, when oil painting was first discovered. The celebrated Cartoons of Raffaele, were painted in distemper.

**DRAPERY.** The art of *casting*, or disposing of the foldings of the drapery in the most effective and judicious manner, requires no inconsiderable part of the painter's skill and attention, as great judgment and taste are necessary to arrange it in such a manner as to display the form to the greatest advantage, and that the folds may correspond to the movements of the figure. In great historical and sacred paintings, the folds should be large and few, because the grandeur of the forms produce broad and simple masses of light and shadow, which adds greatly to the effect. Draperies should be suited to the age, character, and rank, of the figure. Stuffs of a light texture, and of gay colors, may be proper for females and youth; those of a more sober hue and heavier substance for persons advanced in years. A person of a grave character should be habited different from a gay voluptuary, and a Roman matron should not be attired like a courtesan. Drapery should always be drawn from nature, and the artist who neglects it will be sure to fall into mannerism.

**DRAWINGS.** There are several kinds of drawings, which it is necessary to understand, or many passages in authors on the fine arts will appear obscure or unintelligible. In a general sense, drawing is applied to any kind of study or design made with black lead pencils. The drawings by the Old Masters, so highly prized, were often executed with black and white or colored crayons, as well as with black lead pencils. Chalk drawings are executed with crayons. Printing in chiaro-scuro, as practised by the old wood engravers, was done in im-

itation of these chalk drawings. For this purpose three or more blocks were employed; the first for the outline, the second for the dark shadows, and the third for the shadows that border on the lights. The process varied according to the number of blocks employed, and an effect was obtained that could not be produced by a single engraved block. The ink, also, used, was of different shades or intensity.

When a picture is to be engraved, the engraver, or draughtsman, reduces the picture, or makes an exact drawing of the same size as the plate to be engraved. This is called the design. [See *Engraving*.] For water colored drawings, see *Aquarel*.

**DRYNESS.** This term is used by artists to express the common defect of the early painters in oil, who had but little knowledge of the flowing contours, which so elegantly show the delicate forms of the limbs and the insertions of the muscles; their coloring was also hard and formal, without mellowness or softness; and their draperies concealed the limbs of the figures, without truth or elegance of choice. This defect is not always the result of a want of talent, for the early works of Raffaele partake of the dry Gothic hardness of the masters who preceded him, though he afterwards acquired the grand and graceful style, by which his later and best performances are distinguished. Thus we find that the defect of dryness may be corrected by study and practise.

**DRY TOUCHING,** is the going over a picture when it is dry, with light delicate finishing touches, to improve the character, or to give relief to those objects requiring it.

**ECTYPES,** impressions derived from moulds made on the originals, or types, (De Montabert,) from the Greek word *ectypos*—a form or impression moulded from the *asche-type*. Pliny Latinizes the word, and uses *ectypum*, for the copy or image moulded after the pattern, or cast, in the mould of what he calls the *pro-typum*, i. e., the first type, mould or pattern—the *prototype*. This is an elegant and classical word that may be used instead of *cast*.

**EFFECT.** “By effect, in painting, is understood the energy and beauty of the optical results of the combinations, either accidental, or arising from calculations well understood, whether of the lines, of the tones, bright or dark, or again of the colors or the tints. But it is especially applied to the combinations of the clair-obscur, that the effect owes its energy, its suavity, and its charm; and what proves it, is the appearance of engravings, which offer color without much effect. Coloring indeed, does produce its particular effect, but it is optically subordinate to that which is obtained by the bright and dark, semi-bright and semi-dark masses, and we thus distinguish the effect of Rubens, and the coloring of Titian. The pictures of Poussin, Duval, and Raffaele, have but little effect; those of Vandyck, Velasquez, Gerard Donw, Reynolds, and Prudhon, have a great deal of effect.”—*De Montabert*.

**ENAMEL.** Painting in enamel is done by mixing mineral colors with a flux or vitreous base, and subjecting the work to the action of heat.

**ENCAUSTIC,** from the Greek *Enkaustikon*, a kind of painting executed by the application of fire.

This term has been applied exclusively to a method of painting practised by the ancient Greek artists, in which *wax*, in various ways, was combined with the colors, and the whole fused together by the application of heat. Pliny mentions three methods, but in such vague terms, that there is great uncertainty as to the precise practice of the ancients. The object aimed at was durability, as in mosaic painting. Various processes have been published by the moderns, for the revival of the ancient art, one of which may be found in Hayter's *Introduction to Perspective*, invented by Mrs. Hooker, an English lady, for which she was presented with a gold pallete by the Society for the Encouragement of the Arts. Her account is printed in the tenth volume of the Society's Transactions, for 1792. The subject has been deeply investigated by the Chevalier Lorgna, in a valuable work entitled *Un Discorso Sulla Cera Punica*.

**ELEGANCE,** in design, is a manner which embellishes objects, either as to their form or color, or both, without destroying or perverting truth. It appears most eminently in the antiques, and next, in those masters who have imitated them best, as in the works of Raffaele. De Piles observes, that elegance is not always founded on correctness, as may be evident from the works of Raffaele and Correggio, the latter of whom, notwithstanding his frequent incorrectness of design, must needs be admired, for the elegance of his taste, and the turn which he gives to his actions.

**EXPRESSION,** principally consists in representing the human figure in all its parts, in action, suitable to the occasion; and exhibiting in the face, the several feelings or passions proper to be expressed. Frequently the term Expression is confounded with that of Passion; but the proper distinction between them is, that the former implies a representation of an object agreeably to its nature and character, and the use or office it is intended to have in the work; while the latter denotes a motion of the body accompanied with certain airs of the face, which make an agitated soul. So that every passion is an expression, but not every expression a passion.

**EXECUTION,** is a term applied to the mechanical part of the arts, or mode of performance. It is also used to designate the management of the pencil, whether it be bold, free, rapid, delicate, soft, or timid.

**FINISH.** “Very great care to finish some parts of a picture is apt to injure the effect of others. It is apt, also, to weary the mind of the artist, and thereby injure the liberty of his hand. But, when finishing is united to freedom, when it is delicate and light, its effects, especially for cabinet pieces, cannot be too much appreciated.”—*Art. Repository*.

The Dutch and Flemish pictures are familiar illustrations of minute, and often exquisite finish. Gerard Douw spent five days in finishing a single hand.

**FIRST PAINTING,** is the ground coloring, or first coat of color, which some of the old Italian masters were in the habit of laying on very thick, and putting the canvass aside till well seasoned, before the application of the fine coats of coloring, to obtain a better effect and greater permanence.

**FOXY,** a term of ridicule applied by artists to a vicious and excessive warmth, or gaudiness of

color in a painting. The tints and tones of an artist, who, without judgment or skill, attempts to imitate the glow of Titian, are very apt to be *foxy*.

**FRESCO**, is a kind of painting performed on fresh plastered walls and ceilings. The mason covers no more space than the painter can execute in a day. The artist first traces the design, prepared on his cartoon, and then proceeds to lay on his colors, mixed with water, which strike into the plaster and become incorporated with it, so as to be as durable as the wall itself, and can only be effaced by its destruction. Those mineral colors only are employed which are not chemically acted upon by the lime.

Fresco painting is, before all others, best adapted to those great works which form the embellishment of public edifices, from the promptitude with which it is performed, as well as from its extraordinary durability. The sublime productions which have immortalized the names of Michael Angelo, Raffaele, Correggio, and Giulio Romano, were painted in fresco. In this country, the term *fresco* is improperly applied to *distempered* walls.

**FORESHORTENING**, is the art of representing figures and objects, as they appear to the eye, viewed in positions varying from the perpendicular. This art is one of the most difficult in painting, and though absurdly claimed as a modern invention, was well known to the ancients. Pliny speaks particularly of its having been practised by Parrhasius and Pausias; besides, it is impossible to execute any work of excellence without its employment. In painting domes and ceilings, foreshortening is particularly important. The meaning of the term is exemplified in the celebrated Ascension, in the *Pietà* de Tarchini, at Naples, by Luca Giordano, in which the body of Christ is so much foreshortened, that the toes seem to touch the knees, and the knees the chin.

**GLAZING**, is the passing of extremely thin coats of transparent colors, largely diluted with maulp, or other mediums, over certain portions of the picture, so as to allow the work beneath to appear distinctly through them but tinged with their color. The uses of glazing are to strengthen such shadows as require it, or to give warmth or coldness to the hues; and to subdue those lights that are too glaring, or to give additional force and richness to those that are too tame.

When opaque colors are employed in the same manner, the process is called *scumbling*. The uses of scumbling are to weaken the force of colors that are too strong, or to give force to those that are too weak; to give air and distance to objects that are too near, and to soften down and unite such tints on the surface of objects as may be too violent for harmony, and breadth of effect.

**GLORY**, is the luminous ring, whether broad or narrow, radiated or open, or a circular disk, which crowns the head of a saint or a divine personage. This glory, in very old paintings, is done in gilding. It also means the bright radiance that surrounds celestial beings when introduced into a picture. *Nimbus*, is the classical name for a *glory*.

**GRADATION**, is the progression of tints by degrees, whether up or down the scale of light and shade. *Degradation*, is the proper term for the scale downwards, or the gradual enfeeblement of the clair-obscur, in aerial-perspective. *Degradation*,

is always *gradation*, but *gradation* is not necessarily *degradation*, for the former may be a step upwards, while the latter is always a step downward. This is a true distinction, but one rarely observed by writers.

**GRACE**, principally consists in the turn an artist gives to his objects, to render them agreeable, even to those that are inanimate. It is more seldom found in the *face*, than in the *manner*; for our manner is produced every moment, and can create surprise. A woman can only be beautiful in one way, while she may be graceful in many. Grace can neither be described, nor measured, nor established by any conventional rules. Each motion may have its rules of beauty, but grace is the same in every country. It is not found in a constrained, or unaffected manner, but in a certain freedom and ease between the two extremes.

Those compositions in which angels, females, children, and cupids, are introduced, may be termed graceful. The term cannot well be applied to battle pieces, or grand historical works. The *Charity* of Correggio, may be cited as a model of grace in composition and execution. Also, some of the works of Albano.

**GRANDEUR**. Grand is applied in art to those great compositions, which are invested with a dignity above the generality of mankind—in which there appears an elevation of mind, air, and deportment, that indicates a corresponding elevation of thought, feeling, and sentiment. It is especially applied to the antique, and to the grand sacred subjects executed in fresco, by the most renowned Italian masters; instance, the Last Judgment by Michael Angelo.

**GROTESQUE**. This term was given by the Italians to those whimsical or fanciful ornaments, with which the ancient Romans sometimes decorated the ceilings and friezes of their small apartments. It is said to have derived its origin from the discovery of those ornaments in some grottoes. (*grotte*, hence *grotesco*, in Ital.) by Raffaele, (while the workmen were making some excavations under his direction,) who adopted them in decorating the Loggie. These ornaments differ little from *arabesque*, except that the imagination, in all the wildness of inventive fancy, is exerted without any strict adherence to nature, truth or probability. They were originally composed of stalks and leaves, with comical, ugly, or distorted human faces, or masks interspersed or connected with the foliage, as if they grew out of it, just as we see them now-a-days, though infinitely improved in every point of grace by the elegant invention of Raffaele.

**GROUND COLORING**. [See *First Painting*.]

**GROUP**. Grouping is the arrangement of figures or objects in natural and pleasing positions. It is observable in nature, that in a concourse of people, they form themselves into different companies according to their ages, conditions or inclinations; and these divisions are called groups. The best rules of art require, that when subordinate groups are introduced into a picture, they should never interfere with the principal one, which should predominate, and all of them tend to unity.

**HARMONY**, is that congenial, accordant, and pleasing effect in a picture, resulting from an intelligent distribution of light and shade, a judicious arrangement of color, and a consistency and pro-



propiety in composition. Mengs defines harmony to be "the art of preserving a just medium between two extremes, as well in design as in the chiaro-scuro and the coloring." Thus writers speak of different harmonies, as a harmony of *composition*, of *design*, of *expression*, of *execution*, of *chiaroscuro*, of *coloring*, &c.; but all these must be combined in a *perfect picture*.

**HANDLING**, is the manner in which an artist uses his pencil, as seen in the execution of his works. [See *Manner*.]

**HARD**, is a term applied either to design or coloring. Thus, when an outline cuts too sharp on the ground of the object, it is said to be *hard*; when applied to the whole of a painting, it denotes a want of tenderness and truth in coloring. [See *Dry* and *Decided*.] Hardness is often the result of a laborious effort to display *high finishing*.

**HATCHING**, is laying on the strokes of the crayon or graver in parallel lines. When these lines are crossed in the shadow parts, at angles more or less acute, it is called counter-hatching or cross-hatching.

**HIGH ART** has been defined "the epic of painting," a very indefinite and partial explanation, as it might as well be termed the *epic of sculpture*. It simply means the most perfect works of art; i.e., the grandest and the most beautiful, or perfect.

**HISTORY**. Nothing can be more indefinite, even in the indefinite phraseology of painting, than this term. All the degrees of high art fall properly under this comprehensive term. It embraces the wide range of subjects, not only historical, but mythological and poetical, as well as sacred or scriptural subjects. It is called the highest branch of the art because it requires in the artist a perfect knowledge of every branch of the art, as well as a mind well stored with general information. [See *Introduction*—page xxi.]

**HORIZONTAL LINE**, in perspective, is a line that marks the horizon, or the place of the supposed horizon, and which is always on a level with the eye.

**IDEAL BEAUTY**, is generally understood to express that perfection which is never found in one person in nature, and can only be attained by a union of the various beauties selected from different forms. It is that perfection of beauty and form which we may suppose to have existed at the creation of man, and to which the antique most nearly approaches, as in the Torso, the Apollo Belvidere, and the Venus de Medicis. Ideal beauty in painting may be illustrated by the Juno of Protogenes, in which he combined the perfections of seven of the most beautiful damsels of Rhodes.

Impressed with such ideas, the Greek artists strove to represent their gods and heroes by the most faultless semblance of the human form, inspired with those noble sentiments which they regarded as divine. "It is this intellectual dignity," says Reynolds, "that ennobles the painter's art—that lays the lines between him and the mere mechanic, and produces those great effects in an instant, which eloquence and poetry are scarcely able to attain."

**IMITATION**. An imitator is an artist who makes his own designs, but adopts the style of his master, or of another, in his execution; or he may adopt

both the style of design and execution, when he is a mere copyist.

But when artists or writers speak of imitating the antique, or the great modern masters, they do not mean that we should copy line for line what they painted, designed or sculptured, but that we are to form for ourselves a like idea of greatness and perfection, and work upon the same principles, and in the same taste.

Some artists have the faculty of imitating other eminent masters so exactly, that their *imitations* will readily pass for *originals* by the masters imitated. The French call such pictures *pastiches*. De Piles advises "all persons who do not wish to be deceived by pastiches, to compare the taste of design, the coloring, and the character of the pencil, with the originals, for there is always a perceptible difference on close comparison." [See *Pasticcio*.]

**IMPASTO** [Italian]. This word literally means a mixing, or impasting of colors. The Italians use it to designate the transitions of shades or colors, which should blend together like the colors of the rain-bow, so that the tints are distinct, though not harsh, producing a harmonious and pleasing effect. Writers say a good or bad, rich or poor impasto.

**INTAGLIOS**, are engraved gems or precious stones, often representing mythological subjects. The word is now generally applied in English to antique gems cut hollow, intended to give impressions in wax. Thus, *intaglio* is the reverse of *cameo*. The Italians apply this name to works cut in wood, stone, or metals.

**LABORED**, is a term applied disparagingly to a work in which the pains taken in the execution is too perceptible.

**LAME**, is a term applied to a figure or work in which the harmony of proportion has been neglected.

**LARGE**. See *Breadth*.

**LINEAR PERSPECTIVE**. See *Perspective*.

**LOADING**, is a term applied to laying colors in thick masses on the lights, so as to make them project from the surface, with a view to make them strongly illuminated by the light that falls on the picture, and thus mechanically to aid in producing roundness and relief, or to give a sparkling effect to polished or glittering objects.

**LOCAL COLORS**, are those which faithfully imitate a particular object, or such as are natural and proper for each particular object in a picture. Color is also distinguished by the term *local*, because the place it fills requires that particular color, in order to give a greater effect, or character of truth to the several colors around it.

A *Contrast of Colors*, is used in draperies, especially in sacred subjects; and the different personages are draped in different and appropriately colored garments; or the dress of the same person is composed of different colors for harmony, and to heighten the effect.

**MANNER**, is that habitude which painters acquire, not only in the management of the pencil, but also in the principal parts of painting, as invention, design, coloring, &c. It is by the manner in painting, that connoisseurs decide to what school it belongs, and by what particular master of that school it was executed. Some masters

have had different manners at different periods of their lives. Thus, Raffaele acquired a much more elevated manner after he had left the school of Perugino and taken up his residence at Rome. Others have adopted and adhered to one manner all their lives, which is so marked, that a person who has seen a few of their works will at once decide the master without any risk or mistake. The variety observable in the works of different artists arises from the manners of the schools in which they have received instruction, or of the artists under whom they have studied; yet many men of genius have divested themselves of partiality, struck out into a manner of their own, and arrived at excellence.

**MANNERISM**, is an affected style, contracted by an imitation of the peculiarities of some particular master, instead of a general contemplation of nature. The term mannerist is applied to an artist who, not having sufficient genius and skill to acquire distinction by the excellence of his performances, vainly thinks to obtain it by an odd, labored, or affected manner. The Italians apply the term mannerist to any artist who deviates from the established or classic manner, yet whose merits may be great.

**MASSÉS**. Massing is the condensation of the principal lights and shadows in a picture, and so arranging them as to produce the greatest effect. To mass a part is to reject those minutiae which cut it up into little pieces. [See *Breadth*.] For a skillful application of this great principle of grandeur, practice and enlightened observation must be added to diligent study.

**METOPÉ**. The Doric frieze is divided at equal intervals by ornaments called *triglyphs*, consisting of two vertical channels, or *glyphs*, with two half channels at the sides, separated from each other and the half channels, by three planesurfaces. The square spaces between each two of these triglyphs is called a *metopé*, and is variously ornamented with figures. The metopes of the Parthenon represent the contests of the Centaurs with the Lapithæ, or companions of Theseus, and are supposed by connoisseurs to have been touched, in many instances, by the hand of Phidias himself, under whose superintendence all the reliefs of the temple are known to have been chiseled. These form part of the famous Elgin marbles, now in the British Museum, and hence their frequent mention by writers on the fine arts.

**MODEL**, is a study. It is important not to employ indifferently the word *model*. When we say the *great models*, we are readily understood to mean the *antique*; but when we say the *model*, it remains to be shown whether we mean the *living model*, a *marble statue*, or a *plaster cast*. In sculpture, the term is applied to a small study, as well as to a finished work in clay ready to be cut in marble; sometimes also, in painting, to any study.

**MONOCHROMATIC**, a term applied in ancient times to paintings executed with only one color; in modern times, to a species of crayon drawings. Engravings and drawings may be termed monochromatic pictures. In contradistinction, painting with a plurality of colors has been termed *polychromatic*. If there were any advantage to be derived from the adoption of such phraseology, we might always designate the exact number of colors employed in

painting by one of the Greek numerals, as *Monochrome*, *Dichrome*, *Trichrome*, *Tetrachrome*, &c. Thus, Pliny says that Apelles was the first artist who painted Tetrachromes, or pictures with four simple colors. [See *Apelles*.]

**MOSAICS**, are ornamented works, made in ancient times, of cubes of variously colored stones, and in modern, more frequently of glass of different colors. The art originated in the East, and seems first to have been introduced among the Romans in the time of Sylla. It was an ornament in great request by the luxurious Romans, especially in the time of the Emperors, for the decoration of every species of edifice, and to this day, they continue to discover, in the ruins of the Imperial Baths, and elsewhere, many magnificent specimens in the finest preservation. In Pompeii, mosaic floors and pavements may be said to have been universal among the wealthy.

In modern times, great attention has been bestowed to revive and improve the art, with a view to perpetuate the works of the great masters. In this way, Guercino's Martyrdom of St. Petronilla, and Domenichino's Communion of the dying St. Jerome, in St. Peter's Church, which were falling into decay, have been rendered eternal. Also, the Transfiguration of Raffaele, and other great works. Pope Clement VIII. had the whole interior dome of St. Peter's ornamented with this work. A grand Mosaic, covering the whole side of a wall, representing, as some suppose, the Battle of Platea; as others, with more probability, one of the Victories of Alexander, was discovered in Pompeii. This work, now in the Academy of Naples, is the admiration of connoisseurs and the learned, not only from its antiquity, but from the beauty of its execution. The most probable supposition is, that it is a copy of the celebrated victory of Arbela, by Philoxenes. [See *Philoxenes*.]

**MORBIDEZZA**. The Italians call whatever is delicate and soft *morbido*, and in painting they use the term *morbidezza* to express that richness and softness of color which appears in the best imitations of beautiful nature, as in the carnations of women and children. The French use the borrowed word, *morbidesse*; and Bouvier thus explains its meaning: "The carnations of a young woman of very fine and fresh complexion, and those of a fine child, have a great deal of *morbidesse*. They seem to the eye as though they would be soft and velvety if touched." Rosy, or velvety, expresses the same meaning best in English. The French also say *velouté*, velvet-like. Correggio possessed in an eminent degree this admirable quality.

**OLYMPIAD**, a period of four years connected with the celebration of the Olympic Games, by which the Greeks computed time. Most of the moderns reckon 304 Olympiads; and place the first celebration of the Olympic Games B. C. 776, and the last A. D. 440, a space of 1216 years. By recollecting the date of the first Olympiad, the reader will readily fix the time when ancient artists flourished if mentioned by Olympiads in this work, which the author has endeavored to avoid.

**ORDONNANCE**, is the arrangement of the figures in respect to the whole composition; or the particular disposition of the figures as to the different groups, masses, contrast, decorum, situation, &c.

OUTLINE. See *Contour*.

PASSION, in painting, is the representation of those actions of the body, and expressions of the face, which agitations of the mind naturally exhibit in them.

PASTEL PAINTING [*Pastello*, Ital; *Pastelle*, Fr.] is a style of painting with colored crayons, which the French have brought to high perfection. Greuze and Boucher were particularly eminent in this branch of the art.

PASTICCIO [Ital.; *Pastiche*, Fr.], a word of contempt, meaning *pasty*, or *pye*, which the Italians apply to those patched-up compositions, where the artist steals or adopts one object or figure from one master, another from another, and so on through his whole composition. The French apply this term to paintings which are imitations or counterfeits (not copies—see *Imitation*.) of eminent masters. Any quantity of pastiches, beautifully executed on old worm-eaten panels, can be had in Paris, painted to order of the speculator, and well calculated to deceive the unwary. You can thus get any quantity of paintings by the best masters, even originals by Rubens, Douw, and Teniers. Some late English writers have adopted the French term with the French meaning.

PERSPECTIVE, is a science, the perfect understanding of which requires a knowledge of mathematics, geometry, and optics. It is the art of copying the appearance of objects as seen from a certain point of view. It is divided into mathematical, or *Linear Perspective*, and the perspective of color, or *Aerial Perspective*. Both are of the greatest importance to painters, engravers, sculptors, and architects. Without a correct observance of the rules of perspective, no picture can have truth or life, for it is required in delineating even the simplest positions of objects.

Linear perspective is that which describes or represents the position, form, and magnitude of objects, and their gradual diminution in proportion to their distance from the eye, according to fixed laws or rules.

Aërial perspective is the degradation of the tones of colors, which throws off the distances of grounds and objects, and which judicious artists practise by diffusing a kind of thin vapor over them, that deceives the eye agreeably. It shows the diminution of the colors of objects in proportion as they recede from the eye by the interposition of the atmosphere between the eye and the objects. The proportion of this degradation is regulated by the purity of the atmosphere. Hence, in a fog, it will be greater at the distance of a few feet, than in a clear sky, at as many miles. Distant objects in a clear southern air, appear to an eye accustomed to a thick northern atmosphere, much nearer than they really are. Thus, as the air changes, the aerial perspective must change. Morning, noon, evening, moonshine, winter, summer, the sea, &c., all have their different aerial perspective. In aerial perspective, the weakening of the tints corresponds to the foreshortening of the receding lines in linear perspective. In the illuminated parts of objects, the tints are represented more broken and fluctuating, and the shaded parts are often aided by reflection.

By aerial perspective, two results are obtained: 1. Each object in a picture receives that degree of

color and light which belongs to its distance from the eye. 2. The various local tones are made to unite in one chief tone, which last is nothing else than the common color of the atmosphere, and the light which penetrates it. The charm and harmony of a picture, particularly of a landscape, depend greatly on a proper application of the laws of perspective.

PENITIMENTO, Repentance. The Italians apply this term to those alterations which artists sometimes make in their works when they do not please them. Such alterations are frequently found in pictures which have been rapidly executed, and are certain marks of originality in the work. Other signs of originality, are the composition, freedom, decision, and manner of the penciling, which in copies are more timid and labored. In this country, an engraving of the same subject, if it is an old painting, will always show it to be a copy.

REFLECTED LIGHTS, are the *borrowed lights*, or lights reflected from one object to another; and those reflected lights always partake of the tint of the object from which the light is reflected. Not only the atmosphere, but every object in nature reflects light. It is well illustrated by a conflagration in a cloudy night, when not only the heavens, but the earth is illuminated.

RELIEVO, or RELIEF, is a sculptured work raised above the surface with which it is connected. It has several gradations, which are thus distinguished in Italian, French, and English:

ITALIAN.	FRENCH.	ENGLISH.
Basso-Relievo,	Bas-Relief,	Low-Relief,
Mezzo-Relievo,	Demi-Relief,	Half-Relief,
Alto-Relievo,	Haut-Relief,	High-Relief,
Di Tutto-Relievo,	En Tout-Relief,	In Full-Relief,
Di Pleno-Relievo,	En Plein-Relief,	Complete-Relief,
Altissimo-Relievo.		

These terms sufficiently explain their meaning, except the last, which refers to a later style of relief, introduced by Algardi, in which the figures were so raised as to stand almost entirely out from the ground, which was covered with figures in low-relief. Relief is also applied, in painting, as when a figure appears to stand out from the canvass, as it were in relief, by the judicious application of the principles of *chiaro-scuro*.

SKETCH, is sometimes used for *first color*, which see; again, to denote the small preparatory painting which is to serve as a model in the execution of a proposed work, in which sense it is a *study*. It is more commonly and properly applied to drawings in pencil, oil, or water colors, from nature or life, which are intended for studies.

STUDIO, a painter's or sculptor's workshop, which the French call *atelier*. The Italians apply this term to any study from nature.

STUDY, is a model which an artist has prepared to enable him to judge of the merits or effect of the work he proposes to execute. The term is applied to a single object, or to a whole composition.

STYLE, in the language of writers on the fine arts, signifies the manner peculiar to a school or a master, in design, composition, coloring, expression, and execution. In art, it refers to the treatment or manner of the subject, whether grand and dignified, florid and ornate, simple and natural. It also refers to the peculiarities of any master.

STILL-LIFE. The representations of inanimate

objects, as dead game, fish, vegetables, fruits and flowers, domestic animals of every description, musical and sporting instruments, &c., when forming compositions by themselves, are called *still-life*. When living persons are principals, the introduction of such things are called *accessories*.

**TOPE** is the harmony of coloring in a painting, or the harmonious effect produced by the proper degradation of light and shade, so as to cause all harshness and crudeness to disappear.

**Torso** [an Italian word signifying the trunk,] is a statue mutilated of its members, and with or without a head. There are several *torso*s of great artistic value, but by *the torso* so often mentioned as the study of Michael Angelo is meant the *torso* of Hercules in the Vatican, called *Belvidere*.

**VANISHING-POINTS**, a term of perspective. There are several important terms of perspective, which may thus be briefly explained. The *horizontal line* is the line that marks the horizon, or the place of the supposed horizon, and is always on a level with the eye. The point in the horizontal line directly opposite the eye, is the *point of sight*; and the ray issuing from this point, which forms a right angle with the horizontal line, is called the *principal visual ray*. The *point of distance*, is the actual distance of the eye from the plane of the picture, as measured on the horizontal line, from the point of sight. *Vanishing-points* are the points in which parallel lines converge perspective, which points, in level planes, are in the horizontal line, viz.: either in the point of sight itself, or more or less distant from it, according to the position of the observer. When, owing to the obliquity of the surface, these converging points do not meet in the horizontal line, but strike above or below it,

they are called *accidental points*. [See *Perspective*.]

**VEHICLE**, is any liquid used to dilute colors, to render them of a proper consistence to spread on the canvass.

There are many other terms recently introduced by German and French writers on the fine arts, some of which have been adopted by English writers, as well as others invented by themselves, which, no doubt, are very learned and recondite; but as this Dictionary is intended for popular use, and as the explanations given are sufficiently full, such terms have been carefully avoided in this work, and their explanation must be left to those who employ them.

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NOTE TO TABLE OF NAMES—PAGE XXXIII.

The Germans and Dutch use Derick or Dirk for Theodore, and Hans for John; the French Franc for François, Géraud for Gérard, Jeannot for Jean, Jacot or Jaquet for Jacques; the Italians, Jacopo for Giacomo, Peppe Peppo or Peppino for Giuseppe; and the Spanish, Beppo for Jacob. The Italians also often use the diminutive, as Nicolino for Nicola or Niccolò, Carlino for Carlo. Eminent artists are frequently known by other than their real names, given them from the place of their nativity, perfection or defects of person, remarkable peculiarity of composition or coloring, or singularity of character. Thus, the name of Perugino is given to Pietro Vannucci, Correggio to Antonio Allegri, Caravaggio to Michael Angelo Amerigi, and Veronese to Paolo Caliari, from the places of their nativity; Bamboccio or Bombast to Peter de Laer, Giorgione, the giant, to Barbarelli, Tintoretto, son of a dyer, to Jacopo Robusti, &c.

## \*TABLE OF CHRISTIAN NAMES.

THE following table will explain many apparent contradictions to be found in works on the fine arts, from the custom of writing indiscriminately the christian name of artists in the native or foreign tongue, thus: John, Jean, Johann, Johannes, Giovanni, Juan, all which names signify John in English. The author designed to have rendered every foreign name into English; but, on reflecting that this course might rather add to the confusion, from the custom before mentioned, and that foreign engravings generally bear the names of artists in

their native tongue, he has preferred to give a table of the most common names, having the greatest variation, in the languages of the six great schools of painting, viz: English, French, German, Dutch, Italian, and Spanish. It is to be observed also, that names are often Latinized, as Anthony, *Antonius*; George, *Georgius*; Goltz, *Goltzius*; John, *Johannes*; Jerome, *Hieronymus*; William, *Gulielmus*, &c. In deciphering monograms, also, regard must be had as to whether the initials represent the name in the native or Latin tongue.

ENGLISH.	FRENCH.	GERMAN.	DUTCH.	ITALIAN.	SPANISH.
Alexander,	Alexandre,	Alexander,	Alexander,	Alessandro,	Alexandro.
Andrew.	André,	Andreas,	Andries,	Andrea,	Andrés.
Anselm,	Anselme,	Anselm,	Anselm,	Anselmo,	Anselmo.
Anthony,	Antoine,	Anton,	Anthonie,	Antonio,	Antonio.
Archibald,	Archambaud,	Archibald,	Archibald,	Archibaldo,	Archibaldo.
Arnold,	Arnaud,	Arnold,	Arnoldus,	Arnoldo,	Arnaldo.
Baldwin,	Baudouin,	Baldwin,	Baldwin,	Baldovino,	Baldovin.
Baptist,	Baptiste,	Baptist,	Doop,	Battista,	Baptista.
Bartholomew,	Barthélemy,	Bartholomäus,	Bartholomus,	Bartolomeo,	Bartolome.
Benedict,	Benoît,	Benedict,	Benedictus,	Benedetto,	Benito.
Bertram,	Bertrand,	Bertram,	Berthram,	Bertrando,	Beltran.
Charles,	Charles,	Carl,	Karel,	Carlo,	Carlos.
Cornelius,	Corneille,	Cornelius,	Cornelus,	Cornelio,	Cornelio.
Daniel,	Daniel,	Daniel,	Daniel,	Danielo,	Daniel.
Dominick,	Dominique,	Dominick,	Dominick,	Domenico,	Domingo.
Dionysius,	Denis,	Dionysius,	Dionysius,	Dionigio,	Dionisio.
Edward,	Edouard,	Eduard,	Eduward,	Eduardo,	Eduardo.
Edwin,	Edouin,	Edwin,	Edwin,	Eduino,	Eduino.
Elijah, Elias,	Elie,	Elias,	Elias,	Elia,	Elias.
Elisha,	Elisée,	Elisa,	Elisa,	Elcazzaro,	Eleazaro.
Eugene,	Eugène,	Eugenius,	Eugal,	Eugenio,	Eugenio.
Ezekiel,	Ezéchiél,	Ezeckel,	Ezeckel,	Ezechiel,	Ezequiel.
Francis,	François,	Franz,	Frans,	Francesco,	Francisco.
Frederick,	Frédéric,	Friedrich,	Frederick,	Federigo,	Frederico.
Geoffrey,	Geoffroi,	Gotfried,	Gotfried,	Goffredo,	Godefredo.
George,	George,	George,	George,	Giorgio,	Jorge.
Gerard,	Gérard,	Gerhard,	Gerrit,	Gerardo,	Gerardo.
Hannibal,	Hannibal,	Hannibal,	Hannibal,	Annibale,	Anibal.
Henry,	Henri,	Heinrich,	Hein,	Enrico,	Henrique.
Hezekiah,	Ezéchias,	Hezechiah,	Hezechiah,	Ezechia,	Ezequias.
James,	Jacques.	Jacob,	Jan	Giacomo,	Jacob.
Jasper,	Gaspard,	Kaspar,	Kaspar,	Gaspere,	Gaspar.
Jeremiah,	Jéréme,	Jeremias,	Jeremia,	Geremia,	Jemerias.
Jerome,	Jérôme,	Jerome,	Jerome,	Girolamo,	Genorimo.
John,	Jean,	Johann,	Johannes,	Giovanni,	Juan.
Joseph,	Joseph,	Joseph,	Josef,	Giuseppe,	José.
Lawrence,	Laurent,	Lorenz,	Laurence,	Lorenzo,	Lorenzo.
Leo,	Léon,	Leo,	Leo,	Leone,	Leon.
Lewis,	Louis,	Ludwig,	Levie,	Luigi,	Luis.
Luke,	Luc,	Lucas,	Lukas,	Luca,	Lucas.
Magdalen,	Madeleine,	Magdalena,	Magdalena,	Maddalena,	Maddalena.
Matthew,	Mathieu,	Mathäus,	Mattus,	Matteo,	Mateo.
Michael,	Michel,	Michael,	Machiël,	Michele,	Miguel.
Moses,	Moïse,	Moses,	Mozes,	Mosé,	Moyeses.
Nicholas,	Nicolas,	Nicolaus,	Klass,	Nicola,	Nicolas.
Peter,	Pierre,	Peter,	Pieter,	Pietro,	Pedro.
Philip,	Philippe,	Philipp,	Philip,	Filippo,	Felipe.
Pius,	Pie,	Pius,	Pius,	Pio,	Pie.
Sebastian,	Sébastien,	Sebastian,	Sebastian,	Sebastiano,	Sebastian.
Stephen,	Etienne,	Stephan,	Stephan,	Stefano,	Esteban.
Walter,	Gautier,	Walter,	Walter,	Gualtiero,	Gualterio.
William,	Guillaume,	Wilhelm,	Wilhelm,	Guglielmo,	Guillermo.

\* See note on page xxxii. By this Table names may be rendered from one language into either of the others.

## ALPHABETICAL LIST

OF THE MOST RENOWNED

## PAINTERS, ENGRAVERS, SCULPTORS, AND ARCHITECTS.

NATION.	NAME AND PROFESSION.	BORN.	DIED.
Italian.	Abati, Nicoló dell. . . . .	<i>Painter</i> . . . . .	1512 1571
Danish.	Abildgaard, Nikolai . . . . .	<i>Painter</i> . . . . .	1744 1809
Ger.	Achen, John van . . . . .	<i>Painter</i> . . . . .	1552 1615
Ger.	Ælzheimer, Adam . . . . .	<i>Painter</i> . . . . .	1574 1620
Greek.	Ætion . . . . .	<i>Painter</i> . . . . . B. C.	320 flour'd.
Greek.	Agamedes . . . . .	<i>Architect</i> . . . . . B. C.	450 flour'd.
Greek.	Agaptos . . . . .	<i>Architect</i> . . . . . B. C.	450 flour'd.
Greek.	Agathareus, (Inv. of Perspective) . . . . .	<i>Painter</i> . . . . . B. C.	480 flour'd.
Greek.	Agasias, (Sc. of Fighting Gladiator in Louvre) . . . . .	<i>Sculptor</i> . . . . . B. C.	450 flour'd.
Greek.	Agelidas . . . . .	<i>Sculptor</i> . . . . . B. C.	450 flour'd.
Greek.	Agexander, (Sc. of Laocoon.) . . . . .	<i>Sculptor</i> . . . . . B. C.	450 flour'd.
Greek.	Aglaophon . . . . .	<i>Painter</i> . . . . .	420 flour'd.
Italian.	Albano, Francesco (Pa. of 'The Graces') . . . . .	<i>Painter</i> . . . . .	1578 1666
Italian.	Alberti, Aristotle . . . . .	<i>Architect</i> . . . . .	1398 1472
Italian.	Alberti, Leone Battista . . . . .	<i>Pa., Sculp., and Arch.</i> . . . . .	1398 1472
Italian.	Albertinelli, Mariotto . . . . .	<i>Painter</i> . . . . .	1475 1520
Greek.	Alcemenes, (pupil of Phidias) . . . . .	<i>Sculptor</i> . . . . . B. C.	450 flour'd.
Ger.	Aldegrever, Henry . . . . .	<i>Painter</i> . . . . .	1502 1562
Italian.	Alessi, Galeazzo . . . . .	<i>Architect</i> . . . . .	1500 1572
Italian.	Algardi, Alessandro . . . . .	<i>Sculptor and Architect</i> . . . . .	1598 1654
Italian.	Allegri, Antonio (Correggio) . . . . .	<i>Painter</i> . . . . .	1494 1534
Amer.	Allston, Washington . . . . .	<i>Painter</i> . . . . .	1779 1843
Span.	Alvarez, Don José . . . . .	<i>Sculptor</i> . . . . .	1768 1826
Italian.	Ammanati, Bartolomeo . . . . .	<i>Sculptor and Architect</i> . . . . .	1511 1589
Italian.	Andrea, da Pisa . . . . .	<i>Sculptor and Architect</i> . . . . .	1270 1345
Italian.	Andreani, Andrea . . . . .	<i>Painter and Engraver</i> . . . . .	1560 1623
Italian.	Angelo, (Michael Buonarrotti) . . . . .	<i>Pa., Sculp., and Arch.</i> . . . . .	1474 1563
Italian.	Angelo, Michael Amerigi da Caravaggio . . . . .	<i>Painter</i> . . . . .	1569 1609
Italian.	Angosciola, Sofonisba . . . . .	<i>Paintress</i> . . . . .	1530 1626
Greek.	Antistates . . . . .	<i>Architect</i> . . . . . B. C.	555 flour'd.
Greek.	Apelles, (the most celebrated of ancient painters) . . . . .	<i>Painter</i> . . . . . B. C.	330 flour'd.
Greek.	Apollodorus, (the Athenian) . . . . .	<i>Painter</i> . . . . . B. C.	440 flour'd.
Greek.	Apollodorus, (Arch. to Trajan) . . . . .	<i>Architect</i> . . . . .	100 flour'd.
Greek.	Apollonius, (Sc. of the Torso Belvidere) . . . . .	<i>Sculptor</i> . . . . . B. C.	100 flour'd.
Italian.	Appiani, Andrea . . . . .	<i>Painter</i> . . . . .	1754 1818
Greek.	Arcefilaus . . . . .	<i>Sculptor</i> . . . . . B. C.	75 flour'd.
Greek.	Aristides, of Thebes . . . . .	<i>Painter</i> . . . . . B. C.	340 flour'd.
French.	Audran, Gerard (six of this name) . . . . .	<i>Engraver</i> . . . . .	1640 1703
Amer.	Audubon, John J. (Pa. of birds, animals, &c.) . . . . .	<i>Painter</i> . . . . .	1775 1851
French.	Aviler, Augustin Charles . . . . .	<i>Architect</i> . . . . .	1653 1700
Flem.	Baptist, John M. (flowers, &c.) . . . . .	<i>Painter</i> . . . . .	1633 1694
Italian.	Baccio, Della Porta (di San Marco) . . . . .	<i>Painter</i> . . . . .	1469 1517
Eng.	Bacon, John . . . . .	<i>Sculptor</i> . . . . .	1740 1799
Flem.	Balen, Henry van . . . . .	<i>Painter</i> . . . . .	1560 1632
Italian.	Bandinelli, Baccio . . . . .	<i>Sculptor</i> . . . . .	1487 1559

NATION.	NAME AND PROFESSION.	BORN.	DIED.
Eng.	Banks, Thomas.....	<i>Sculptor</i> ..... 1745	1805
Italian.	Baroccio, Federico.....	<i>Painter</i> ..... 1528	1612
Italian.	Barozzi, Giacomo (da Vignola).....	<i>Architect</i> ..... 1507	1573
Eng.	Barry, James.....	<i>Painter</i> ..... 1741	1806
Italian.	Bartoli, Pietro Santo.....	<i>Engraver</i> ..... 1635	
Italian.	Bartolomeo, Fra. (di San Marco).....	<i>Painter</i> ..... 1469	1517
Italian.	Bartolozzi, Francesco (resided in England,).....	<i>Engraver</i> ..... 1730	1813
Italian.	Bassano, Giacomo (six of this name).....	<i>Painter</i> ..... 1510	1592
Italian.	Batoni, Pompeo.....	<i>Painter</i> ..... 1708	1787
Italian.	Beccafumi, Domenico.....	<i>Painter and Engraver</i> ..... 1484	1549
Eng.	Beechey, Sir William.....	<i>Painter</i> ..... 1753	1839
Italian.	Bella, Stefano della.....	<i>Engraver</i> ..... 1610	1664
Ger.	Beham, Hans or John.....	<i>Engraver</i> ..... 1500	
Italian.	Bellini, Gentile.....	<i>Painter</i> ..... 1421	1501
Dutch.	Berghe, Nicholas.....	<i>Painter and Engraver</i> ..... 1624	1683
Italian.	Bernini, Giovanni Lorenzo.....	<i>Sculptor and Architect</i> ..... 1589	1680
Italian.	Berrettini, (Pietro da Cortona).....	<i>Painter</i> ..... 1596	1669
Eng.	Blake, William.....	<i>Painter and Engraver</i> ..... 1757	1828
Dutch.	Bloemaert, Abraham.....	<i>Painter</i> ..... 1564	1647
Dutch.	Bloemaert, Cornelius.....	<i>Engraver</i> ..... 1603	1680
French.	Boffrand, Germain.....	<i>Architect</i> ..... 1667	1754
Dutch.	Blooteling, Abraham.....	<i>Engraver</i> ..... 1634	
Flem.	Bolswert, Scheltius A.....	<i>Engraver</i> ..... 1586	
Italian.	Bordone, Paris.....	<i>Painter</i> ..... 1500	1570
French.	Borgognone, Il (see Cortese).....	<i>Painter</i> ..... 1621	1676
Dutch.	Both, John.....	<i>Painter</i> ..... 1610	1650
Dutch.	Both, Andries.....	<i>Painter</i> ..... 1612	1645
French.	Bourdon, Sebastien.....	<i>Painter and Engraver</i> ..... 1616	1671
Italian.	Borromini, Francesco.....	<i>Architect</i> ..... 1599	1667
Eng.	Boydell, John.....	<i>Engraver</i> ..... 1719	1804
Italian.	Bramante, di Urbino (1st of St. Peter's).....	<i>Architect</i> ..... 1444	1514
Dutch.	Breemberg, Bartholomäus.....	<i>Painter</i> ..... 1620	1660
Flem.	Breughel, Velvet (several of this name).....	<i>Painter</i> ..... 1560	1625
Flem.	Brill, Paul.....	<i>Painter</i> ..... 1554	1626
Dutch.	Brower, Adrian.....	<i>Painter</i> ..... 1608	1640
Flem.	Bruges, John of (John van Eyck).....	<i>Painter</i> ..... 1370	1441
French.	Brun, Charles Le.....	<i>Painter</i> ..... 1619	1690
Italian.	Brunelleschi, Filippo.....	<i>Architect</i> ..... 1377	1444
Italian.	Buontalenti, Bernardo.....	<i>Architect</i> ..... 1536	1606
Italian.	Buonarotti, Michael Angelo.....	<i>Pa., Sc., and Arch.</i> ..... 1474	1563
Eng.	Burnet, James.....	<i>Painter</i> ..... 1788	1816
Italian.	Cagliari, Paolo (Paul Veronese).....	<i>Painter</i> ..... 1532	1588
Italian.	Cairo, Cavaliere Francesco.....	<i>Painter</i> ..... 1598	1674
Eng.	Calcott, Sir A. W.....	<i>Painter</i> ..... 1779	1844
Greek.	Callierates, (built Parthenon).....	<i>Architect</i> ..... B. C. 450	flour'd.
Greek.	Callimachus.....	<i>Sculptor and Architect</i> ..... B. C. 540	flour'd.
French.	Callot, James.....	<i>Engraver</i> ..... 1593	1635
Italian.	Canal, Antonio (Canaletti).....	<i>Painter</i> ..... 1697	1768
Italian.	Canova, Antonio.....	<i>Sculptor</i> ..... 1757	1822
Italian.	Caracci, Lodovico.....	<i>Painter and Engraver</i> ..... 1555	1619
Italian.	Caracci, Agostino.....	<i>Painter and Engraver</i> ..... 1558	1601
Italian.	Caracci, Annibale.....	<i>Painter and Engraver</i> ..... 1560	1609
Italian.	Caravaggio, Michael Angelo Amerigi da.....	<i>Painter</i> ..... 1569	1609
Italian.	Caravaggio, Polidoro Caldara da.....	<i>Painter</i> ..... 1495	1543
Italian.	Carpi, Ugo da (Inv. of printing in chiaro-scuro).....	<i>Painter and Engraver</i> ..... 1486	flour'd.
French.	Casas, Louis François.....	<i>Painter and Architect</i> ..... 1756	1827
Italian.	Castiglione, Giovanni Battista.....	<i>Painter</i> ..... 1616	1670
Span.	Castello, Y Saavedra Antonio del.....	<i>Painter</i> ..... 1603	1667
Italian.	Cavedone, Jacopo.....	<i>Painter</i> ..... 1577	1660
Italian.	Cellini, Benvenuto.....	<i>Painter and Engraver</i> ..... 1500	1570
Span.	Cespedes, Pablo de.....	<i>Painter</i> ..... 1538	1608
Flem.	Champagne, Philip de.....	<i>Painter</i> ..... 1602	1674
Eng.	Chantrey, Sir Francis.....	<i>Sculptor</i> ..... 1781	1841
Greek.	Chares, (Se. of Colossus of Rhodes).....	<i>Sculptor</i> ..... B. C. 300	flour'd.
Italian.	Cignani, Carlo.....	<i>Painter</i> ..... 1628	1719
Italian.	Cimabue, Giovanni (restorer of painting in Italy).....	<i>Painter</i> ..... 1240	1300
French.	Claude, Gélée (Claude Lorraine).....	<i>Painter</i> ..... 1600	1682
Greek.	Cleomenes, (Se. of Venus de Medicis).....	<i>Sculptor</i> ..... B. C. 180	flour'd.
French.	Cochin, Charles.....	<i>Engraver</i> ..... 1688	1754
Amer.	Cole, Thomas.....	<i>Painter</i> ..... 1802	1848
Amer.	Copley, J. Singleton.....	<i>Painter</i> ..... 1737	1815

NATION.	NAME AND PROFESSION.	BORN.	DIED
Eng.	Constable, John.....	<i>Painter</i> .....	1776 1837
French.	Cotte, Robert de.....	<i>Architect</i> .....	1657 1735
Italian.	Correggio, Antonio Allegri da.....	<i>Painter</i> .....	1493 1534
Italian.	Cortona, Pietro da.....	<i>Painter</i> .....	1596 1669
Roman.	Cossutius.....	<i>Architect</i> ..... B. C.	200 flour'd.
Eng.	Cosway, Richard.....	<i>Painter</i> .....	1740 1821
Greek.	Ctesitas, (Se. of Dying Gladiator).....	<i>Sculptor</i> ..... B. C.	370 flour'd.
Greek.	Ctesiphon, (Temple of Diana).....	<i>Sculptor and Architect</i> .....	460 flour'd.
Dutch.	Cuyp, Albert.....	<i>Painter</i> .....	1606 1673
Greek.	Dædalus, (built Cretan Labyrinth).....	<i>Sculptor and Architect</i> B. C.	1250 flour'd.
Greek.	Daphnis, (Temple of Apollo).....	<i>Architect</i> ..... B. C.	500 flour'd.
French.	David, Jacques Louis.....	<i>Painter</i> .....	1748 1825
French.	Denon, Baron Dominic Vincent.....	<i>Designer and Engraver</i> ...	1747 1825
Flem.	Diepenbeek, Abraham.....	<i>Painter</i> .....	1607 1675
Ger.	Dietrich, Christian William.....	<i>Painter</i> .....	1712 1774
Greek.	Detrianus, (Arch. to Adrian).....	<i>Architect</i> .....	120 flour'd.
Greek.	Dinoerates, (builder of Alexandria).....	<i>Architect</i> ..... B. C.	330 flour'd.
Italian.	Dolci, Carlo.....	<i>Painter</i> .....	1616 1686
Italian.	Domenichino, or Domenico Zampieri.....	<i>Painter</i> .....	1581 1641
Italian.	Donotello, or Donato.....	<i>Sculptor</i> .....	1383 1466
French.	Dorigny, Sir Nicholas.....	<i>Engraver</i> .....	1657 1746
Dutch.	Douw Gerard.....	<i>Painter</i> .....	1613 1674
Greek.	Dionysius, of Argos.....	<i>Sculptor</i> ..... B. C.	484
Eng.	Earlom, Richard.....	<i>Engraver</i> .....	1742 1822
Flem.	Edelinck, Gerhard.....	<i>Engraver</i> .....	1627 1707
Greek.	Epeus, (Trojan Horse).....	<i>Sculptor</i> ..... B. C.	1184 flour'd.
Greek.	Eupompus (founder of the school of Sicyon).....	<i>Painter</i> ..... B. C.	500 flour'd.
Dutch.	Everdingen, Albert van.....	<i>Painter</i> .....	1621 1675
Flem.	Eyck John van (John of Bruges).....	<i>Painter</i> .....	1370 1441
Eng.	Flaxman, John.....	<i>Sculptor</i> .....	1755 1826
Flem.	Flemael, Bertholet.....	<i>Painter</i> .....	1614 1675
Italian.	Finiguerra, Maso (inventor of copper-plate eng.).....	<i>Engraver</i> .....	15th century.
Dutch.	Flink, Govaert.....	<i>Painter</i> .....	1614 1660
Ger.	Fischers, Johann Bernard.....	<i>Architect</i> .....	1650 1738
Italian.	Fontana, Domenico.....	<i>Architect</i> .....	1543 1607
Italian.	Fontana, Carlo.....	<i>Architect</i> .....	1634 1714
Italian.	Franceschini, Baldassare.....	<i>Painter</i> .....	1611 1689
Italian.	Franceschini, Marc' Antonio.....	<i>Painter</i> .....	1648 1739
Swiss.	Fuseli, Henry (resided in England).....	<i>Painter</i> .....	1741 1825
Flem.	Fyt, John.....	<i>Painter</i> .....	1625 1671
Italian.	Fuga, Ferdinando.....	<i>Architect</i> .....	1699
Eng.	Gainsborough, Thomas.....	<i>Painter</i> .....	1727 1788
Flem.	Genoels, Abraham.....	<i>Painter</i> .....	1640 1703
Italian.	Ghisi, Giovanni Battista.....	<i>Painter and Engraver</i> ...	1500
Italian.	Ghisi, Giorgio.....	<i>Engraver</i> .....	1524
Italian.	Giordano, Luca.....	<i>Painter</i> .....	1632 1705
Italian.	Giorgione, or Giorgio Barbarelli.....	<i>Painter</i> .....	1477 1511
Italian.	Giotto, di Bondone.....	<i>Painter</i> .....	1276 1336
Span.	Giovanbattista, di Toledo.....	<i>Architect</i> .....	1567
Italian.	Ghiberti, Lorenzo.....	<i>Sculptor</i> .....	1378 1456
French.	Giraldon, Francois.....	<i>Sculptor</i> .....	1630 1715
Dutch.	Goltz, or Goltzius, Henry.....	<i>Painter and Engraver</i> ...	1558 1617
French.	Goujon, Jean (the French Phidias).....	<i>Sculptor</i> .....	1572
Dutch.	Goycn, Jan van.....	<i>Painter</i> .....	1596 1656
French.	Greuze, Jean Baptiste.....	<i>Painter</i> .....	1726 1805
Italian.	Grimaldi, Giovanni Francesco.....	<i>Painter</i> .....	1606 1680
Italian.	Guercino, (Gio. Franc. Barbieri).....	<i>Painter</i> .....	1590 1666
Italian.	Guido Reni.....	<i>Painter</i> .....	1575 1642
Flem.	Hals, Francis.....	<i>Painter</i> .....	1584 1666
Eng.	Haydon, Benjamin Robert.....	<i>Painter</i> .....	1786 1846
Eng.	Heath, Charles.....	<i>Engraver</i> .....	1849
Dutch.	Heem, John David de.....	<i>Painter</i> .....	1600 1674
Dutch.	Hemling, John.....	<i>Painter and Engraver</i> ...	1450
Dutch.	Hobbema, Mynderhout.....	<i>Painter</i> .....	1611
Eng.	Hogarth, William.....	<i>Painter and Engraver</i> ...	1697 1764
Swiss.	Holheim, Hans.....	<i>Painter and Engraver</i> ...	1498 1554
Ger.	Hollar, Winceclaus.....	<i>Engraver</i> .....	1607 1667
Greek.	Heraclides, (painter of marines).....	<i>Painter</i> ..... B. C.	160 flour'd.
Span.	Herrera, Giovanni d'.....	<i>Architect</i> .....	1597
Dutch.	Hondecoeter, Melchior (painter of fowls).....	<i>Painter</i> .....	1636 1695
Dutch.	Honthorst, (Gherard delle Notti).....	<i>Painter</i> .....	1592 1660



NATION.	NAME AND PROFESSION.	BORN.	DIED.
Dutch.	Hughtenberg, Johannes van. . . . .	<i>Painter</i> . . . . . 1646	1733
Amer.	Inman, Henry. . . . .	<i>Painter</i> . . . . . 1801	1846
Span.	Ivara, Felipe. . . . .	<i>Architect</i> . . . . . 1684	1735
Greek.	Ictinus, (architect of Parthenon). . . . .	<i>Architect</i> . . . . . B. C. 450	flour'd.
Flem.	Janssens, Abraham. . . . .	<i>Painter</i> . . . . . 1569	
Dutch.	Jardin, Carl du. . . . .	<i>Painter</i> . . . . . 1640	
Flem.	Jordaens, Jacob. . . . .	<i>Painter</i> . . . . . 1594	1678
French.	Jouvenet, Jean. . . . .	<i>Painter</i> . . . . . 1644	1717
Swiss.	Kaufman, Maria Angelica. . . . .	<i>Painter</i> . . . . . 1742	1807
Ger.	Kneller, Sir Godfrey. . . . .	<i>Painter</i> . . . . . 1648	1723
Ger.	Kilian, Lucas. . . . .	<i>Painter</i> . . . . . 1579	1637
Dutch.	Kobell, Jan. . . . .	<i>Painter</i> . . . . . 1782	1814
Dutch.	Koning, Philip de. . . . .	<i>Painter</i> . . . . . 1619	1689
Dutch.	Laer, Peter de (Bamboccio). . . . .	<i>Painter</i> . . . . . 1613	1673
Dutch.	Lairesse, Gerhard. . . . .	<i>Painter</i> . . . . . 1640	1711
Italian.	Lanfranco, Cav. Gio. . . . .	<i>Painter</i> . . . . . 1581	1647
Eng.	Lawrence, Sir Thomas. . . . .	<i>Painter</i> . . . . . 1769	1830
Ger.	Lely, Sir Peter. . . . .	<i>Painter</i> . . . . . 1617	1680
French.	Lethière, Guillaume Guillon. . . . .	<i>Painter</i> . . . . . 1760	1832
Dutch.	Leyden, Lucas van. . . . .	<i>Painter and Engraver</i> . . . . . 1494	1533
Italian.	Licinio, Gio. Anto. il Pordenone. . . . .	<i>Painter</i> . . . . . 1484	1540
Flem.	Lievens, Jan. . . . .	<i>Painter and Engraver</i> . . . . . 1607	1663
Ger.	Lingelback, John. . . . .	<i>Painter</i> . . . . . 1625	1687
Flem.	Lombard, Lambert. . . . .	<i>Painter</i> . . . . . 1500	1560
Italian.	Longhi, Giuseppe. . . . .	<i>Painter</i> . . . . . 1766	1831
Ger.	Loutherbourg, Philip James de. . . . .	<i>Painter</i> . . . . . 1734	1812
Greek.	Lysippus. . . . .	<i>Painter</i> . . . . . B. C. 334	flour'd.
Dutch.	Maes, Nicholas. . . . .	<i>Painter</i> . . . . . 1632	1693
Ger.	Mabuse, John de. . . . .	<i>Painter</i> . . . . . 1492	1532
Italian.	Mantegna, Andrea. . . . .	<i>Painter and Engraver</i> . . . . . 1431	1506
Italian.	Maderno, Carlo. . . . .	<i>Architect</i> . . . . . 1556	1629
French.	Mansard, François. . . . .	<i>Architect</i> . . . . . 1598	1666
French.	Mansard, Jules Hardouin. . . . .	<i>Architect</i> . . . . . 1645	1708
Italian.	Maratti, Carlo. . . . .	<i>Painter</i> . . . . . 1625	1713
Italian.	Masaccio, Maso. . . . .	<i>Painter</i> . . . . . 1401	1443
French.	Masson Antoine. . . . .	<i>Engraver</i> . . . . . 1636	1700
Flem.	Metsys, Quintin. . . . .	<i>Painter</i> . . . . . 1450	1529
Italian.	Mazzuoli Francesco (Il Parmiggiano). . . . .	<i>Painter</i> . . . . . 1504	1540
Ger.	Mengs, Anthony Raffaele. . . . .	<i>Painter</i> . . . . . 1728	1779
Dutch.	Metzu, Gabriel. . . . .	<i>Painter</i> . . . . . 1615	1658
Dutch.	Meulen, Anthony Francis vander. . . . .	<i>Painter</i> . . . . . 1634	1690
Swiss.	Meyer Felix. . . . .	<i>Painter</i> . . . . . 1653	1713
Eng.	Middiman, Samuel. . . . .	<i>Engraver</i> . . . . . 1746	1818
Flem.	Miel, Jan. . . . .	<i>Painter</i> . . . . . 1599	1664
Dutch.	Mieris, Francis the elder. . . . .	<i>Painter</i> . . . . . 1635	1681
Dutch.	Mieris, William. . . . .	<i>Painter</i> . . . . . 1662	1747
French.	Mignard, Nicholas. . . . .	<i>Painter</i> . . . . . 1608	1668
French.	Mignard, Pierre. . . . .	<i>Painter</i> . . . . . 1610	1695
Italian.	Modena, Pellegrino da. . . . .	<i>Painter</i> . . . . . 1485	1523
French.	Moine, François le. . . . .	<i>Painter</i> . . . . . 1688	1737
Italian.	Mola, Pietro Francesco. . . . .	<i>Painter</i> . . . . . 1609	1665
Dutch.	Molyn, Peter (Tempesta). . . . .	<i>Painter</i> . . . . . 1637	1701
Flem.	Monnoyer, Jean Baptiste (Baptiste). . . . .	<i>Painter</i> . . . . . 1635	1699
Dutch.	More, Sir Anthony. . . . .	<i>Painter</i> . . . . . 1519	1588
Italian.	Morghen, Raphael (preéminent). . . . .	<i>Engraver</i> . . . . . 1758	1833
Eng.	Morland, George. . . . .	<i>Painter</i> . . . . . 1764	1804
Dutch.	Moucheron, Frederick. . . . .	<i>Painter</i> . . . . . 1633	1686
Dutch.	Muller, John. . . . .	<i>Engraver</i> . . . . . 1570	
Span.	Murillo, Bartholomew E. . . . .	<i>Painter</i> . . . . . 1618	1685
Greek.	Mycon, (Temple of Theseus). . . . .	<i>Pa., Sc., and Arch.</i> . . . . . B. C. 500	flour'd.
Greek.	Myron, (Sc. of the Discobolus). . . . .	<i>Sculptor</i> . . . . . B. C. 500	flour'd.
French.	Nanteuil, Robert. . . . .	<i>Engraver</i> . . . . . 1630	1678
Flem.	Neef, Peter. . . . .	<i>Painter and Architect</i> . . . . . 1570	1651
Dutch.	Neer, Ardold vander. . . . .	<i>Painter</i> . . . . . 1619	1683
Greek.	Nicias. . . . .	<i>Painter</i> . . . . . B. C. 450	flour'd.
Dutch.	Netscher, Kaspar. . . . .	<i>Painter</i> . . . . . 1636	1684
Greek.	Nichomachus. . . . .	<i>Painter</i> . . . . . B. C. 330	flour'd.
Eng.	Nollekens, Joseph. . . . .	<i>Sculptor</i> . . . . . 1737	1823
Eng.	Northcote, James. . . . .	<i>Painter</i> . . . . . 1746	1831
Flem.	Ommeganck, Bal. Paul. . . . .	<i>Painter</i> . . . . . 1755	1826

NATION.	NAME AND PROFESSION.	BORN.	DIED.
Eng.	Opie, John.....	<i>Painter</i> .....	1761 1807
Dutch.	Ostade, Adrian van.....	<i>Painter</i> .....	1610 1685
Dutch.	Ostade, Isaac van.....	<i>Painter</i> .....	1617 1654
French.	Pajon, Augustine.....	<i>Sculptor</i> .....	1730 1809
Italian.	Palladio, Andrea.....	<i>Architect</i> .....	1518 1580
Italian.	Palma, Jacopo (il Vecchio).....	<i>Painter</i> .....	16th cent.
Italian.	Palma, Jacopo (il Giovine).....	<i>Painter</i> .....	1541 1628
Greek.	Pamphilus, (founder of school of Sicyon).....	<i>Painter</i> .....	B. c. 350 flour'd.
Greek.	Pantenus, (Battle of Marathon).....	<i>Painter</i> .....	B. c. 450 flour'd.
Greek.	Parrhasius.....	<i>Painter</i> .....	B. c. 420
Greek.	Pausias.....	<i>Painter</i> .....	B. c. 352 flour'd.
Amer.	Peale, Charles W. ....	<i>Painter</i> .....	1741 1827
Span.	Pereza, Antonio.....	<i>Painter</i> .....	1599 1669
French.	Perrault, Claudius (Sc. front of Louvre).....	<i>Architect</i> .....	1613 1688
Italian.	Perugino, Pietro (Master of Raffaele).....	<i>Painter</i> .....	1446 1524
Italian.	Peruzzi, Baldassare.....	<i>Painter</i> .....	1481 1536
Flem.	Peters, Bonaventura.....	<i>Painter</i> .....	1614 1671
Swiss.	Petitot, John (inv. of painting in enamel).....	<i>Painter</i> .....	1607 1691
Eng.	Phillips, Thomas.....	<i>Painter</i> .....	1770 1845
Greek.	Phidias, (preëminent).....	<i>Sculptor</i> .....	B. c. 498 432
Italian.	Picart, Bernard.....	<i>Engraver</i> .....	1663 1733
French.	Pigalle, Jean Baptiste.....	<i>Sculptor</i> .....	1714 1783
Italian.	Piombo, Frà. Sebast. del.....	<i>Painter</i> .....	1485 1547
Greek.	Philesius, (Sc. Nine Muses).....	<i>Sculptor</i> .....	
Italian.	Piranesi, Giov. Battista.....	<i>Engraver</i> .....	1707 1778
Dutch.	Poelenburg, Cornelius.....	<i>Painter</i> .....	1586 1660
Greek.	Polyeetus.....	<i>Sculptor</i> .....	B. c. 430 flour'd.
French.	Poilly, François.....	<i>Engraver</i> .....	1622 1692
Italian.	Ponte, Giacomo da (il Bassano).....	<i>Painter</i> .....	1510 1592
Flem.	Pontius, Paul.....	<i>Engraver</i> .....	1596
Dutch.	Potter, Paul.....	<i>Painter</i> .....	1625 1654
Italian.	Porta, Baccio della (Frà Bartolo, di S. Marco).....	<i>Painter</i> .....	1469 1517
French.	Poussin, Nicholas.....	<i>Painter</i> .....	1594 1665
Italian.	Poussin, Gaspar.....	<i>Painter</i> .....	1613 1675
Greek.	Praxiteles.....	<i>Sculptor</i> .....	B. c. 324 flour'd.
Italian.	Primaticcio, Francesco.....	<i>Painter</i> .....	1490 1570
Italian.	Procaccini, Ercole.....	<i>Painter</i> .....	1520 1591
Greek.	Protagenes.....	<i>Painter</i> .....	B. c. 300 flour'd.
French.	Puget, Peter Paul.....	<i>Pa., Sc., and Arch.</i> .....	1623 1695
Greek.	Pythagoras, of Rhegium.....	<i>Sculptor</i> .....	
Greek.	Polygnotus.....	<i>Painter</i> .....	424
Greek.	Polyeetus, (rival of Phidias).....	<i>Sculptor</i> .....	B. c. 432 flour'd.
Greek.	Polydorus, of Rhodes (one of Sc. of Laocoon).....	<i>Sculptor</i> .....	
Scotch.	Rachurn, Sir Henry.....	<i>Painter</i> .....	1756 1822
Italian.	Raffaële Sanzio di Urbino.....	<i>Painter</i> .....	1483 1520
Eng.	Raimback, Abraham.....	<i>Engraver</i> .....	1776 1842
Italian.	Raimondi, Marc' Antonio.....	<i>Engraver</i> .....	1487 1546
Italian.	Ravenna, Marco da.....	<i>Engraver</i> .....	1496
Dutch.	Rembrandt van Ryn.....	<i>Painter and Engraver</i> .....	1606 1674
Italian.	Reni, Guido.....	<i>Painter</i> .....	1575 1642
Eng.	Reynolds, Sir Joshua.....	<i>Painter</i> .....	1723 1792
French.	Rigaud, Hyacinth.....	<i>Painter</i> .....	1659 1745
French.	Roland, Philip L.....	<i>Sculptor</i> .....	1746 1816
Eng.	Romney, George.....	<i>Painter</i> .....	1734 1802
Italian.	Rosa, Salvator.....	<i>Painter</i> .....	1615 1673
Italian.	Romano, Giulio.....	<i>Painter</i> .....	1492 1546
Dutch.	Roos, John Henry.....	<i>Painter</i> .....	1631 1685
Italian.	Rosso, il.....	<i>Painter</i> .....	1496 1541
Italian.	Rota, Martino.....	<i>Engraver</i> .....	1540
Italian.	Robusti, Giacomo (Tintoretto).....	<i>Painter</i> .....	1512 1594
Italian.	Ronealli, Cristoforo (Pomerancio).....	<i>Painter</i> .....	1552 1626
Ger.	Roos, Philip (Rosa da Tivoli).....	<i>Painter</i> .....	1655 1705
Swiss.	Roubilliac, Francis.....	<i>Sculptor</i> .....	1703 1762
Flem.	Rubens, Peter Paul.....	<i>Painter</i> .....	1577 1640
Dutch.	Ruysdael, Jacob.....	<i>Painter</i> .....	1636 1681
Italian.	Sabbatini, Andrea (da Salerno).....	<i>Painter</i> .....	1485 1550
Italian.	Sacchi, Andrea.....	<i>Painter</i> .....	1594 1661
Dutch.	Sadeler, John.....	<i>Engraver</i> .....	1550 1600
Dutch.	Sadeler, Raphael.....	<i>Engraver</i> .....	1555 1616
Dutch.	Sadeler, Egedius (Giles).....	<i>Engraver</i> .....	1570 1629

NATION.	NAME AND PROFESSION.	BORN.	DIED.
Dutch.	Saenredam, John . . . . .	<i>Engraver</i> . . . . .	1565 1607
Italian.	Sammachini, Orazio . . . . .	<i>Painter</i> . . . . .	1532 1577
Italian.	San Michelli, Michele . . . . .	<i>Architect</i> . . . . .	1484 1559
Italian.	Sarto, Andrea Vannuchi del . . . . .	<i>Painter</i> . . . . .	1488 1530
Italian.	Seamozzi, Vincenzo . . . . .	<i>Architect</i> . . . . .	1552 1616
Italian.	Schedone, Bartolomeo . . . . .	<i>Architect</i> . . . . .	1560 1616
Roman.	Severus, (architect to Nero) . . . . .	<i>Architect</i> . . . . .	50 flour'd.
Ger.	Senefelder, Alois (inventor of lithography) . . . . .	<i>Painter and Engraver</i> . . . . .	1771 1834
Dutch.	Schaleken, Godfry . . . . .	<i>Painter</i> . . . . .	1643 1706
Greek.	Scopas . . . . .	<i>Sculptor</i> . . . . .	B. C. 460 flour'd.
Eng.	Sharpe, William . . . . .	<i>Engraver</i> . . . . .	1749 1824
Eng.	Smirke, Robert . . . . .	<i>Painter</i> . . . . .	1752 1845
Flem.	Snyders, Francis . . . . .	<i>Painter</i> . . . . .	1579 1657
Italian.	Solimena, Francesco . . . . .	<i>Painter</i> . . . . .	1657 1747
Egypt.	Sostratus, (built Pharos) . . . . .	<i>Architect</i> . . . . .	
Italian.	Spada, Lionello . . . . .	<i>Painter</i> . . . . .	1576 1622
Dutch.	Spaendonck, Gerard van (fruit and flowers) . . . . .	<i>Painter</i> . . . . .	1746 1822
Span.	Spagnoletto, il (Josef Ribera) . . . . .	<i>Painter</i> . . . . .	1589 1656
Flem.	Spranger, Bartholomew . . . . .	<i>Painter</i> . . . . .	1546 1623
Italian.	Stanzioni, Cav. Massimo . . . . .	<i>Painter</i> . . . . .	1585 1656
Dutch.	Steen Jan (very noted) . . . . .	<i>Painter</i> . . . . .	1636 1689
French.	Stella, James . . . . .	<i>Painter</i> . . . . .	1596 1647
Dutch.	Stoop, Dirk or Theodore . . . . .	<i>Painter</i> . . . . .	1612 1686
Dutch.	Stork, Abraham, (views, sea-pieces) . . . . .	<i>Painter</i> . . . . .	1650 1708
Eng.	Stothard, Thomas (historical and portrait) . . . . .	<i>Painter</i> . . . . .	1755 1834
Scotch.	Strange, Sir Robert . . . . .	<i>Painter</i> . . . . .	1721 1792
Eng.	Stuart, James . . . . .	<i>Architect</i> . . . . .	1713 1787
Amer.	Stuart, Gilbert (portrait) . . . . .	<i>Painter</i> . . . . .	1754 1828
French.	Sueur, Eustachius le . . . . .	<i>Painter</i> . . . . .	1617 1655
Ger.	Swanevelt, Herman Ladd . . . . .	<i>Painter</i> . . . . .	1620 1690
Italian.	Tatti, Jacopo (called Sansovino) . . . . .	<i>Painter</i> . . . . .	1479 1570
Italian.	Tempesta, Antonio . . . . .	<i>Painter and Engraver</i> . . . . .	1555 1630
Flem.	Teniers, David, the elder . . . . .	<i>Painter</i> . . . . .	1582 1649
Flem.	Teniers, David, the younger . . . . .	<i>Painter</i> . . . . .	1610 1694
Dutch.	Terburg, Gerard . . . . .	<i>Painter</i> . . . . .	1608 1681
Italian.	Testa, Pietro . . . . .	<i>Painter and Engraver</i> . . . . .	1611 1650
Danish.	Thorwaldsen, Albert . . . . .	<i>Sculptor</i> . . . . .	1772 1849
Greek.	Temanthes . . . . .	<i>Painter</i> . . . . .	B. C. 420 flour'd.
Greek.	Timanthes, (painter of Jupiter in Council) . . . . .	<i>Painter</i> . . . . .	B. C. 400
Italian.	Tibaldi, Pellegrino . . . . .	<i>Painter</i> . . . . .	1527 1600
Greek.	Timomarches . . . . .	<i>Painter</i> . . . . .	
Italian.	Tintoretto, Giacomo Robusti . . . . .	<i>Painter</i> . . . . .	1512 1594
Italian.	Titian, (preëminent) . . . . .	<i>Painter</i> . . . . .	1477 1576
Amer.	Trumbull, John . . . . .	<i>Painter</i> . . . . .	1756 1804
Flem.	Vandyck, Sir Anthony . . . . .	<i>Painter</i> . . . . .	1599 1641
Dutch.	Vandervelde, William, the elder . . . . .	<i>Painter</i> . . . . .	1610 1693
Dutch.	Vandervelde, William, the younger . . . . .	<i>Painter</i> . . . . .	1633 1707
Dutch.	Vandervelde, Adrian . . . . .	<i>Painter</i> . . . . .	1639 1672
French.	Vanloo, Carl . . . . .	<i>Painter</i> . . . . .	1705 1745
Dutch.	Vanderwerf, Adrian . . . . .	<i>Painter</i> . . . . .	1659 1722
Span.	Velasquez de Silva, Don Diego . . . . .	<i>Painter</i> . . . . .	1594 1660
Flem.	Venius, or Van Veen, Otho . . . . .	<i>Painter</i> . . . . .	1556 1634
French.	Vernet, Joseph (marine) . . . . .	<i>Painter</i> . . . . .	1714 1789
French.	Vernet, Horace . . . . .	<i>Painter</i> . . . . .	1758 1836
Italian.	Vannucci, Pietro Perugino . . . . .	<i>Painter</i> . . . . .	1446 1524
Italian.	Vanuncchi, Andrea Del Sarto . . . . .	<i>Painter</i> . . . . .	1488 1530
Italian.	Vanvitelli, Luigi . . . . .	<i>Architect</i> . . . . .	1700 1773
Italian.	Vinci, Leonardo da . . . . .	<i>Painter</i> . . . . .	1445 1519
Italian.	Veronese, Paolo (Cagliari) . . . . .	<i>Painter</i> . . . . .	1528 1588
Dutch.	Visscher Cornelius . . . . .	<i>Engraver</i> . . . . .	1610 1670
Flem.	Vorstermans, Lucas the elder . . . . .	<i>Engraver</i> . . . . .	1580
Italian.	Vignola, James . . . . .	<i>Architect</i> . . . . .	1507 1573
Greek.	Vitruvius . . . . .	<i>Architect</i> . . . . .	B. C. 30 flour'd.
Italian.	Volpato, Giovanni . . . . .	<i>Engraver</i> . . . . .	1733 1802
Amer.	West, Benjamin . . . . .	<i>Painter</i> . . . . .	1738 1820
Scotch.	Wilkie, Sir David . . . . .	<i>Painter</i> . . . . .	1785 1841
French.	Wille, John George . . . . .	<i>Engraver</i> . . . . .	1717 1807
Eng.	Wilson, Richard . . . . .	<i>Painter</i> . . . . .	1714 1782
Eng.	Woollett, William . . . . .	<i>Engraver</i> . . . . .	1735 1785
Dutch.	Wouwerman, Phil . . . . .	<i>Painter</i> . . . . .	1620 1668

NATION.	NAME AND PROFESSION.	BORN.	DIED.
Eng.	Wren, Sir Christopher (St. Paul's).....	<i>Architect</i> ..... 1632	1723
Dutch.	Waterloo, Anthony.....	<i>Painter and Engraver</i> .... 1618	1691
French.	Watteau, Antoine.....	<i>Painter</i> ..... 1684	1727
Dutch.	Weenix, John Baptist.....	<i>Painter</i> ..... 1621	1660
Dutch.	Weenix, John.....	<i>Painter</i> ..... 1644	1719
Dutch.	Weef, Adrian Vander.....	<i>Painter</i> ..... 1659	1722
Dutch.	Wynants, John.....	<i>Painter</i> ..... 1600	1670
Italian.	Zablia, Nicholas.....	<i>Architect</i> ..... 1674	1750
Greek.	Zeuxis.....	<i>Painter</i> ..... B. c. 490	400
Italian.	Zuccaro, or Zuccheri, Taddeo.....	<i>Painter</i> ..... 1529	1566
Italian.	Zuccaro, or Zuccheri, Federigo.....	<i>Painter</i> ..... 1539	1619
Italian.	Zuccarelli, Francesco.....	<i>Painter</i> ..... 1702	1788
Span.	Zurbaran, Francisco.....	<i>Painter</i> ..... 1598	1662

# AN ALPHABETICAL LIST

## OF THE NAMES ACQUIRED BY DISTINGUISHED ARTISTS, WITH THEIR SURNAMES.

THIS List is important, because, in the history of art, eminent artists are frequently known only by their acquired names, given to them by their cotemporaries, from the place of their nativity, perfection or defects of person, remarkable peculiarity of composition or coloring, or singularity of character.

ACQUIRED NAME.	SURNAME.
Abeyk, . . . . .	John van Eyck.
Agubbio, d', . . . . .	Oderigi da Gubbio.
Aiguilles, Marquis d', . . . . .	J. B. Boyer.
Ains, . . . . .	Giuseppe Ens.
Albara, Gio. di, . . . . .	Bernardo Carboni.
Albe, Baron d', . . . . .	L. A. G. Bacler.
Alemagna, Giusto di, . . . . .	Justus of Ghent.
Alesio, Perez d', . . . . .	Matteo da Lecce.
Aliense, . . . . .	Antonio Vassillacchi.
Ambrogiotto, . . . . .	Giotto.
Amico, . . . . .	Maestro Aspertini.
Ancinelli, dagli, . . . . .	Flaminio Torre.
Anconitano, l', . . . . .	{ Andrea Lilio. Girolamo Bonini.
Angelico, . . . . .	Giovanni da Fiesole.
Angelo, d', . . . . .	Gio. Bat. del Moro.
Annunzio, . . . . .	Nonzio.
Ans, . . . . .	Ausse.
Antoni, degli, . . . . .	Antonello da Messina.
Antoniano, Ferrarese, . . . . .	Antonio Alberto.
Antonio, Marc', . . . . .	M. A. Raimondi.
Aretusi, . . . . .	Pellegrino Munari.
Ariminensis, . . . . .	Bartolomeo Coda.
Aristotile, . . . . .	Bastiano da Sangallo.
Arpino, d', . . . . .	Giuseppe Cesari.
Arrigoni, . . . . .	Giovanni Laurentini.
Arsenio, . . . . .	Donato Mascagni.
Asti, d', . . . . .	Gio. Carlo Aliberti.
Athanasio, Pedro, . . . . .	Pedro Bocanegra.
Attavante, . . . . .	Vante.
Ausse, . . . . .	John van Eyck.
Aviano, . . . . .	Girolamo da Trevigi.
Baccio, . . . . .	Fra Bart. della Porta.
Bachiacca, . . . . .	Francesco Ubertino.
Baciccio, . . . . .	Gio. Bat. Gaulli.
Baeza, da, . . . . .	Gaspar di Becerra.
Bagnacavallo, Il, . . . . .	Bartolomeo Ramenghi.
Ballerino, . . . . .	Gio. Bittonte.
Balvay, J. G., . . . . .	Charles C. Bervic.
Bamboccio, . . . . .	Peter de Laer.

ACQUIRED NAME.	SURNAME.
Baptist, J., . . . . .	J. B. Gaspars.
Baptiste, . . . . .	John Baptist Monnoyer.
Barbalunga, . . . . .	Antonio Ricci.
Barbato, Barbudo, } . . . . .	John C. Vermeyen.
Barbalonga, . . . . .	
Barbiere, del, . . . . .	Alessandro Fei.
Bartolet, . . . . .	Bart. Flemael.
Bartolomeo, . . . . .	B. Breamberg.
Bartolomeo, Fra, . . . . .	F. Bart. della Porta.
Basilicata, della, . . . . .	Matteo Paccelli.
Bassano, Il, . . . . .	{ Antonio Scaiaro. Jacopo da Ponte. David Teniers.
Bastaro, del, . . . . .	Giuseppe Puglia.
Bastaruolo, Il, . . . . .	Filippo Mazzuoli.
Bastianino, Il, . . . . .	Bastiano Filippi.
Batistiello, . . . . .	Gio. Bat. Caracciolo.
Battaglie, dalle, . . . . .	M. A. Cerquozzi.
Battaglie, Brescianino dalle, . . . . .	Francesco Monti.
Bazzacco, . . . . .	Gio. Bat. Ponchino.
Beard, Hans with the, . . . . .	John C. Vermeyen.
Belladonna, . . . . .	Lucilio Gentiloni.
Belvidere, . . . . .	Andrea Abate.
Benedetto, Gio., . . . . .	Gio. B. Castiglione.
Benvenuto, . . . . .	Gio. Bat. Ortolano.
Bergamasco, Il, . . . . .	Gio. Bat. Castelli, and Cas- tello.
Bernard of Brussels, . . . . .	Bernard van Orley.
Bertholet, . . . . .	B. Flemael.
Betti, . . . . .	Bernardino Pinturicchio.
Bevilacqua, Il, . . . . .	Ventura Salimbeni.
Biagio, Maestro, . . . . .	Biagio Pupini.
Bibiena, . . . . .	Galli.
Bicker, . . . . .	Cav. John Miel.
Bigio, Francia, . . . . .	Marc' Antonio Francia.
" Il, . . . . .	Gio. Bat. Brazze.
Bigolaro, Il, . . . . .	Francesco Bernardi.
Bles, Henry de, . . . . .	Enrico Civetta.
Bogaert, Martin vander, . . . . .	Desjardins.

ACQUIRED NAME.	SURNAME.	ACQUIRED NAME.	SURNAME.
	{ Gio. Fran. Grimaldi.	Castoldi, . . . . .	Gio. Pietro Crespi.
	{ Jacopo Avanzi.	Cavagnuolo, Il, . . . . .	Francesco Cavagna.
	{ Cristoforo Ferrari.	Cavalori, . . . . .	Mirabello da Salincorno.
	{ Lattanzio Mainardi.	Cavarozzi, . . . . .	Bartolomeo del Crescenzi.
Bologna, or Bolognese,	{ Ercolino Ruggieri.	Cavazzoni, . . . . .	Gio. Pietro Zanotti.
da, . . . . .	{ Lorenzo Sabbatini.	Cecchino, . . . . .	Francesco del Salviati.
	{ Pellegrino Tibaldi.	Cecco Bravo, . . . . .	Francesco Montelatici.
	{ B. Caterina da Vigri.	Cedaspe, . . . . .	Paolo Cespedes.
	{ Lorenzino di Fermo.	Celano, Guelfo dal, . . . . .	Leonardo da Pistoia.
Bologna, Il, . . . . .	Bart. Ramenghi.	Centino, Il, . . . . .	Francesco Nagli.
Bonaccorsi, . . . . .	Pierino del Vaga.	Cerano, Il, . . . . .	Gio. Bat. Crespi.
Bondone, di, . . . . .	Giotto.	Ceri, de', . . . . .	Pierino del Vaga.
Borghese, . . . . .	Pietro della Francesca.	Certosino, Il, . . . . .	P. Stefano Cassiani.
	{ Jacopo Cortese.	Cesare, Padre, . . . . .	Cesare Pronti.
Borgognone, Il, . . . . .	{ Guglielmo Cortese.	Cesio, da, . . . . .	Pellegrino da Cesena.
Bosschaert, . . . . .	Thomas Willeborts.	Chafrión, Lorenzo, . . . . .	F. Matias de Valencia.
Bozzato, . . . . .	Gio. Battista Ponchino.	Chenda, Il, . . . . .	Alfonso Rivarola.
Bramante, . . . . .	Donato di Lazzari.	Chiaveghino, Il, . . . . .	Andrea Mainardi.
Brandi, Felichetto, . . . . .	Felice Ottini.	Chighi, . . . . .	Gio. Bat. Ghisi.
Bravo, . . . . .	Francesco Montelatici.	Chiozzotto, Il, . . . . .	Antonio Marinetti.
Brazzaco, . . . . .	Gio. Bat. Ponchino.	Chisolfi, . . . . .	Giovanni Ghisolfi.
Brescia, Luca di, . . . . .	Seb. Aragonese.	Ciccio, L' Abate, . . . . .	Francesco Solimena.
	{ Francesco Monti.	Cigoli, . . . . .	Lodovico Cardì.
Brescianino, Il, . . . . .	{ Giovita.	Cimatore di Urbino, . . . . .	Andrea Visacci.
	{ Vincenzio Foppa.	Clementone, Il, . . . . .	Clemente Boccardo.
Bresciano, . . . . .	Pietro Avogadro.	Colonna, . . . . .	Girolamo Mengozzi.
Bresciano, Morone, . . . . .	Pietro Moroni.	Conchillos, . . . . .	Juan Falco.
Brixensis, . . . . .	Brescia.	Conegliano, Il, . . . . .	Gio. Bat. Cima.
Briziano, . . . . .	Gio. Bat. Montovano.	Consolano, . . . . .	Cristoforo Casolani.
Brizio, Menichino del, . . . . .	Domenico Ambrogio.	Conte, del, . . . . .	Guido Fassi.
Bronzino, . . . . .	Alessandro Allori.	Conway, . . . . .	Anne Damer.
Bruggia, Giances da, . . . . .	John van Eyck.	Cook, The, . . . . .	Lucas Cornelisz.
Bruno, . . . . .	Buoni.	Coppa, Cav., . . . . .	Ant. Giarola.
Bruno, Il, . . . . .	Silvestro Morvillo.	Coriario, . . . . .	Arto Leone.
Brusasorci, Il, . . . . .	Riccio.	Cornelisz, . . . . .	Cornelius van Haerlem.
Budrio, da, . . . . .	Giacomo Lippi.	Cornorano, Il, } . . . . .	Giulio Calvi.
Buonaccorsi, . . . . .	Pierino del Vaga.	Coronato, Il, } . . . . .	
Buonamici, . . . . .	Agostino Tassi.	Corradini, . . . . .	F. Bartolomeo Carnevale
	{ Benedetto Crespi.	Correggio, da, . . . . .	{ Antonio Allegri.
Bustini, . . . . .	{ Pietro Bianchi.		{ Antonio Bernieri.
Caccianemici, . . . . .	Francesco Cappelli.	Corticellis, Il, . . . . .	Gio. Ant. Licinio.
	{ Mattia Preti.	Cortona, da, . . . . .	Pietro Berrettini.
Calabrese, Il, . . . . .	{ Marco Cardisco.	Cosci, . . . . .	Gio. Balducci.
	{ Nicoluccio.	Cosimo, Padre, . . . . .	Paolo Piazza.
Calciavari, . . . . .	Luca Carlevariis.	Cosmé da Ferrara, . . . . .	Cosimo Tura.
Caligarino, Il, . . . . .	Gabriele Cappellini.	Cousinet, . . . . .	Catherine E. Lempereur
Camaldolese, . . . . .	Don Lorenzo.	Crabbejtje, . . . . .	John Asselyn.
Campidoglio, Il, . . . . .	Michael Angelo.	Cremonese, Il, . . . . .	{ Francesco Bassi.
Canaletto, Il, . . . . .	Antonio Canal.		{ Giuseppe Caletti.
Candido, Il, . . . . .	Peter de Wit.	Crescenzi, . . . . .	Bart. Cavarazzi.
Canozio, . . . . .	Lorenzo Lendinara.	Crisolfi, . . . . .	Gio. Ghisolfi.
Capanigo, da, . . . . .	Martino Simazoto.	Crivellone, Il, . . . . .	Ant. Maria Crivelli.
Capella, Il, . . . . .	Francesco Dagiu.	Crocifissao, . . . . .	Girolamo Macchietti.
	{ Gabriele Caligarino.	Crocifissi, da, . . . . .	Simone da Bologna.
Capellini, . . . . .	{ Gio. Bat. Zuppelli.	Croma, Il, . . . . .	Giulio Cromer.
Capodoro, . . . . .	Guglielmo Paganini.	Cronaca, Il, . . . . .	Simone del Pollajuolo.
	{ Bernardo Strozzi.	Cugini, . . . . .	Cungi.
Cappuccino, Il, . . . . .	{ Ippolito Galantini.	Cuticello, Il, . . . . .	Gio. Ant. Licinio.
Caraccino, Il, . . . . .	Gio. Ant. Mulinari.	Cutigliano, . . . . .	Biagio da Carigliano.
	{ Michael Ang. Amerighi.	Dalmazia, di, . . . . .	Federigo Bencovich.
Caravaggio, da, . . . . .	{ Gio. Bat. Secchi.	Danet, or Daris, . . . . .	Leon Daven.
	{ Polidoro Caldara.	Danet, John, . . . . .	John Duvet.
Carbone, . . . . .	Camillo Scacciani.	Daniello, Il Cav., . . . . .	Daniel Snyder.
Carnia, della, . . . . .	Nicola Grassi.	Davanzo, . . . . .	Jacopo Avanzi.
Carpanse, . . . . .	Bernardino Loschi.	Dente, . . . . .	Marco Ravignano.
Carpi, Pellegrino da, . . . . .	Pellegrino Ascani.	Dentone, Il, . . . . .	Girolamo Curti.
Carriera, . . . . .	Rosalba.	Diatelevi, . . . . .	Tiberio di Assisi.
Casa, della, . . . . .	Pietro Ant. Bernabei.	Dielai, or Diolai, . . . . .	Gio. Francesco Surchi.
Casalini, . . . . .	Lucia Torelli.	Diethmar, . . . . .	Thiemon.
Casanobrio, . . . . .	Luca Carlevariis.	Guccio, del Sero, . . . . .	Aghinetti.

ACQUIRED NAME.	SURNAME.
Divino, El.....	Luis Morales.
Docoeno, Il.....	Cristofano Gherardi.
Domenichino.....	Domenico Zampieri.
Donato.....	Donatello.
Donelli.....	Carlo Vimercati.
Donnabella.....	Lucilio Gentiloni.
Droll, The.....	Peter Breughel.
Duchino, Il.....	Paolo Camillo Landriani.
Dulichio, da.....	Buschetto.
Empoli, da.....	Jacopo da Chimenti.
Engs.....	Giuseppe Ens.
Ercole da Ferrara.....	Ercole Grandi.
Ercolino di Guido.....	Ercole de Maria.
Eremita di Monte Se- nario.....	G. B. Stefaneschi.
Escalante, Romero Y.....	Juan de Sevilla.
Espagnoletto.....	Giuseppe Ribera.
Essen, Hans von.....	Johann Ladenspelder.
Facciate, delle.....	Bernardino Poccetti.
Faenza, da.....	{ Ferrar Fanzone. Giacomo Bertucci. Marco Marchetti.
Faenza, Figurino da.....	M. A. Rocchetti.
Faes, vander.....	Peter Lely.
Fattore, Il.....	Gio. Francesco Penni.
Federighetto.....	Federigo Bencovich.
Ferrara, Cosmé da.....	Cosimo Tura.
Ferraresino, Il.....	Camillo Berlinghieri.
Fiamminghino, Il.....	{ Angelo Everardi. Gio. Mauro Rovere. Lodovico Pozzoserrato. Uberto la Longe.
Fiammingo, Il.....	{ Paolo Franceschi. Dionisio or Denis Calvart.
Figurino.....	Marc' Antonio Rocchetti.
Filattrano.....	Lucilio Gentiloni.
Filippi, or Filipepi.....	Sandro Botticelli.
Fiore, Fed. d' Urbino.....	Federigo Baroccio.
Florentino, Il.....	{ Giuliano Bugiardini. Michele Alberti. Orazio Vaiani. Stefano.
Fiori, da.....	{ Mario Nuzzi. Gaspero Lopez. Carlo Voglar.
Folignate.....	Niccolo Deliberatore.
Fontaines.....	James Swebach.
Forli, da.....	{ Francesco Melozzo. Marco Palmegiani. Livio Agresti.
Fornaceriis.....	Isaye Fournier.
Fornaretto, Il.....	Francesco Comi.
Forner, El.....	Vincenzio Civerchio.
Fossombrone, da.....	Gio. or Giuseppe Diaman- tini.
Franceschiello.....	Francesco de Mura.
Franceschino.....	Francesco Caracci.
Francia, Francis.....	Francesco Raibolini.
Francisque.....	Francis Milé.
Franco Bolognese.....	Franco da Bologna.
Frank, Hans.....	John Lutzelburger.
Frankfort, von.....	Jerome Greff.
Frankfort, Adamo di.....	Adam Aelzheimer.
Frari, Francesco Il.....	Ferrari Bianchi.
Frate, Il.....	{ F. Bartolomeo Domenico della Porta.
Frate, Paolotto Il.....	Fra Vittore Ghislandi.
Fratina.....	Giovanni di Mio.
Fredeman, John.....	John de Vries.

ACQUIRED NAME.	SURNAME.
Freschi, de'.....	Paolo Franceschi.
Friano, Maso di San.....	Maso Manzuoli.
Frieslander, The Noble, Wybrand van Gheest.	
Frisius.....	John Vredeman de Vries.
Friso, dal.....	Luigi Benfatto.
Friuli, Porcia da.....	Francesco Apollodoro.
Fumaccini.....	Orazio Samacchini.
Gaeta, da.....	Scipione da Pulzone.
Galanino.....	Baldassare Alloisi.
Gallicus, Jo.....	John van Eyck.
Gallo, Giovanni, or Johannes.....	{ Jean Salomon.
Gallo, L' Infante.....	
Garofolo, da.....	Benvenuto Tisio.
Genova, Luchetto da.....	Luca Cambiasi.
Genovese, Il Prete.....	{ Bernardo Strozzi. Ippolito Galantino.
Genovesino, Il.....	{ Luigi Miradoro. Giuseppe Calcia.
Gentile.....	Luigi Primo.
Gentileschi.....	Orazio Lomi.
Gerard of St. John.....	Gerard of Haerlem.
Gerupino.....	Luigi Scaramuccia.
Gessi, G. B. del.....	Gio. Battista Ruggieri.
Gessi, Ercolino del.....	Ercole Ruggieri.
Gherardo, di Ser.....	Giacomo di Guglielmo.
Ghirlandaio, del.....	{ Michele di Ridolfo. Domenico Corradi.
Giacomone.....	Giacomo Bertucci.
Giancarli.....	Poliphilos Zancarli.
Gianella.....	Giorgio and Giovanni da Siena.
Giles of Antwerp.....	Giles Coignet.
Gino, di.....	Stoldo Lorenzi.
Giorgio, Il Maestro.....	Ingles.
Giorgione.....	Giorgio Barbarelli.
Giotino.....	Tommaso di Stefano.
Giovanni, di San.....	Giovanni Mannozi.
Girandole, dalle.....	Bernardo Buontalenti.
Gismondi.....	Paolo Perugino.
Giuda, Dottor.....	J. J. Cossiau.
Giugni.....	Francesco Zugni.
Giunta.....	Pisano.
Gobbino, Il.....	Gio. Bat. Rossi.
Gobbo, Il, de' Caracci and da' Frutti.....	{ Paolo Bonzi.
Gobbo, Il or del.....	{ Antonio Caracci. Antonio Solari.
Gonzales.....	Coques.
Gotfried, Christian.....	Johann Schuman.
Grano, del.....	Giorgio Gandini.
Gratella.....	Sebastiano Filippi.
Gratiadei, da.....	Mariano da Pescia.
Grazia, da.....	Lionardo da Pistoia.
Graziani, da.....	Gio. Bat. Ballanti.
Greche, delle, or El Greco.....	Domenico Theotocopuli.
Grechetto, Il.....	Gio. Benedetto Castiglione.
Griego, El.....	{ Pedro Serafin. Dom. Theotocopuli.
Grillandaio, del.....	Domenico Corradi.
Grimani.....	Hubert Jacobsz.
Groningen, Gio. di.....	Johann Schwartz.
Grotesche, delle.....	Bernardino Poccetti.
Gruembroech.....	Il Solfarolo.
Guardolino.....	Carlo Natali.
Guargena, Domenico.....	P. Feliciano da Messina.
Gubbio, da.....	{ Giorgio Andreoli. Francesco Allegri.

## ACQUIRED NAME. SURNAME.

Guercino, . . . . . Gio. Francesco Barbieri.  
 Guillaume, Fra, . . . . . Guglielmo da Marcilla.  
 Haeften, N. van, . . . . . Nicholas Walraven.  
 Hanskin, Kleyn, . . . . . Hans Vereycke.  
 Harlingen, van, . . . . . Peter Feddes.  
 Hartcamp, . . . . . Ludolf Smits.  
 Hawken, van, . . . . . François du Verdier.  
 Heins, or Heinsius, . . . . . Giuseppe Ens.  
 Hidalgo, Don José, . . . . . José García.  
 Holland, . . . . . Nathaniel Dance.  
 Hontanon, de, . . . . . Juan Gil.  
 Ibi, . . . . . Sinibaldo da Perugia.  
 Imola, da, . . . . . { Gio. Domenico Ferretti.  
   Innocenzio Francucci.  
 Imperiali, d', . . . . . Francesco Fernandi.  
 Impiccati, dagl', . . . . . Andrea del Castagno.  
 Ingegno, l', . . . . . Andrea d' Assisi.  
 Jacobs, Lucas, . . . . . Lucas van Leyden.  
 Jacopo, Nicola di, . . . . . Gera.  
 Jan, Langen, . . . . . John van Bockhorst.  
 Joachim, Fra, . . . . . Juncosa.  
 Johnson, C., . . . . . Cornelius Janssen.  
 Jordano, . . . . . Luca Giordano.  
 Jorge, El Maestro, . . . . . Ingles.  
 Klaaszoon, Aart, . . . . . Arnold Claessoon.  
 Kleynhansken, . . . . . Jan van Elbrucht.  
 Koerten, . . . . . Joanna Block.  
 Kraus, . . . . . Jane Sibil Kusell.  
 Lame, or Lamme, dalle, Biagio Pupini.  
 Lapiçcola, . . . . . Nicola Piccola.  
 Lapo, di, . . . . . Arnolfo.  
 Laurati, . . . . . Pietro Lorenzetti.  
 Leal, . . . . . Don Juan de Valdes.  
 Legnano, . . . . . Gio. Francesco Barbieri.  
 Leismann, . . . . . John A. Eismann.  
 Leyden, Aartgen van, . . . . . Arnold Claessoon.  
 Licenciado Juan, El, . . . . . Juan de las Roelas.  
 Lieftrinck, . . . . . Hans Lencker.  
 Liege, di, . . . . . Egidius Alé.  
 Lieto, . . . . . Antonio Allegri.  
 Lilio, A., . . . . . Andrea Ancona.  
 Lissandrino, . . . . . Alessandro Magnasco.  
 Llanos, . . . . . Valdes.  
 Lodi, di, . . . . . Giuliano Capitani.  
 Lodi, . . . . . Callisto Piazza.  
 Lodole, dalle, . . . . . Giuseppe Franco.  
 Lombardelli, . . . . . Gio. Bat. della Marca.  
 Lombardo, . . . . . Lamberto.  
 Lonardino, . . . . . Leonardo Ferrari.  
 Longo, Pietro, . . . . . Peter Aertsen.  
 Lorenese, Claudio, . . . . . Claude Gellée.  
 Lorenzetto, . . . . . Lorenzo Campanaio.  
 Lorenzino di Guido, . . . . . Lorenzo Loli.  
 Lorenzo, Fra, . . . . . Bernardo Parentino.  
 Louvain, Dirk of, . . . . . Dirk van Haerlem.  
 Loves, Giovanni, . . . . . Giovanni Lys.  
 Lovini, . . . . . Bernardino Luini.  
 Luca Fa Presto, . . . . . Luca Giordano.  
 Lucca, da, . . . . . Michael Angelo Anselmi.  
 Lucchese, Il, . . . . . Pietro Ricchi.  
 Lucchesino, Il, . . . . . Pietro Testa.  
 Luchetto, Il, . . . . . Luca Cambiasi.  
 Luciano, . . . . . F. Seb. del Piombo.  
 Lugano, Zoppo di, . . . . . Gio. Bat. Dncepoli.  
 Luini, . . . . . Pietro Gnocchi.  
 Lunghi, de', . . . . . Pietro Longo.  
 Luzzo, Pietro da Feltro, Morto da Feltro.  
 Maat, . . . . . J. T. Blankhof.

## ACQUIRED NAME. SURNAME.

Mabilde, . . . . . J. C. Cogels.  
 Maccerus, . . . . . Cesare Maggieri.  
 Macedone, . . . . . Giulio G. Clivio.  
 Macrino d' Alba, . . . . . Gio. Giacomo Fava.  
   { Lippo Palmasio.  
   Carlo Maratti.  
   Vitale Bologna.  
 Magatta, . . . . . Domenico Simonetti.  
 Maire, le, . . . . . Poussin.  
 Majo, Hans, . . . . . John C. Vermeyen.  
 Malatesta, . . . . . Lionardo da Pistoia.  
 Malinis, Henricus, . . . . . Arrigo Fiammingo.  
 Malosso, Il, . . . . . Gio. Battista Trotti.  
 Manchino, Il, . . . . . Antonio dal Sole.  
 Manco, El, . . . . . García de Miranda.  
 Mankenheim, . . . . . H. Andriessen.  
 Mantovano, . . . . . { Giorgio Ghisi.  
   Andrea Andreani.  
   Marcello Venusti.  
 Marc' Antonio, . . . . . Raimondi.  
 Marchesi, . . . . . Francesco da Cotignola.  
 Marchigiano, . . . . . Matteo Piccione.  
 Marci, . . . . . Gio. di Berto.  
 Marescalco, Il, . . . . . Gio. Buonconsigli.  
 Marinas, Henrique de }  
   las, } Henry de Vroom.  
 Marine, Enrico delle, }  
 Martini, Simone da, . . . . . Simone Memmi.  
 Masolino, . . . . . Da Panicale.  
 Mastelletta, . . . . . Gio. Andrea Donducci.  
 Mayo, Hans, . . . . . John C. Vermeyen.  
 Mazzi, Ventura, . . . . . Ventura Marzi.  
 Mazzolino, Il, . . . . . Francesco Mazzuoli.  
 Mazzoni, . . . . . { P. Francesco Morazzone.  
 Mazzuchelli, . . . . . }  
 Mazzuoli, Mecherino, . . . . . Domenico Beccafumi.  
 Medola, or Medula, . . . . . Andrea Schiavone.  
 Meer, vander, of Delft, Jan Vermeer.  
 Meglio, di, . . . . . Jacopo Coppi.  
 Melozzo, . . . . . Francesco da Forli.  
 Menabuoi, . . . . . Giusto Padovano.  
 Meneses, . . . . . Francisco Osorio.  
 Mengazzino, Il, . . . . . Domenico Santo.  
 Menichino del Brizio, . . . . . Domenico Ambrogio.  
 Messina, da, or Messi- }  
   nese, Il, } Onofrio Gabriello.  
   Giulio Avellino.  
 Metensis, . . . . . Cornelius Matsys.  
 Micarino, . . . . . Dom. Beccafumi.  
 Micheli, . . . . . Andrea Vicentino.  
   { Gaudenzio Ferrari.  
   Carlo Valli.  
 Milanese, . . . . . { Cesare da Sesto.  
   Pier Fr. Cittadini.  
   Guglielmo della Porta.  
 Milano, Andrea, . . . . . Andrea Solari.  
 Milano, Agostino, . . . . . Agostino di Bramantino.  
 Mille, or Millet, . . . . . Francis Milé.  
 Miller, . . . . . John S. Muller.  
 Mirandolese, . . . . . Giuseppe Peracini.  
 Modanino, Il, . . . . . Guido Mazzoni.  
   { Antonio Begarelli.  
   Cristoforo Ferrara.  
 Modena, da, . . . . . { Pellegrino Munari.  
   Giovanni Guerra.  
 Molduch, da, . . . . . John Soens or Sons.  
 Molinaretto, Il, . . . . . Gio. Maria dalle Piane.  
 Moncalvo, . . . . . Guglielmo Caccia.  
 Monchino, Il, . . . . . Antonio dal Sole.



ACQUIRED NAME.	SURNAME.	ACQUIRED NAME.	SURNAME.
Mondino, Il, .....	Sigismondo Scarsella.	Panfilo, .....	Nuvolone.
Monè da Pisa, .....	Gio. del Sordo.	Panico, Conte Ugo da, .....	Ugo da Carpi.
Monrealese, Il, .....	Pietro Novelli.	Papiensis, Laurentius, .....	Lorenzo di Pavia.
Montagne, M., .....	Matthew Plattenberg.	Paradiso, dal, .....	Orazio da Castelfranco.
Montalto, .....	Gio. Stefano Danedi.	Paradosso, Il, .....	Giulio Trogli.
Montano of Montenovo, .....	Gio. Battista della Marca.	Paria, .....	Francisco Perrier.
Montepulciano, Il, .....	Francesco Morosini.	Paris, di, .....	Domenico Alfani.
Montfort de, .....	Anthony Blocklandt.	Parma, di, .....	{ Fabrizio Parmiggiano.
Monti, de', .....	Giuseppe Franco.		{ Cristoforo Caselli.
Moresini, .....	Simone Fornari.	Parma, Rosa di, .....	Sisto Badalocchio.
Moretto, Il, .....	Girolamo Mireti.	Parmensis, .....	Battista Pensieri.
Moretto da Brescia, Il, .....	Alessandro Bonvicino.		{ Francesco Mazzuoli.
Morigi, .....	M. A. Amerighi.		{ Girolamo Scaglia.
Moro, Il, .....	Francesco Torbido.		{ Michele Rocca.
Morvillo, .....	Silvestro il Bruno.	Pasqualino, .....	Pasquale Rossi.
Morzoni, .....	P. Francesco Morazzone.	Pasqualotto, .....	Pasquale Ottini.
Moses, Little, .....	M. Uytenbroeck.	Passignano, .....	Domenico Cresti.
Mudo, El, .....	Juan Fernandez Navarette.	Patavinus, .....	Gaspar ab Avibus.
Mulato de Murillo, .....	Seb. Gomez.	Pavese, .....	Pier Francesco Sacchi.
Mulier, Pietro, .....	Peter Molyn.	Pellegrino da Modena, .....	Pellegrino Munari.
Murano, da, .....	Antonio Vivarini.	Pellegrino de' Pellegrini, .....	Pellegrino Tibaldi.
Murenos, .....	Sebastiano Munoz.	Perino, or Pierino, .....	Pierino del Vaga.
Mustacchi, Il, .....	Gio. Battista Revello.	Perugia, Perino da, .....	Pietro Cesarei.
Muto di Verona, Il, .....	Francesco Comi.	Perugino, .....	Pietro Sante Bartoli.
Muto di Ficarole, Il, .....	Ercole Sarti.	Perugino, Petruccio, .....	Pietro Montanini.
Muttoni, .....	Pietro Vecchia.	Perugino, Il. Cav., .....	Gio. Domenico Cerrini.
Nanni, .....	Giovanni da Udine.	Pesaro, da, .....	Simone da Cantarini.
Napolitano, Il, .....	Filippo di Angeli.	Pescia, da, .....	Valerio Baldassari.
Nauwinckx, .....	Henry Naiwinck.	Pianoro, Il, .....	Bartolomeo Morelli.
Nesioties, .....	Critias.	Piazza, .....	Callisto da Lodi.
Nicoletto, .....	Niccolo Pisano.	Picchetti, .....	Francesco Picchiani.
Nino, Don Juan, .....	Don Juan Guevara.	Pierino del Guido, .....	Pietro Gallinari.
Nipote, Il, .....	Lorenzo Garbieri.	Pietro, Lorenzo di, .....	Pietro di Vecchietta.
Norsini, .....	Lionardo Parasoie.	Pilgrim, .....	John Ulric.
Nosadella, Il, .....	Gio. Francesco Bezzi.	Pineda, de, .....	Francisco Perez.
Notte, dalle, .....	Gherardo Honthorst.	Pino, da, .....	Pino da Messina.
Novara, da, .....	Gio. Bat. Ricci.	Pio, Giovannino del, .....	Giovanni Bonati.
Novellara, Il, .....	Lelio Orsi.	Piquot, .....	Robert Picon.
Nunez, Matteo, .....	Matteo Sepulveda.		{ Vincenzio Spisano.
Nutini, Il, .....	Buoninsegna Duccio.		{ Giovanni Storali.
Occhiali, dalle, .....	{ Gaspare Vanvitelli.	Pisani, .....	Vittore Pisanelli.
	{ Gabriele Ferrantini.	Pittor Bello, Il, .....	Felice Pellegrini.
Oderigi, .....	Oderigi da Gubbio.	Pittor da' Libri, Il, .....	Giuseppe Caletti.
Oggione, da, .....	Marco Uggione.	Pittor Santo, Il, .....	Gio. Bernardino Roderigo.
Olandese, .....	Montagna of Holland.	Pittor Villano, Il, .....	Tommaso Misceroli.
Omino, P., .....	Gio. Dom. Lombardi.	Pizzica, Il, .....	Giovanni Zanna.
Orbetto, l', .....	Alessandro Turchi.	Pocetti, .....	Bern. Barbatelli.
Organi, degli, .....	Guglielmo Forli.	Poco e Buono, Il, .....	Girolamo Nanni.
Orizzonte, .....	Gio. Francesco van Bloemen.	Polidore, .....	John Glauber.
Orta, Lo Spisanello di, .....	Vincenzio Spisano.	Polidorino, Il, .....	Francesco Ruviae.
Ortolano, .....	Gio. Bat. Benvenuto.		{ Niccolo and Antonio Cignani.
Pacecco, or Pacicco, .....	Francesco Rosa.	Pomerance, dalle, .....	{ Cristofano Roncalli.
Padova, dal, .....	Girolamo dal Santo.		{ Niccolo and Antonio Cignani.
	{ Giovanni Cavino.	Pommelaer, .....	David Coninck.
Padovano, or Padovano, .....	{ Gaspar ab Avibus.	Ponte, da, .....	Antonio Scaliario.
	{ Alessandro Votari.	Pontormo, da, .....	Jacopo Carrucci.
	{ Ottavio Leoni.	Pool, .....	Rachel Ruysch.
Paesi, da, .....	{ Francesco Bassi.	Poppi, da, .....	Francesco Morandini.
	{ Girolamo Vernigo.	Por, de, .....	Daniello da Parma.
	{ Girolamo Muziano.	Porcia, da, .....	Francesco Apollodoro.
Paesi, Il Monchino da, .....	Antonio dal Sole.	Pordenone, Il, .....	Gio. Ant. Licinio.
Pagani, Lattanzio, .....	Lattanzio Marca.	Porta, della, .....	Guglielmo Milanese.
Paganini, .....	Guido Mazzoni.	Portelli, .....	Carlo da Loro.
Paggio, Il, .....	Francesco Merano.		{ Gaspar Dughet.
Palamedes, .....	Anthony Staevaerts.		{ Stefano de la Valée.
Palmasanus, or Palmezano, .....	Marco Palmegiani.	Poussin, Il Cav., .....	Bernardo Strozzi.
Palomino, .....	Don Antonio Velasco.	Prete, Il Genovese, .....	
Pan of Oldenburgh, .....	Giovanni Lys.	Prospettive, Il Mirandolese dalle, .....	Pietro Paltronieri.
		Raeven, .....	Peter van Serwouter.

ACQUIRED NAME.	SURNAME.	ACQUIRED NAME.	SURNAME.
Raffaellino, . . . . .	{ Gio. Maria Bottala. R. dal Colle. R. del Garbo.	Sciameroni, Lo, . . . . .	Filippo Furini.
Rambrock, Lord of, . . . . .	J. van Campen.	Sciarpelloni, . . . . .	Lorenzo di Credi.
Raphael des Fleurs, . . . . .	P. J. Redout.	Semolei, or Sermolei, Il, . . . . .	Battista Franco.
Ravenna, da, . . . . .	P. Cesare da Pronti.	Semplice, Fra, . . . . .	Semplice Verona.
Reggio, da, . . . . .	Luca de Ferrari.	Senario, Eremita di, . . . . .	G. B. Stefaneschi.
Reggio, Raffaellino da, . . . . .	Raffaello Motta.	Senis, Simone de, . . . . .	Simone di Martini.
Regillo, Il, . . . . .	Gio. Ant. Licinio.	Sermoneta, da, . . . . .	Girolamo Siciolante.
Ricamatore, . . . . .	Gio. da Udine.	Servatius, . . . . .	Peter van Serwouter.
Ricci, . . . . .	Antonio Barbalunga.	Sepolero, da Borgo S., . . . . .	P. della Francesca.
Riccio, Il, . . . . .	{ Andrea Brioso. Bartolomeo Neroni.	Sestri, Il Sordo di, . . . . .	Antonio Travi.
Rimino, da, . . . . .	{ Lattanzio Marca. Bartolomeo da Coda.	Sevouter, . . . . .	Peter van Serwouter.
Rios, de los, . . . . .	Pedro Alonso.	Siciliano, Il, . . . . .	{ Tommaso Lauretti. Baldassare Peruzzi.
Riposo, . . . . .	Felice Ficherelli.	Siena, da, . . . . .	{ Marco da Pino. M. A. Anselmi. Simone Memmi.
Ritratti, da', . . . . .	Sante Vandi.	Simonetti, . . . . .	Domenico Magatta.
Rivello, . . . . .	Cristoforo Moretti.	Smargiasso, Lo, . . . . .	Pietro Ciafferi.
Rò, Giovanni, . . . . .	John Rottenhamer.	Smith, Magdalen, . . . . .	Gaspar Smits.
Roccadrame, . . . . .	Angiolillo.	Sobleo, . . . . .	Michele Desubleo.
Rodriguez di Messina, . . . . .	{ Luigi Roderigo. Vincenzio Animola.	Sodoma, Il, . . . . .	Gio. Ant. Razzi.
Romano, Il, . . . . .	{ Antonio Catalani. Pierre Mignard.	Soiario, Il, . . . . .	Bernardo and Gervasio Gatti.
Romano, Giulio, . . . . .	Giulio Pippi.	Soius, . . . . .	Philip Sericuc.
Romolo, . . . . .	Cincinnato.	Somachino, . . . . .	Orazio Samacchini.
Rondolino, Il, . . . . .	Terenzio Terenzi.	Sordillo de Pereda, . . . . .	Alonso dell' Arca.
Roos, Philip, . . . . .	Rosa da Tivoli.	Sordo d' Urbino, . . . . .	Antonio Viviani.
Rose, The, . . . . .	Nicholas Liemacker.	Sorg, . . . . .	Henry M. Rokes.
Rossetti, . . . . .	Gio. Mauro Rovere.	Scizzo, . . . . .	Giuseppe Albini.
Rossi, Francesco, . . . . .	Francesco de' Salviati.	Spadarino, . . . . .	Gio. Ant. Galli.
Rossi, Il, . . . . .	Domenico Bianchini.	Spadaro, Micco, . . . . .	Dom. Gargioli.
Rotamer, Gio., . . . . .	John Rottenhamer.	Spagna, di, . . . . .	Henry Vroom.
Rotterdam and Rotterdamers, . . . . .	Rodermont.	Spagnoletto, Lo, . . . . .	Giuseppe Ribera.
Roux, Maître, . . . . .	Il Rosso.	Spagnuolo, Lo, . . . . .	Cav. Giuseppe Crespi.
Roverio, . . . . .	Bartolomeo Genovesini.	Stendardo, or Standard, . . . . .	Peter van Bloemen.
Rubeis, de, . . . . .	Girol. and Ant. Rossi.	Stomme van Campen, . . . . .	Henry van Avercam.
Ruggieri da Bruggia, . . . . .	Roger of Bruges.	Studio, M., . . . . .	Henry van Lint.
Rumano, . . . . .	Girolamo Rouanino.	Stuerbout, Theodore, . . . . .	Dirk van Haerlem.
Rustichino, Il, . . . . .	Francesco Rustici.	Suardi, . . . . .	Bart. Bramantino.
Sabbionetta, Il, . . . . .	Galeazzo Pesenti.	Suavius, . . . . .	Lambert Suterman.
Sabinese, Il, . . . . .	Andrea Generoli.	Surchi, . . . . .	Gio. Fran. Dielai.
Sacchiense, . . . . .	Gio. Ant. Licinio, the Younger.	Talpino, Il, . . . . .	Andrea Salmeggia.
Saint Andre, . . . . .	Simone Renard.	Tedesco, Gio. Paolo, . . . . .	G. P. Scor.
Salerno, da, . . . . .	Andrea Sabbatini.	Temperello, Il, . . . . .	Cristoforo Caselli.
Salviati, del, . . . . .	Giuseppe Porta.	Tempesta, Il, . . . . .	Pietro Molyn.
Salvolini, . . . . .	Giustino Episcopio.	Tempestino, . . . . .	Antonio Tempesta.
San Bernardo, . . . . .	Francesco Minzocchi.	Teodoro, Mon., . . . . .	Theodore Helmbrecker.
San Daniello, . . . . .	Daniello di Pellegrini.	Teoscopoli, . . . . .	Dom. Theotocopuli.
San Giovanni, . . . . .	Ercole da Maria.	Tersan, Comte de, . . . . .	Charles Campion.
San Marchi, . . . . .	Marco Sammartino.	Teste, Il Borgognone dalle, . . . . .	J. G. Gonzalez.
Sansone, Il, . . . . .	Gioseffo Marchesi.	Tintoretto, Il, . . . . .	{ Jacopo Robusti. Domenico Robusti.
Sansovino, . . . . .	Jacopo Tatti.	Tio, Francesco, . . . . .	Fran. da Fabriano.
Sansovino, Da Monte, . . . . .	Andrea Contuccio.	Tisio, . . . . .	Benvenuto da Garofolo.
Santo, da, . . . . .	Girolamo da Padova.	Tiziano and Tizianello, . . . . .	Titian and Vecellio.
Sarto, del, . . . . .	Andrea Vannucchi.	Tiziano, di, . . . . .	Girolamo Dante.
Sarzana, Il, . . . . .	Domenico Fiasella.	Todi, di, . . . . .	M. A. Ricciolini.
Sassoferrato, Il, . . . . .	Gio. Bat. Salvi.	Toledo, di, . . . . .	Giovanni Battista.
Savigliano, da, . . . . .	Gio. Ant. Mulinari.	Tolosano, . . . . .	Jean Baron.
Savona, Il Prete di, . . . . .	Bart. Guidobono.	Tommaso di Stefano, . . . . .	Giottino.
Scamozzi, . . . . .	Ottavio Bertotti.	Torricelli, . . . . .	Antonio Buonfanti.
Scannabecchi, . . . . .	{ Lippo Dalmasio. Teresa Muratori.	Torrigli, . . . . .	Pietro Ant. Torri.
Scarsellino, . . . . .	Ippolito Scaramuccia.	Tournesol, . . . . .	Peter vander Huust.
Schioppi, . . . . .	Giuseppe Alabardi.	Traino, Fr., . . . . .	Francesco Traini.
Schivenoglia, Lo, . . . . .	Francesco Rainieri.	Trevigi, da, . . . . .	Lodovico Pozzoserrato.
		Trevigiano, . . . . .	Giacomo Lauro.
		Tromba, Il, . . . . .	Santi Rinaldi.
		Trompetta, . . . . .	Nicola da Pesaro.

ACQUIRED NAME.	SURNAME.	ACQUIRED NAME.	SURNAME.
Turk, The,.....	John S. Liotard.	Visacci, Il,.....	Antonio Cimatore.
Uberti, degli,.....	Paolo Farinato.	Vite, Giovanni del,....	Cav. John Miel.
Uccello,.....	Paolo Mazzocchi.	Viviano, Il,.....	Viviano Codagora.
Udine, Martino d',....	Daniello Pellegrini.	Volterra, or Volterrano, {	Daniele Ricciarelli.
Ugubio, Giorgio da,....	Giorgio da Gubbio.		Baldassare Franceschini.
Uil, or Uyl, I. Den....	J. den Vyl.	Volterrano, Diana Civis, Diana	Montovano.
Urbinas,.....	Baccio Pintelli.	Vosmeer,.....	James Wouters.
Urbino, Il Prete,.....	Timoteo della Vite.	Vuormace,.....	Anthony von Worms.
Urbino, Sanzio d',....	Raffaello.	Wallint, Francesco, ...	Henry van Lint.
Urbino, Bramante d',..	Donato Lazzari.	Wandever, Enrico, ...	Vandever.
Urbino, Timoteo d',....	T. Della Vite.	Westfalia, Gio. di, ...	John Veldener.
Vaccellini,.....	Vascellini.	Wilborn,.....	Nicholas Welbronner.
Vannucchi,.....	Andrea del Sarto.	Wilhelm, Meister, .. {	Wilhelm von Coeln.
Vannucci,.....	Pietro Perugino.	William of Cologne, {	
Varignana,.....	Domenico Aimò.	Ximenes, J. F.,.....	Juan Fernandez Navarette.
Vasanzio,.....	Giovanni Fiammingo.	Zaganelli,.....	Francesco da Cotignola.
Veen, Martin van,....	Hemskerck.	Zanobrio,.....	Luca Carlevariis.
Veen, Otho and Gilbert		Zappi,.....	Livia Fontana.
van,.....	Venius.	Zarato, or Zaratto,....	Pietro Luzzo da Feltro.
Veit, Hans,.....	Johann Schnorr.	Zasinger, or Zatzinger, Matthias	Zagel.
Veneziano,.....	{ Agostino de Musis.	Zeeman,.....	Remy Nooms.
	{ Sebastiano del Piombo.	Zenale,.....	Bernardo da Trevilio.
	{ Carlo Saracino.	Zenobrio,.....	Luca Carlevariis.
Venice, de,.....	Roland le Fevre.	Zevio, da,.....	{ Altichiero.
Verchio,.....	Vincenzio Civerchio.		{ Stefano da Verona.
Vercruys,.....	Kruger.	Zimenes, J. F.,.....	Juan Fernandez Navarette
Verona, da,.....	Battista Zelotti.	Zinck,.....	Matthias Zagel.
	{ Paolo Caliali or Cagliari.	Zingaro, Il Giovane lo, Pietro	Negrone.
Veronese,.....	{ Claudio Ridolfi.	Zingaro, Lo,.....	Antonio Solario.
Vetraro, Il,.....	Gio. Francesco Bembo.	Zoagli, di,.....	Teramo Piaggia.
Vicaro,.....	Francesco Vaccaro.	Zoane, or Zohan,....	Giovanni di Alemagna.
Vicenza, Antonio da,...	Ant. Tognone.	Zoppo, Lo,.....	Niccolo Micone.
Vicenza, Magagno di,...	Gio. Bat. Maganza.	Zorg,.....	Henry M. Rokes.
Vicenza, Zoppo da,....	Ant. de' Pieri.	Zotto, Lo,.....	Antonio de' Pieri.
Vignola, da,.....	Giacomo Barocci.	Zuane,.....	Giovanni Alemagna.
Villano, Il Pittor,....	Tommaso Miscioli.	Zuanluisi da Murano,...	Luigi Vivarini.
Vinci, del,.....	Niccolo Appiano.	Zuannino,.....	Gio. da Capugnano.



# AN ALPHABETICAL LIST

OF THE

## COPYISTS AND IMITATORS OF THE GREAT MASTERS.

ABBREVIATIONS:—c, signifies conjectured; p, probable or probably; s, scholar; 1, copyist or copied; 2, imitator or imitated; 3, that the artist copied or imitated the master so closely as to deceive common observers; 3\*, do. connoisseurs; 4, that more or less of his works are now attributed to the master; 5, that though the works of the imitator are far inferior to those of the master, yet they are often passed upon the unlearned in art for the genuine productions of the latter; 6, that though the artist's style was founded on that of the master, and more or less resembles it, yet he was not a servile copyist, and often, or generally, painted in an original style. The name of the master is first given in capitals; then follow his imitators in text type; thus, ÆLZHEIMER, ADAM; Jacob Ernest Thomann, s, 1, 2, 3\*, 4, signifies, that Thomann was the scholar of Ælzheimer, that he copied and imitated his works so closely as to deceive connoisseurs, and that more or less of his works are now attributed to that master. Note, that p4, and p5, are conjectured on the part of the author; he does not mean that more or less of the works of the imitator are to be found in the public galleries of Europe, attributed to the master, but in private collections; these marks serve to convey a more accurate idea, how near the imitator approached the master.\*

\* This table has been prepared with great labor and care. In the body of the work, copyists and imitators have generally been treated as briefly as possible, to save space, the reader being referred to the master. Its value will at once be perceived. It shows in a brief, but comprehensive manner, how liable are the unlearned in art, and even connoisseurs, to be deceived. An immense amount of valuable information on this subject may be found in Smith's Catalogue raisonné, 9 vols., London, 1829—1842.

Every eminent and popular master had numerous scholars, some of whom servilely copied and imitated him, while others struck out into a new style, founded on that of the master, but variously modified by their own genius. They also often had imitators, the names of many of whom are now nearly or quite sunk in oblivion. See *Abshoven*, *Koene*, *de Da Ponte*, and *Romain de la Rue*. "It often happens that those masters who are mannerists, form scholars who confine their powers to the sole imitation of

### COPYISTS AND IMITATORS OF SINGLE MASTERS.

#### ÆLZHEIMER, ADAM.

Jacob Ernest Thomann, s, 1, 2, 3\*, 4.

Nicholas Moyaert, 1, 2, 3\*, p4, 6.

Paul Juvenel, 2, 3, p4.

#### ALBANO, FRANCESCO.

Giovanni Battista Albano, s, 1, 2, 3\*, 4.

Cav. Giacinto Bellini, s, 2, 3, p4.

Francesco Boccaccino, 2, 3, 6.

Paolo Emilio Besenzi, 2, 3, 6.

Girolamo Bonini, 1, 2, 3\*, 4.

Antonio Catalani, called Il Romano, 2, 3, p4.

Virgilio Ducci, 1, 2, 3, p4.

Giovanni Maria Galli, called Bibiena, s, 1, 2, 3, p4.

their masters, and thus produce pictures that deceive the most experienced." See Lanzi, *Storia Pittorica*, vol. ii., p. 49. Some painters have imitated others so perfectly as not only to deceive connoisseurs, but even masters; thus Ercole Maria deceived Guido, and Andrea del Sarto, Giulio Romano.

Scholars generally copy the works of their masters, more or less, during their pupilage; hence the numerous copies of the works of the Old Masters. Some masters retouched the best of these, adding, perhaps, some variations, and sold them for their own productions. This was the case with Titian, Guido, Andrea del Sarto, and even Raffaele himself. There are no less than eight portraits of Julius II., attributed to Raffaele. See note, p. 758.

The authenticated works of the great masters command enormous prices, as may be seen by referring to Raffaele, Rubens, Titian, Guido, Rembrandt, Murillo, and others. Successful imitations are also very valuable. In many cases, it is utterly impossible to distinguish the works of the master, from those of some of his imitators. See Carlo Dolce, David Teniers, and even Rubens. There are about 1800 works, many of them grand historical compositions, considered genuine by the latter, in the different collections of Europe! The number of works also attributed to Carlo Dolce, David Teniers, and others, is incredible. Besides these successful copies and imitations, there are hosts of others, of inferior merit, about the spuriousness of which, there can be no doubt, except perhaps, in the minds of the possessors, who, for the most part, are unlearned in art, and therefore liable to imposition. See *Introduction*, page viii. See also *Pasticcio*, p. xxxi. For marks of authenticity in old paintings, see *Introduction*, p. viii., *Monograms and Ciphers*, p. xix., and *Copy, Imitation, Manner, Pasticcio, Pentimento, Style, &c.*, in *Explanation of Terms*

Filippo Menzani, s, 1, 2, 3, p4.  
 Giovanni Battista Mola, s, 2, 3\*, 4.  
 Bartolomeo Morelli, s, 2, 3\*, p4.  
 Giacomo Parolini, 2, 3, 6.  
 Antonio dal Sole, s, 2, 3, 6.

#### ALLORI, CRISTOFORO.

Lorenzo Cerrini, s, 1, 3, p4.  
 F. Bruno Certosino, s, 1, 3\*, 4.  
 Zanobi Rosi, s, 1, 2, 3\*, 4.  
 Valerio Tanteri, s, 1, 2, 3\*, 4.  
 Giovanni Battista Vanni, s, 1, 2, 3, 6.

**ANGELO, MICHAEL, BUONAROTTI**, never painted in oil, in the opinion of Mengs, Lanzi, and the best authorities, though there are many oil paintings attributed to him in the collections at Florence, Rome, Bologna, in the Imperial Gallery at Vienna, and elsewhere. These, they suppose to have been executed by his scholars and immediate followers, several of whom are known to have painted from his designs, under his supervision, as Sebastiano del Piombo, Daniele da Volterra, Jacopo Pontormo, Francesco Salviati, Giuliano Bugiardini, Lorenzo Sabbatini, and Marcello Venusti. He also had several copyists, and a host of followers and imitators, from the time of Pellegrino Tibaldi to that of Henry Fuseli. See Lanzi, vol. i., p. 142.

#### BACKHUYSEN, LUDOLPH.

Peter Coopse, 2, 3\*, 4.  
 Jan Dubbels, s, 2, 3\*, 4.  
 Michael Maddlersteg, s, 2, 3\*, 4.  
 John Klaasz Rietschoof, s, 2, 3\*, 4.  
 Henry Rietschoof, 1, 3\*, 4.  
 Arnold Smit, 2, 3, p4.  
 Wigerius Vitringa, cs, 2, 3.

#### BAGLIONE, CESARE.

Lorenzo Pisanelli, s, 1, 2, 3.  
 Giovanni Storali, s, 2, 3.

#### BALESTRA, ANTONIO.

Giovanni Battista Mariotti, s, 2, 3, p4.  
 Giuseppe Nogari, s, 2, 3, 6.  
 Carlo Salis, s, 1, 2, 3, 4.

#### BARBALUNGA, ANTONIO RICCI, called IL.

Antonio Bova, s, 2, 3, p4.  
 Onofrio Gabriello, s, 2, 3, 6.  
 Agostino Scilla, s, 2, 3, 6.  
 Domenico Marolli, s, 2, 3, 6.

#### BAROCCIO, FEDERIGO, established a school, taught many pupils, and had many imitators.

Benedetto Bandiera, cs, 2, 3.  
 Filippo Bellini, 2, 3, p4.  
 Cav. Giuseppe Maria Crespi, 1, 3\*, 4, 6.  
 Domenico Malpiedi, s, 2, 3, 6.  
 Cristoforo Lanconello, 2, 3\*, p4.  
 Ventura Marzi, s, 2, 3.  
 Giorgio Picchi, cs, 2, 3.  
 Ercole Ramazzani, 2, 3.  
 Mare' Antonio Rocchetti, 2, 3, 6.  
 Cav. Ventura Salimbeni, 2, 3, 6.  
 Cav. Francesco Vanni, 2, 3, 6.  
 Antonio Visacci, s, 1, 2, 3, p4.  
 Alessandro Vitali, s, 1, 2, 3\*, 4.  
 Antonio Viviani, s, 2, 3.  
 Lodovico Viviani, 2, 6.  
 Felice Pellegrini, s, 2, 3, p4.  
 Vincenzio Pellegrini, s, 2.

#### BARTOLOMEO, FRA, DI SAN MARCO.

Mariotto Albertinelli, s, 2, 3, p4.  
 Giovanni Francesco Bembo, 2, 3.  
 Benedetto Cianfanini, s, 2, 3\*, 4.  
 Plautella Nelli, 1, 2.  
 Fra Paolo da Pistoja, inherited and painted from the designs of Fra B., 1, 2, 3\*, 4.  
 Gabriele Rustici, 1, 2, 3.

**BASSANO, JACOPO**, was the head of a celebrated school. He taught many pupils, and had a host of imitators. The works attributed to him are ten times more numerous than he could ever have executed. See Lanzi, vol. ii., p. 197.

Jacopo Apollonio, 2, 3\*, 4.  
 Maderno da Como, 2, 3, p4.  
 Peter Cornelius Deryck, 2, 3\*, 4.  
 Jacopo Guadagnini, 1, 3, 5.  
 Giovanni Antonio Lazzari, 1, 2, 3\*, 4.  
 Luca Martinelli, s, 2, 3, p4.  
 Giulio Martinelli, s, 2, 3, p4.  
 Francesco da Ponte, the Younger, s, 2, 3, p4, 6.  
 Cav. Leandro da Ponte, s, 1, 2, 3, 4, 6.  
 Giovanni Battista da Ponte, s, 1, 2, 3\*, 4.  
 Girolamo da Ponte, s, 1, 2, 3\*, 4.  
 Antonio Scaiaro, s, 1, 2, 3\*, 4.  
 David Teniers, the Elder, 2, 3\*, 6.  
 Giovanni Battista Zampezzo, 1, 2, 3\*, 4.

**BEAUMONT, CAV. CLAUDIO**, established a school at Turin, and educated many pupils, several of whom followed his style very closely.

Vittorio Blanseri, s, 2, 3, 6.  
 Mattia Franceschini, s, 2, 3.  
 Antonio Milocco, s, 2, 3.  
 Giovanni Molinari, s, 2, 3, 6.  
 Pietro Lorenzo Spoletti, s, 2, 3.

**BELLINI, GIOVANNI**, was the first Venetian painter in oil, and had many disciples and imitators.

Mareo Bello, s, 2, 3, p4.  
 Bellin Bellini, 2, 3\*, 4.  
 Giovanni Battista Cima, 2, 3, p4.  
 Carlo Cima, 2, 3, p4.  
 Marco Marziale, cs, 2, 3.  
 Girolamo Mocetto, s, 1, 2, 3, p4.  
 Benedetto Montagna, 2, 3.  
 Pellegrino di San Daniello, s, 2, 3, 6.  
 Niccolo Rondinelli, s, 2, 3, p6.  
 Antonio Rossi, de Rubeis, 2, 3.

#### BERGHEM, NICHOLAS.

Abraham Begyn, 2, 3\*, 4.  
 John vander Bent, 2, 3, p4.  
 Jan Bernard, 1, 3\*.  
 M. Blinkvleit, 2, 3\*, most of his works attributed to B.  
 Charles Codde, 1, 2, p5.  
 Adam Coloni, s, 2, 3, p4.  
 Theodore Maes, s, 2, 3, 6.  
 John vander Meer, the Younger, s, 2, 3\*, 4.  
 J. F. Solemacker, 1, 2, 3, 6.  
 John Sybrecht, 2, 3, p4.  
 Augustine Tyssens, 2, 3, p4.  
 Theodore Vischer, s, 2, 3, p4.  
 John Wils, 2, many of his works attributed to B.

**BILIVERT, GIOVANNI**, taught several pupils, and Lanzi says his works were greatly imitated and copied.

Francesco Bonavita Bianchi, 1, 2, 3, p4.  
 Orazio Fidani, s, 2, 3, p4.  
 Bartolomeo Salvestriani, s, 1, 2, 3, p4.

**BLOEMEN, JOHN FRANCIS VAN, called Orizzonte.**

- V. Giacciuoli, s, 2, 3, p4.  
 Henry van Lint, ps, 2, 3, p4.  
 Andrea Lucatelli, ps, 2, 3, p4.  
 Gabriele Ricciardelli, s, 2, 3.

**BORGOGNONE, JACOPO CORTESE, called IL.**

- Girolamo Bruni, s, 1, 2, 3\*, 4.  
 Antonio Calza, s, 2, 3\*, 4.  
 Angelo Everardi, 2, 3.  
 Graziano, s, 1, 2, 3, p4.  
 Giannizzero, s, 1, 2, 3, p4.  
 John Philip Lembke, 2, 3.  
 Francesco Monti, called Il Bresciano delle Battaglie, s, 2, 3\*, 4.  
 Guglielmo Capodoro Paganini, 2, 3, p4.  
 Joseph Parrocel, 2, 3, 6.  
 Ignace Parrocel, 2, 3.  
 Augustus Querfurt, 2.  
 Pandolfo Reschi, s, 2, 3, p4.  
 George Philip Ruzendas, 2, 6.  
 Francesco Simonini, 2, 3.  
 Ilario Spolverini, 2, 3.  
 Peter Tillemans, 1, 3, p4.

**BOTH, JOHN.**

- Charles Codde, 1, 2, p5.  
 William van Drillenburg, s, 2, 3\*, 4.  
 John Francis Ernests, 2, 3, 6.  
 William de Heusch, s, 2, 3\*, 4.  
 John Lap, 2.  
 Nicholas Piemont, 2, 3, p4.  
 Peter Portengen, 2, 3, 5.  
 Romain de la Rue, 1, 2, 3\*, 4.

**BREUGHEL, JOHN, called VELVET BREUGHEL.**

- Bartholomew vander Ast, 2, 3.  
 Peter van Bredael, 2, 3.  
 Peter Gysen, s, 2, 3, p4.  
 John van Kessel the Elder, 2, 3\*, 6.  
 John van Oosten, 2, 3\*, 4.  
 Adrian van Stalbert, 2, 3, p4.  
 John Jacob Schalch, 2.  
 David Vinckenbooms, 2, 5.  
 Lucas de Wael, s, 2, 3, p4, 5.

**BRILL, PAUL.**

- M. Giron, 2, 3, p4.  
 N. Knipbergen, 2, 3\*, 4.  
 Baldassare Lauri, s, 2, 3, p4.  
 William van Nieulant, s, 2, 3, 6.  
 Cesare Piemontese, 2, 3.  
 Agostino Tassi, s, 2, 6.

**BROWER, ADRIAN. . .**

- Josse Craesbecke, s, 2, 3, p4.  
 Abraham Diepraam, s, 2, 3, p4.  
 Joseph Dora, 2, 3\*.  
 Bertram de Fouchier, 2, 3, p4, 6.  
 Egbert vander Poel, cs, 2, 3, 6.  
 Cornelius Saftleven, 2, 3, 6.

**CAMPI, BERNARDINO.**

- Sofonisha Angosciola, s, 2, 3, 6.  
 Giulio de' Capitani, s, 1, 2, 3, p4.  
 Cristoforo Magnani, s, 2, 3, 6.  
 Andrea Mainardi, s, 2, 3, 6.  
 Marc' Antonio Mainardi, s, 1, 2, 3, p4.  
 Coriolano Malagavazzo, s, 1, 2, 3, p4.

**CANALETTI, ANTONIO.**

- Bernardo Bellotti, s, 2, 3\*, 4.  
 Francesco Guardi, s, 2, 3\*, 4.  
 Giacomo Marieschi, 2, 3, p4.

Gaspere Vanvitelli, 2, 3\*.

Antonio Vicentini, 2, 3\*, 4.

**CANO, ALONSO.**

- Felipe Gomez, 2, 3, p4.  
 Pablo Legóte, 2, 3\*, 4.  
 José Risueno, s, 2, 3.

**CARDI, LODOVICO, called CIGOLI.**

- Giovanni Bilivert, s, 2, 3, 6.  
 Andrea Comodi, s, 1, 2, 3\*, 4.  
 Aurelio Lomi, s, 2, 3, 6.  
 Gregorio Pagani, s, 2, 3\*, 4.  
 Pellegrino Piola, 2, 3\*, 6.

**CARACCI, LODOVICO.**

- Francesco Brizzio, s, 2, 3\*, p4.  
 Lorenzo Garbieri, s, 2, 3\*, p4, 6.  
 Giacomo Lippi, s, 2, 3, 6.  
 Florio Macchi, s, 2, 3\*, p4.

**CARACCI, ANNIBALE.**

- Giovanni Battista Caraccino, 2, 3.  
 Giacomo Cavedone, s, 2, 3\*, 6.  
 Michel Corneille, the Younger, 2, 6.  
 Giovanni Francesco Grimaldi, s, 2, 3, 6.  
 Giovanni Andrea Donducci, s, 2, 3\*, 6.  
 Lucio Massari, s, 1, 2, 3.  
 Antonio Maria Panico, s, 2, 3, 6.  
 Carlo Sellitto, s, 2.  
 Innocenzio Tacconi, s, 1, 2; painted from the designs of Annibale.  
 Giovanni Battista Viola, s, 2, 3\*, in landscape.

**CARACCI, SCHOOL OF THE.**

- Cesare Baglioni, 2, 3, 6.  
 Pietro Maria Crevalcore, 2, 3.  
 Ferrati Fanzone, cs, 2, 3, 6.  
 Lorenzo Franchi, 1, 2, 3\*, 4.  
 Giuseppino da Macerata, s, 2, 3, p4.  
 Pier Maria Porettano, s, 2, 3, p4.  
 Aureliano Milani, 1, 2, 3\*, p4.  
 Francesco Naselli, 1, 3, p4, 6.  
 Matteo Rosselli, 2, 3, 6.  
 Orazio Talamì, 2, 3, p4.  
 Gio. Battista Secchi, s, 2, 3, p4.

**CARAVAGGIO, MICHAEL ANGELO DA.**

- Giovanni Campino, 2, 3, 6.  
 Angiolo Caroselli, s, 1, 2, 3, p4.  
 Luciano Foti, 1, 2, 3\*.  
 Giovanni Francesco Guerrieri, 2, 3.  
 Gerard Honthorst, 2, 3, 6.  
 Adrian van Linschooten, 2, 3.  
 Tommaso Luini, 1, 2, 3.  
 Rutilio Manetti, 2, 3, 6.  
 Bartolomeo Manfredi, s, 2, 3\*, 4.  
 Juan de Montero, 1, 2, 3.  
 Cav. José Ribera, s, 2, 3\*, 6.  
 Francesco Ruschi, s, 2, 3, 4.  
 Carlo Saracino, 2, 3, 6.  
 Gerard Seghers, 2, 6.  
 Giovanni Serodine, s, 2, 3, p5.  
 Lionello Spada, s, 2, 3, 6.  
 Andrea Vaccaro, 2, 3\*, 6.  
 Moses Valentin, 1, 2, 3, p5.  
 Claude Vignon, 2, 3.  
 Simon Vouet, 2, 6.  
 Francisco Zurbaran, 2, 6.

**CARAVAGGIO, POLIDORO CALDARA DA.**

- Aurelio Buso, s, 1, 2, p4.  
 Marco Cardisco, cs, 2, 6.  
 Deodato Guinaccia, s, 2, 3, p4.  
 Giovanni Bernardo Lama, s, 2, 3\*, p4.

Francesco Pagani, 1, 2, 3\*, p4.  
Antonio Paticchi, 1, 2, 3\*, 4.  
Tommaso Pelegret, s, 2, 3.  
Mariano Riccio, s, 2, 3\*, 4.  
Antonello Riccio, s, 1, 2, 3, p4.  
Francesco Ruviale, s, 2, 3\*, p4.

CARPACCIO, VITTORE, had several scholars and imitators.

Giovanni Mansueti, 2, 3.  
Francesco Rizzo, s, 2, 3, p4.  
Lazzaro Sebastiani, s, 2, 3.  
Marco Veglia, 2, 3.  
Pietro Veglia, 2, 3.  
Lanzi says that Mansueti and Veglia were followers of Carpaccio, and not the Bellini.

CASTIGLIONE, GIOVANNI BENEDETTO.

Francesco Castiglione, s, 2, 3, p4.  
Salvatore Castiglione, s, 2, 3, p4.  
Abate Gio. Agostino Cassana, 2, 3.  
Giovanni Battista Cassana, 2, 3.  
Domenico Piola, 2, 3, 6.

CESARI, CAV. GIUSEPPE, called CAV. D'ARPINO.

Francesco Allegrini, s, 2, 3, 6.  
Bernardino Cesari, s, 1, 2, 3\*.  
Horace Leblanc, 2, 6.  
Luigi Roderigo, 2, 3, 6.  
Giovanni Bernardino Roderigo, 2, 3, p4.  
Bernardino Parasole, s, 2, 3.

CIGNANI, CAV. CARLO.

Filippo Bondi, s, 2, 3, p5.  
Andrea Bondi, s, 2, 3, p5.  
Federigo Bencovich, 2, 3, 6.  
Giovanni Girolamo Bonesi, 2, 3, 6.  
Matteo Bonechi, 2, 3.  
Giacomo Boni, cs, 2, 3.  
Pietro Donzelli, s, 2, 3.  
Antonio Fratacci, s, 2, 3, p4.  
Bonaventura Lamberti, s, 2, 3, 6.  
Alessandro Marchesini, s, 2, 3, p5.  
Giovanni Camillo Sagrestani, s, 2, 3.  
Sebastiano Savorelli, s, 2, 3.  
Maurelio Scannavini, s, 2, 3\*, p4.  
Guido Signorini, s, 2, 3.  
Emilio Taruffi, s, 2, 3\*, p4.  
Matteo Zamboni, s, 2, 3.

CLAUDE, GELÉE, OF LORRAINE.

Angeluccio, s, 2, 3, p4.  
John Asselyn, 2, 3, in landscape; figures in the style of Berghem.  
Francesco Maria Borzone, 2, 5.  
John Both, 2, 3, 6.  
Jean Dominique, s, 2, 3, p4.  
Henry van Lint, 2, 3, 6. See *Wallint*.  
Pierre Patel, 2, 3, p4.  
Bernard Patel, 2, 3.  
Hermann Swanevelt, cs, 2, 3, p4; approached him nearer than any other master.  
Francesco Wallint the Elder, 2, 3, p4.  
Francesco Wallint the Younger, 2, 3.

CONCA, CAV. SEBASTIANO.

Giovanni Conca, s, 2, 3, p4.  
Corrado Giaquinto, s, 2, 3.  
Gregorio Guglielmi, s, 2, 6.  
Gaetano Lapis, s, 2, 6.  
Salvatore Monosilio, s, 2, 3\*, p4.  
Don Francisco Preciado, s, 2, 3, p4.

CORREGGIO, ANTONIO ALLEGRI DA.

Pomponeo Allegri, s, 2, 3\*, 4.  
Pietro Antonio Bernabei, 2, 3, p4.  
Antonio Bernieri da Correggio, s, 2, 3\*, 4.  
Domenico Bologna, 2, 3.  
Antonio Bruno, 2, 3, p4.  
Andrea Comodi, 1, 3\*, 4, 6.  
Carlo Cornara, 1, 2, 3, p4.  
Cav. Giuseppe Maria Crespi, 1, 3\*, 4, 6.  
Gregorio di Ferrari, 1, 2, 3, p4.  
Abate Lorenzo Ferrari, 2, 3.  
Giorgio Gandini, s, 2, 3, p4.  
Bernardo Gatti, s, 2, 3, p4. Lanzi says a great number of his works were taken to foreign countries, where doubtless they are now mostly attributed to his master.  
Gervasio Gatti, 1, 2, 3, p4.  
Girolamo Mazzuoli, 2, 3, p4.  
Ferdinando Porta, 1, 2, 3, p5.  
Erocle Procaccini the Elder, 2, 3, 6.  
Giulio Cesare Procaccini, 2, 3\*, p4.  
Sebastiano Ricci, 2, 3\*, 6.  
Francesco Maria Rondani, s, 2, 3\*, 4; he was Correggio's ablest scholar, and imitated him so closely that Lanzi says his works are extremely rare, being attributed to his instructor.  
Orazio Samacchini, 2, 3, 6.  
Bartolomeo Schidone, 2, 3\*, 6.  
Maestro Torelli, s, 1, 2, 3, p4.

CORTONA, PIETRO BERRETINI DA. Lanzi says, "the number of his scholars and imitators exceeds belief." The works attributed to Cortona are "Legion."

Giovanni Raffaele Badaracco, 2, 3, p4.  
Lazzaro Baldi, s, 2, 3, p4.  
Pietro Paolo Baldini, s, 2, 3.  
Giovanni Ventura Borghesi, s, 1, 2, 3, p4.  
Giovanni Maria Bottala, s, 2, 3.  
Francesco Bruno, s, 2, 3, p4.  
Giovanni Andrea Casella, s, 2, 3, p4.  
Padre Stefano Cassiani, 2, 3.  
Salvi Castellucci, s, 2, 3\*, 4.  
Pietro Castellucci, 2, 3.  
Vincenzo Dandini, s, 2, 3, p4.  
Pietro Dandini, 1, 2, 3, p4.  
Nicolas Duval, s, 2, 3.  
Ciro Ferri, s, 1, 2, 3\*, 4.  
Camillo Gabrielli, 2, 3.  
Giuseppe Ghezzi, 2, 3.  
Tommaso Lanci si, 2, p5.  
Gio. Battista Lenardi, s, 2, p5.  
Giovanni Marracci, s, 2, 3\*, p4.  
Giovanni Battista Mercati, cs, 2, 3, 6.  
Gioseffo Maria Milani, 1, 2, 3, p4.  
Giovanni Battista Natali, s, 2, 3, p4.  
Adriano Palladino, s, 2, 3, p4.  
Bartolomeo Palombo, s, 2, 3, p4.  
Pio Fabio Paolini, s, 2, 3, p4.  
Nicolas Pinson, 2, 3.  
Domenico Piola, 2, 6.  
Giovanni Francesco Romanelli, s, 2, 3\*, 6.  
Bartolomeo Santi, 2, 3.  
Pietro Sigismondi, s, 2, 3.  
Cav. Raffaele Vanni, 2, 3, p4.

CUYP, ALBERT.

Gautier van Dam, 2, 3.  
Bernard van Kalraat, s, 2, 3.  
Jacob van Stry, 2, 3\*, 4.



**DOLCI, CARLO.** The works of few artists have been so much copied and imitated, as those of Carlo Dolci, and with a precision, too, in very many instances, that bids defiance to discrimination.

Agnes Dolci, s, 1, 3\*, 4.  
Alessandro Lomi, s, 1, 2, 3\*, 4.  
Bartolomeo Mancini, s, 1, 2, 3\*, 4.  
Onorio Marinari, s, 1, 2, 3\*, 4.

**DOMENICHINO, or DOMENICO ZAMPIERI.**

Abel, 2, 3\*, 4.  
Barbalunga, s, 2, 3\*, 4.  
Francesco Cozza, s, 2, 3\*,  
Andrea Camassei, s, 2, 3.  
Agnolo Canini, s, 2, 3.  
Francesco di Maria, s, 2, 3, 4.  
Vincenzo Manenti, s, 2, 3.  
Pietro del Po, s, 2, 3.  
Giovanni Battista Passeri, cs, 2, 3, p4.

**DOUW, GERARD.**

Louis Bernard Coolers, 2, 3.  
G. van Heckel, cs, 2, 3.  
B. Maton, 1, 2, 3, 4.  
Francis Mieris the Elder, s, 2, 3\*, 6.  
Louis de Moni, 2, 3, p5.  
Adrian de Passe, s, 2, 3, p4.  
Henry Potuil, 2, 3\*, p4.  
Peter van Slingelandt, s, 2, 3\*.  
John Adrian van Staveren, cs, 2, 3, p4.  
Paul and E. van Staveren, s, 2.  
Dominick van Tol, s, 1, 2, 3\*, 4.  
Robert Tournier, 2, 3.  
Elizabeth Gertrude Wassemberg, 2, 3.

**DURER, ALBERT.**

Hans Baldung, 2, 3.  
Fernando Gallegos, 2, 3\*,  
Gherardo, 2.  
Paul Juvenel, 1, 3, p4.  
Albert Altdorfer, cs, 2, 3.

**FALCONE, ANIELLO.**

Carlo Coppola, s, 2, 3\*, 4.  
Domenico Gargioli, s, 2, 3\*, 6.  
Andrea di Lione, s, 2, 3.

**FERRARI, GAUDENZIO.**

Gio. Battista Cerva, s, 2, 3, p4.  
Bernardo Ferrari, s, 2, 3, p4.  
Bernardo Lanini, s, 2, 3\*, p4, 6.  
Antonio Lanetti, s, 2, 3.  
Giulio Cesare Luini, s, 2, 3.

**FRANCIA, FRANCESCO.** The works attributed to Francia are exceedingly numerous. Malvasia says the names of 220 pupils are to be found in his journals.

Francesco Caprioli, s, 2, 3\*, 4.  
Simone Fornari, s, 2, 3\*, 4.  
Giacomo Francia, s, 2, 3\*, 4.  
Girolamo Marchesi, s, 2, 3.  
Lodovico da Parma, s, 2, 3, p4.

**GABBIANI, ANTONIO DOMENICO.**

Giuseppe Baldini, s, 2, 3.  
Gaetano Gabbiani, s, 2, 3, p4.  
Ranieri Paci, s, 2, 3, p5.  
Tommaso Redi, s, 2, 6.  
Francesco Salvetti, s, 2, 3, p4.

**GAINSBOROUGH, THOMAS.** The works of this artist have been largely imitated, and many of

these *pastiches* have been brought to the United States, and sold for originals.

Gainsborough Dupont, s, 2, 3, p4.  
George Frost, s, 1, 2, 3, p4.

**GIORDANO, LUCA.**

Ferrante Amendola, s, 2, 3.  
Don Juan Antonio Boujas, s, 2, 3.  
Pedro de Calabria, s, 2, 3.  
Paolo de Matteis, s, 2, 3, 6.  
Andrea Miglionico, s, 2, 3.  
Matteo Paccelli, s, 2, 3\*, p4.  
Aniello Rossi, s, 2, 3\*, p4.  
Niccolo Maria Rossi, s, 1, 2, 3\*, p4, 6.  
Giuseppe Simonelli, s, 1, 2, 3, p4.  
Francisco Tramulles, 2, 3.

**GIORGIONE, or GIORGIO BARBARELLI.**

Giovanni Cariani, 2, 3, p4.  
Vincenzo Catena, 2, 3.  
Lorenzo Lotto, 2, 3, 6.  
Marco Marconi, 2, 3.  
Rocco Marconi, 2, 3\*, p4.  
Fra Sebastiano del Piombo, s, 2, 3\*, 6.  
Pordenone, cs, 2, 3\*, 6.  
Titian, 2, 3\*, in his second style.  
Pietro Vecchia, 2, 3\*, p4.

**GREUZE, JEAN BAPTISTE.** The works of this artist have been copied and imitated, *ad infinitum*, but they lack the spirit of the originals.

**GUERCINO, or GIO. FRANCESCO BARBIERI.**

Francesco Bassi, 1, 2, 3\*, p4.  
Stefano Ficatelli, 1, 2, 3\*, p4.  
Ercole Gennari, s, 2, 3\*, p4.  
Bartolomeo Gennari, s, 2, 3\*, p4.  
Benedetto Gennari, s, 1, 2, 3\*, p4.  
Cesare Gennari, s, 1, 2, 3, p4.  
Lorenzo Gennari, s, 1, 2, 3.  
Simone Gionima, 1, 2, 3.  
Lodovico Lana, 2, 3, p4, 6.  
Gio. Domenico Lombardi, 1, 2, 3, 6.  
Uberto la Longe, 2, 6.  
Giovanni Mutii or Mucci, s, 2, 3, p4.  
Francesco Nagli, s, 1, 2, 3, p4.  
Francesco Naselli, 1, 3\*, p4.  
Paolo Antonio Paderna, s, 2, 3\*, p4.  
Francesco Paglia, s, 2, 3.  
Gio. Battista Piazzetta, 2, 3, 6.  
Padre Cesare Pronti, s, 2, 3.  
Cristoforo Serra, s, 2, 3, p4.  
Francesco Stringa, cs, 2, 3, 6.  
Cristoforo Savolini, 2, 3.

**GUIDO, RENI,** established one of the most popular schools in Italy. Crespi says his "school at Bologna was frequented by more than 200 pupils." Probably the works of no artist have been more copied and imitated than those of Guido.

Domenico de Benedettis, s, 2, 3\*, p4.  
Paolo Biancucci, s, 2, 3, p4.  
Giovanni Battista Bolognini, s, 2, 3, p4.  
Antonio Buonfanti, cs, 2, 3.  
Guido Cagnacci, s, 2, 3.  
Tommaso Campana, s, 2, 3.  
Simone Cantarini, s, 1, 2, 3\*, p4.  
Francesco Carboni, 2, 3.  
Cav. Giovanni Domenico Cerrini, s, 2, 3\*, p4.  
Lanzi says that Guido retouched some of his pictures, and sold them for his own.  
Lorenzo Cerrini, 1, 3.

- Michele Desubleo, s. 2, 3\*, p4.  
 Luca de Ferrari, 1, 2, 3.  
 Lavinia Fontana, 2, 3.  
 Pietro Gallinari, called *Pietro del Signor Guido*, s. 1, 2, 3, p4. Guido retouched some of his pictures, and sold them for his own.  
 Francesco Gessi, s. 2, 3\*, p4, in his best works.  
 Antonio Giarola, s. 2, 3, p4.  
 Giorgio Giuliani, cs, 1, 3.  
 Lorenzo Loli, s. 2, 3, p4.  
 Uberto la Longe, 2, 6.  
 Cav. Ercole Maria, s. 1, 2, 3\*, 4; deceived Guido himself.  
 Padre Feliciano da Messina, s. 2, 3.  
 Giovanni Battista Michelini, s. 2, 3.  
 Carlo Francesco Nuvolone, called the *Guido of Lombardy*, 2, 3\*, p4.  
 Giovanni Battista Pesari, cs, 2, 3, p4.  
 Marc' Antonio Riverditi, 2, 3, 6.  
 Rollo, 2, 3\*.  
 Francesco di Rosa, 1, 2, 3.  
 Giovanni Battista Ruggieri, 2, 3\*, p4.  
 Luigi Scaramuccia, s. 2, 3, p4.  
 Giovanni Giacomo Sementi, s. 2, 3\*, p4.  
 Guido Signorini, s. 1, 2, p4.  
 Giovanni Andrea Sirani, s. 2, 3.  
 Elizabetta Sirani, 2, 3.  
 Giovanni Maria Tamburini, s. 2, 3.  
 Sebastiano Taricco, 2, 6.  
 Flaminio Torre, s. 1, 2, 3, p4.  
 Andrea Vaccaro, 1, 2, 3, 6.
- HEEM, JOHN DAVID DE.**  
 Cornelius de Heem, s. 2, 3, p5.  
 John de Heem, 2, 3, p5.  
 Guillaume Klaasz Heda, 2, 3.  
 Cornelius Kick, 2, 3, 6.  
 John Moortel, 1, 3\*, 6.  
 Maria van Oosterwyck, s. 2, 3, 6.  
 Peter de Ring, 2, 3.  
 Jacob Roodtseus, s. 2, 3.  
 Stomme, cs, 2, 3.  
 Jacob Walscapelle, cs, 2, 3, 6.
- HEYDEN, JOHN VANDER.**  
 Jan Ten Compe, 2, 3.  
 Isaac Ouwater, 2, 3.  
 John Peter Schoenmacker, 2, 3.
- HONDEKOOTER, MELCHIOR.**  
 John van Alen or Olen, 1, 2, 3.  
 Francis Peter Verheyden, 2, 3.  
 C. Vonck, 2, 3.
- HUYSUM, JOHN VAN.**  
 P. Faes, 2, 3.  
 Jacob van Huysum, s. 1, 3\*, 4.  
 Margaret Haverman, s. 1, 2, 3, p4.  
 Jan Evert Morel, 2, 3\*, p4.  
 John van Os, 2, 3, p4.  
 Robart, cs, 2, 3.
- JARDIN, KAREL DU.**  
 John van Nikkelen, 2.  
 William van Romeyn, 2, 3.  
 John Sybrecht, 2, 3.  
 Walter John Troostwyck, 1, 2, 3.
- LAER, PETER DE, called BAMBOCCIO.**  
 Michael Angelo Cerquozzi, 2, 3, 6.  
 Andrew Both, 2, 3, 6.  
 Jacob vander Does the Elder, 2, 3, 6.  
 Bernard Graat, 2, 3, 6.  
 Theodore Helmbrecker, 2, 3, 6.
- Roland van Laer, s. 2, 3, p4.  
 Cav. John Miel, 2, 3, 6.  
 Domenico Olivieri, 2, 3, p4.  
 John or Josse Ossenbeck, 2, 3, p4.  
 Peter Stoop, 2, 3, p4.
- LANFRANCO, CAV. GIOVANNI.**  
 Cav. Gio. Battista Benaschi, 2, 3.  
 Giacinto Brandi, s. 2, 3, p4.  
 Giacomo Giorgetti, s. 2, 3.  
 Andrea Lanzani, 2, 3.  
 Giovanni Francesco Mengucci, s. 2, 3.
- LIBERI, CAV. PIETRO.** Lanzi says his works have been largely copied and imitated by his son and scholars.
- LICINIO, GIO. ANTONIO, called IL PORDENONE.**  
 Pomponco Analteo, s. 2, 3\*, p4.  
 Francesco Beccaruzzi, s. 2, 3. . .  
 Gio. Maria Calderari, s. 2, 3\*, 4.  
 Bernardino Licinio da Pordenone, s. 2, 3\*, 4.  
 Giulio Licinio da Pordenone, s. 2, 3\*, 4.  
 Gio. Antonio Licinio da Pordenone, called Sacchiense, s. 2, 3\*, 4. All his works are attributed to the Elder Pordenone.
- MANTEGNA, ANDREA.** Scholars and imitators very numerous; Lanzi says a multitude of pictures, in the style of the Quattrocentisti (artists of the 14th century), are falsely attributed to him.  
 Giovanni Carotto, 2, 3.  
 Gio. Francesco Carotto, s. 1, 2, 3\*, 4.  
 Francesco Mantegna, s. 2, 3\*, 4.  
 Carlo del Mantegna, s. 2, 3\*, 4.  
 Francesco Monsignori, s. 2, 3.  
 Maestro Angelo Padova, 2, 3.  
 Lauro Padovano, s. 2, 3\*, 4.  
 Bernardo Parentino, s. 2, 3, p4.  
 Niccolo Pizzolo, 2, 3.  
 Gio. Speranza, s. 2, 3, p4.
- MARATTI, CAV. CARLO,** established one of the most popular schools of his time.  
 Giacinto Calandrucci, s. 2, 3.  
 Domenico Calandrucci, s. 2, 3.  
 Paolo Albertoni, s. 2, 3. . .  
 Antonio Balestra, s. 2, 3, 6.  
 Giuseppe Chiari, s. 2, 3\*, p4, 6.  
 Tommaso Chiari, s. 1, 2.  
 Francesco Conti, 2, 3, p4.  
 Placido Celi, s. 2, 3.  
 Miguel Danus, s. 2, 3.  
 Agostino Masucci, s. 2, 3, 6.  
 Gio. Paolo Melchiori, s. 2, 3, p4.  
 Girolamo Odam, s. 2, 3.  
 Giuseppe Oddi, s. 2, 3.  
 D. Tommaso Nardini, s. 2, 3.  
 Giuseppe Passeri, s. 2, 3, p4.  
 Pietro de' Petri, s. 2, 3, 6.  
 Stefano Pozzi, s. 2, 3, 6.  
 Theodore van Loon, 2, 6.  
 Natale Ricci, s. 1, 2, 3.  
 Ubaldo Ricci, s. 1, 2, 3.  
 D. Angelo Rossi, 2, 3.  
 Michele Semini, 1, 2, 3.  
 Lodovico Trasi, s. 2, 3, 6.  
 Cav. Girolamo Troppa, s. 2, 3\*
- MASSEUS, or MARCELLIS, OTHO.**  
 Mair, 2, 3\*, 4.  
 Peter Verhulst, 2, 3.  
 Matthew Withoos, 2, 3\*.

**METZU, GABRIEL**; style founded on that of Terburg.

Jacob Achterveldt, s, 2, 3, p4.

John van Geel, s, 2, 3\*, 4.

W. Odekerken, 1, 3\*.

Renier de la Haye, 2, 3.

Engel Sam, 2, 3.

**MIERIS, WILLIAM.**

Abraham vander Eyk, 2, 3.

B. Maton. 1, 3\*, 4.

Francis Mieris the Younger, s, 2, 3, p5

William Muys, 2.

Jerome vander My, s, 2, 3, p4.

Philip Vandyck, 2, 6.

**MIGNON, ABRAHAM.**

John Moortel, 1, 3\*.

Ernest Stuvén, s, 2, 3, p4.

N. Verendaal, 2, 3, p4.

**MIREVELT, MICHAEL JANSEN.**

Paul Moreelze, s, 2, 3, p4.

Peter Thierry Kluyt, s, 2, 3, p4.

John van Nes, s, 2, 3, p4.

Peter Mirevelt, s, 2, 3\*, 4.

**MOLYN, PETER, the YOUNGER, called IL TEMPESTA, CAV. TEMPESTA, and PIETRO MULIER.**

Scipione Cignaroli, s, 2, 3, p4.

Il Montagna, cs, 2, 3\*, 4.

Il Tempestino, s, 1, 2, 3\*, 4.

**MONNOYER, JEAN BAPTISTE, called BAPTISTE.**

Jean Baptiste Blain, s, 2, 3, p4.

Anthony Monnoyer, s, 2, 3, p4.

**MORLAND, GEORGE.** His works have been immensely copied and imitated; Stanley says "his brother Henry (Morland) kept a regular manufactory of them."

**MURILLO, BARTOLOMÉ ESTÉBAN.**

Miguel del Aguila, 1, 2, 3, p4.

Francisco Antolinez, s, 2, 3, p4.

Sebastiano Gomez, called El Mulato de Murillo, s, 2, 3.

Juan Garzon, s, 2, 3.

Felipe de Leon, 1, 2, 3, p4.

Don Bernardo German Llorente, 1, 2, 3, p4.

Juan Simone Gutierrez, s, 2, 3.

José Lopez, s, 2, 3, p4.

Estéban Marquez, 1, 2, 3, p4.

Joya Fernando Marquez, 2, 3.

Tommaso Martinez, 2, 3, p4.

Don Pedro Villavicencio Nunez, s, 2, 3\*, p4.

Francisco Ochoa, s, 1, 2, 3\*, 4.

Francisco Meneses Osorio, s, 1, 2, 3\*, 4.

Francisco de Pineda Perez, s, 2, 3, p4.

Lorenzo Quiros, 1, 2, 3\*, 4; was a famous copyist, and sold his pictures for originals.

José Rubira, 1, 2, 3\*, p4.

Don Alonso de Tobar, 1, 2, 3\*, 4; was a famous copyist and imitator, and sold his pictures for originals.

**NEEFS, PETER, the Elder.**

Theodore Babeur, s, 2, 3.

Pierre la Fontaine, 2, 3\*, p4.

Peter Neefs, the Younger, s, 2, 3, p5.

**NETSCHER, GASPAR.**

I. Blyhooff, 2, 3, p4.

N. Brant, s, 2, 3, p4.

Daniel Haring, 2, 3, p4.

Matthew Wytman, 2, 3, p4.

**OMMEGANCK, BALTHASAR PAUL.** His works have been largely copied and imitated.

Jean Carol Carpentero, 2, 3, 4.

J. F. Lenzen, 1, 3\*, p4.

Jacob Kouwenhoven, s, 2, 3, p4.

Henry Arnold Myin, s, 2, 3.

**OSTADE, ADRIAN VAN.**

Cornelius Bega, s, 2, 3, p4.

Jean Jacques Boissieu, 2, 3.

John Molinaer, 2, 3.

Nicholas Miense Molinaer, 2, 3.

Bertram de Fouchier, 2, 3.

Anthony Goebouw, 2, 3, p4.

Giles van Schagen, 1, 2, 3, p4.

**PALMA, JACOPO, the Younger.**

Giacomo Alberelli, s, 1, 2, 3, p4; was his pupil and coadjutor for 34 years.

Marco Boschini, s, 2, 3.

Girolamo Gamberati, s, 2, 3\*.

Pietro Malombra, 2, 3, 6.

Gio. Battista Novelli, s, 2, 3, p4.

Santo Peranda, s, 2, 3, 6.

Girolamo Pilotto, s, 2, 3, p4.

Camillo Rama, s, 2, 3.

Ascanio Spineda, s, 1, 2, 3\*, p4.

Gio. Battista Tortiroli, 2, 6.

Andrea Vicentino, 2, 3, 6.

Boschini, who was Palma's pupil, enumerates six artists, viz.: Corona, Vicentino, Peranda, Aliense, Malombra, and Pilotto, "whose manner so extremely resembles that of Palma, as to impose upon those who have not tact enough to detect the peculiar characteristics of each."

**PARMIGIANO, or FRANCESCO MAZZUOLI.**

Pomponce Amidano, cs, 2, 3\*, 4.

Giacomo Bertoja, 1, 2, 3, p4.

Francesco Borgani, 2, 3.

Girolamo Mazzuoli, s, 2, 3, p4.

Alessandro Mazzuoli, 2, p5.

**PERUGINO, PIETRO,** instructed many pupils, and Lanzi says a multitude of pictures are falsely attributed to him, which were executed by his scholars.

Domenico Alfani, s, 2, 3, p4.

Gio. Antonio d'Amato, 2, 3.

Pietro Cesarei, 2, 3, 4.

Carlo Crivelli, 2, 3\*, p4.

Eusebio di San Giorgio, s, 2, 3.

Jacopo Pacchiarotti, 2, 3, 6.

Gio. Niccolo da Perugia, s, 2, 3.

Lorenzo Pittori, s, 2, 3.

Antonio Semini, 2, 3, p4.

Niccolo Soggi, s, 2, 3, p4.

Giovanni Spagnuolo, s, 2, 3, p4.

**POLEMBURG, CORNELIUS.**

Hattigh Jan Baak, cs, 2, 3.

Abraham van Cuylenburg, 2, 3, 5.

John van Haansbergen, s, 2, 3.

Jan vander Lys, s, 2, 3\*, 4.

Wernard Rysen, s, 2, 3.

G. Stenree, s, 2, 3, p4.

Gysbrecht Thys, 2, 3, p4.

Daniel Vertangen, s, 2, 3, 5.

Francis Verwilt, s, 2, 3, 5.

**POTTER, PAUL.**

- Jan Bernard, 1, 2, 3, p4.  
 Adam van Borsum, 1, 2, 3.  
 Camphuysen, 2, 3\*, p4.  
 John le Duc, s, 2, 3, 6.  
 John van Gool, 2, p5.  
 Jacob Janson, 1, 2, 3, p4.  
 Jan Kobell, 1, 2, 3, p4.  
 W. J. L. Spoor, 1, 2, 3, p4.  
 Seghers or Zehers, 2, 3, 6.  
 Walter John Troostwyck, 1, 2, 3, p4.

**POUSSIN, NICHOLAS.**

- Giuseppe Bottani, 2, 6.  
 Bernardo Cavallino, 2, 3.  
 Gerard Lairesse, 2, 3, 6.  
 Carlo Lodi, 2, 3.  
 Nicolas Loir, 2, 3.  
 Francis Milé, 2, 3, p4.  
 Le Maire Poussin, s, 2, 3.  
 Jacques Rousseau, 2, 3, 6.  
 Peter Rysbræck, 2, 6.

**POUSSIN, GASPARD.**

- Francis Joachim Beisch, 2, 6.  
 John Francis van Bloemen, 2, 3, 6.  
 Gio. Domenico Ferracuti, 2, 6.  
 John Anthony vander Leepe, 2, 6.  
 Crescenzio di Onofrio, s, 2, 3\*, p4.

**RAFFAELLE**, the great head and model of the Roman school, had many pupils, some of whom imitated him very closely. Some of his works were copied by his scholars, retouched by himself, and now pass for originals or duplicates. See note, p. 758.

Orazio Alfani; some of his best works have been mistaken for the early productions of Raffaele.

- Pedro Campana, 2, 3.  
 Polidoro da Caravaggio, s, 2, 3.  
 Andrea Comodi, 1, 2, 3.  
 Gaudenzio Ferrari, s, 2, 3.  
 Vincenzo da San Gimignano, s, 2, 3.  
 Salvo da Messina, 2, 3.  
 Maturino, s, 2, 3.  
 Pellegrino da Modena, s, 2, 3\*  
 Gio. Francesco Penni, s, 2, 3.  
 Baldassare Peruzzi, s, 2, 3.  
 Raffaellino del Colle, s, 2, 3.  
 Bartolomeo Ramenghi, called Il Bagnacavallo, s, 2, 3.  
 Giulio Romano, 1, 2, 3\*, 4.  
 Andrea Sabbatini, s, 1, 2, 3.  
 Lorenzo Sabbatini, 1, 2, 3.  
 Enea Salmeggia, 2, 3.  
 Andrea Semini, 2, 3.  
 Ottavio Semini, 2, 3\*, 4.  
 Girolamo Siciolante, 2, 3.  
 Pietro Martire Stresi, 1, 3.  
 Benvenuto Tisio, s, 2, 3.  
 Giovanni da Udine, s, 2, 3.  
 Pierino del Vaga, s, 2, 3.

**REMBRANDT, VAN RHYN.**

- Nicholas van Bergen, 2, 3.  
 Ferdinand Bol, s, 2, 3.  
 Philip Jerome Brinckman, 2, 6.  
 Solomon Coninck, 2, 3, 6.  
 Benjamin Cuyp, 2, 3  
 Jan Domer, 2, 3\*, 6.  
 N. Drost, s, 2, 3, 6.

- Heyman Dullaert, 1, 2, 3\*, 4.  
 Gerbrant vander Eeckhout, s, 2, 3.  
 Govaert Flink, s, 2, 3.  
 Arnold de Gelder, s, 1, 2, 3\*, 4.  
 Peter de Gelder, cs, 2, 3.  
 Samuel Hoogstraeten, s, 2, 3, 6.  
 Philip de Koningh, s, 2, 6.  
 Nicholas Maes, s, 2, 3, 4.  
 Jan Baptist van Mol, 1, 2, 3, p4.  
 Horatius Paulyn, 2, 6.  
 Adrian Verdoel, s, 2, 3.  
 Jan Victor or Fictoor, cs, 2, 3\*, 4.  
 Gerard de Wet, s, 2, 3.  
 Francis Wulfhagen, s, 2, 3.

**ROSA, SALVATORE**, had many scholars and imitators. Lanzi says, "the applause which Salvatore Rosa received during his seven years' residence at Florence, induced many young men to copy and imitate him."

- Giulio Avellino, cs, 2, 3.  
 Taddeo Baldini, s, 2, 3\*, p4.  
 Jacob de Heusch, 2, 3.  
 Alessio de Marchis, 2, 3.  
 Lorenzo Martelli, 2, 3\*, p4.  
 Evangelista Martinotti, s, 2, 3, p4.  
 Francesco Martinotti, s, 2, 3.  
 Gaetano Martoriello, 2, 3.  
 Niccolo Massaro, s, 2, 3.  
 Marzo Masturzo, s, 2, 3.  
 Pietro Montanini, s, 2, 3, p4.  
 Pandolfo Reschi, 2, 3, 6.  
 N. Spierings, 2, 3\*, p4.  
 Bartolomeo Torregiani, s, 2.

**ROMANO, GIULIO.**

- Teodoro Ghigi, s, 2, 3, p4.  
 Gio. Battista Ghisi, s, 2, 3.  
 Bernardino India, 2, 3.  
 Rinaldo Mantovano, s, 2, 3.  
 Benedetto Pagni, s, 2, 3.  
 Giulio Tonduzzi, s, 2, 3.

**RUBENS, PETER PAUL.** "The works attributed to him are almost innumerable." Smith, in his Catalogue raisonné, describes about 1800, considered genuine; 1200 engraved!

- Giles Backereel, 2, 3, 6.  
 Giuseppe Bazzani, 2, 3.  
 Matthias vander Berg, s, 1, 3.  
 Theodore Boyermans, s, 2, 3, p4.  
 Deodato Delmont, s, 2, 3, 6.  
 Abraham van Diepenbeck, s, 2, 3, p4, 6.  
 Justus van Egmont, s, 2, 3, p4.  
 Gerard van Harp, s, 1, 2, 3\*, p4.  
 John van Hoeck, s, 2, 3\*, p4.  
 Jacob Jordaens, s, 2, 3\*, p4.  
 Godfrey Maes, 2, 3, p4.  
 Miguel Manrique, s, 2, 3.  
 A. Marienhof, 1, 2, 3.  
 Peter van Mol, s, 2, 3, 5.  
 Daniel Mytens the Elder, cs, 2, 3.  
 Gaspar James van Opstal, 1, 2, 3, 6.  
 Erasmus Quellinus, s, 2, 3, 6.  
 Cornelius Schut, s, 2, 3, p4.  
 Gerard Seghers, 2, 3, 6.  
 Peter Soutman, s, 2, 3.  
 John Thomas, s, 2, 3.  
 Theodore van Thulden, s, 2, 3\*, p4.  
 Lucas Vanuden, 2, 3\*, 6, in landscape.  
 Simon de Vos, s, 2, 3\*, p4, 6.  
 John Wildens, 2, 3\*, 6, in landscape.

- Jacob de Wit, 2, 3, 6.  
Francis Wouters, s, 2, 3, p4.
- RUYSDAEL, JACOB.**  
Francis Decker, cs, 2, 3, 6.  
Cornelius Dubois, cs, 2, 3, p4.  
Jan van Kessel, 2, 3.  
Isaac Koene, s, 2, 3, 5.  
J. Rontbout, 2, 3, p5  
Henry vander Straeten, 2, 3.  
John Renier de Vries, s, 2, 3, 5
- SARTO, ANDREA DEL;** works largely copied and imitated.  
Giuseppe Badaracco, 2, 3.  
Simone Balli, 2, 3, p4.  
Lodovico Buti, 2, 3.  
Jacopo Carrucci, s, 2, 3, 6.  
Domenico Conti, s, 1, 2.  
Felice Ficherelli, 1, 2, 3\*, p4.  
Jacone, s, 2, 3.  
N. Nannoccio, s, 1, 2, 3, p4.  
Pellegrino Piola, 2, 3\*, 6.  
Domenico Puligo, 1, 2, 3, p4.  
Andrea Sguazzella, s, 1, 2, 3\*, 4.
- SCHALCKEN, GODFREY.**  
Justus van Bentum, s, 2, 3\*, 4; all his works are attributed to S.  
Arnold Boonen, s, 2, 3, p4, 6.  
R. Moris, s, 2, 3.  
Gerard Jan Palthe, 2, 3, p4.  
Robert Tournier, 2, 3, p4, 6.  
Anselm Weeling, 2, 3\*, p4.
- SEGERS, DANIEL.**  
John Philip van Thielen, and his three daughters, imitated Segers very closely.
- SLINGELANDT, PETER VAN;** imitator of Douw.  
John Filicus, s, 2, 3.  
Jacob vander Sluys, s, 1, 2, 3, p4.  
Ary de Voys, s, 2, 3\*, p4.
- SNYDERS, FRANCIS.**  
Nicaise Bernaerts, s, 2, 3\*, 4.  
Van Boeckel, s, 2, 3, p4.  
Juriaen Jacobsz, s, 2, 3\*, p4.  
Francis van Cuyck de Mierhop, 2, 3\*, p4.  
Bernard Nicasius, s, 2, 3\*, 4; most of his works are attributed to S.  
Adrian van Utrecht, 2, 3, 6.  
Francis Peter Verheyden, 1, 2, 3, p4.  
C. Vonck, 2, 3, p4, 6.  
Paul de Vos, cs, 2, 3\*.
- SOLE, GIOVANNI GIUSEPPE DAL,** instructed many pupils.  
Lucia Casalini, s, 1, 2, 3.  
Francesco Comi, s, 1, 2, 3.  
Gio. Domenico Ferretti, s, 2, 3, p4.  
Gio. Battista Grati, s, 2, 3.  
Girolamo Gregori, s, 2, 3.  
Antonio Lunghi, s, 2, 3.  
Cesare Mazzoni, s, 2, 3.  
Francesco Monti Bolognese, s, 2, 3, 6.  
Teresa Maria Scannabecchi, s, 1, 2, 3.  
Mauro Soderini, s, 2, 3, p4.  
Felice Torelli, s, 2, 6.
- SOLIMENA, CAV. FRANCESCO,** had many scholars and imitators.  
Giuseppe Bonito, s, 2, 3\*, p4.  
Scipione Cappella, s, 2, 3.
- Carlo Corrado, s, 2, 3, 6.  
Francesco de Mura, s, 2, 3\*, p4, 6.  
Cav. Giuseppe Petrini, 2, 3, 6.  
Giovanni Porcello, s, 2, 3.  
Ferdinando Sanfelice, s, 2.
- SPAGNOLETTI, JOSÉ (or GIUSEPPE) RIBERA;** style founded on that of M. A. Caravaggio; works exceedingly numerous. Lanzi says his works have been largely imitated. "We may rest assured that a great part of those in the collections (in Italy) attributed to him, are not justly entitled to his name, and ought to be ascribed to his scholars."  
Giovanni Do, s, 2, 3\*, p4.  
Francesco Fracanzani, s, 2, 3, 6.  
Cav. Pietro Novelli, 2, 6.  
Bartolomeo Passante, s, 2, 3\*, p4.
- STANZIONI, CAV. MASSIMO.**  
Agostino Beltrano, s, 2, 3.  
Paolo Domenico Finoglia, s, 2, 3.  
Andrea Malinconico, s, 2, 3, 6.  
Giuseppe Marullo, s, 2, 3\*, p4.  
Aniella di Rosa, s, 1, 2, 3.
- TENIERS, DAVID,** the Younger; his works have been immensely copied and imitated.  
Theodore van Abshoven, s, 2, 3\*, 4; most of his works are attributed to Teniers.  
Francis du Chatel, s, 2, 3.  
Anthony Goebouw, 2, 3.  
Matthew van Helmont, s, 2, 3, 6.  
H. van Hont, s, 2, 3.  
Nicholas van Kessel, 2, 3\*, p4.  
Arnold Maes, s, 2, 3.  
Theodore Michau, 2, 3, p5.  
John Andreas Nothnagel, 2, 3.  
Martin Henry Rokes, s, 2, 3, p4.  
Jacob de Roore, 2, 3\*, p4; imitated the works of T. with immense success.  
Cornelius Saftleven, 2, 3, p4, 6.  
Matthew Scheitz, 2, 3.  
M. Schoevaerds, 2, 3.  
Abraham Teniers, s, 2, 3, 5.  
John Thielens, 2, 3, p4.  
Giles Tilburg the Younger, s, 2, 3, 6.  
Peter Tillemans, 1, p4, 6.
- TERBURG, GERARD.**  
Renier de la Haye, 2, 3.  
Gabriel Metz, 2, 6.  
Egdon Hendrick vander Neer, 2, 3, p4, 6.  
John Ochterveldt, cs, 2, 3\*, p4.  
John Tilius, 2, 3.
- TINTORETTO, JACOPO ROBUSTI,** called.  
Marc' Antonio Bassetti, 2, 3, 6.  
Melchiorre Colonna, cs, 2, 3.  
Juan Antonio Escalante, 2, 3.  
Flaminio Floriano, 1, 2, 3\*, 4.  
Cesare dalle Ninfe, 2, 3\*, 4; works mostly attributed to T.  
Domenico Tintoretto, s, 1, 2, 3\*, 4.  
Marietta Tintoretto, s, 2, 3.  
Antonio Vassillacchi, 2, 3, 6.
- TITIAN,** the great head of the Venetian school, like Raffaele, had a host of imitators and copyists. His works are very numerous; above 600 have been engraved.  
Gio. Battista Averara, 2, 3.

- Alessandro Bonvicino, called Il Moretto, s, 1, 2, 3\*, p4.  
 John van Calcar, s, 1, 2, 3\*, p4.  
 Giuseppe Caletti, called Il Cremonese, 1, 2, 3\*, 4.  
 Domenico Campagnola, s, 2, 3, p4.  
 Cav. Giovanni Contarini, 2, 3, p4.  
 Lionardo Corona, 1, 2, 3\*, p4.  
 M. Cusin, 2, 3, in landscape.  
 Girolamo Danti, s, 1, 2, 3\*, p4.  
 Alexis Dominique, s, 2, 3\*, p4.  
 Lodovico Fumicelli, ps, 2, 3.  
 Gio. Battista Grassi, ps, 2, 3.  
 Francesco Imparato, s, 2, 3.  
 Gio. Battista Maganza the Elder, s, 2, 3, p4.  
 Damiano Mazza, s, 1, 2, 3.  
 El Mudo, Juan Fernandez Navarette, called the Spanish Titian, s, 2, 3\*, p4.  
 Natalino da Murano, s, 1, 2, 3, p4.  
 Gaspare Nervesa, s, 2, 3.  
 Simone Peterzano, s, 2, 3.  
 Callisto Piazza, ps, 2, 3\*, p4.  
 Gregorio Porileo, es, 2, 3.  
 Domenico Riccio, called Brusasorci, imitated Titian very closely in Venuses, Nymphs, &c.  
 Pietro Rosa, s, 2, 3, p4.  
 Girolamo Salvado, 2, 3.  
 Giovanni Silvio, es, 2, 3.  
 Niccolo di Stefano, ps, 2, 3.  
 Louis de Valder, 2, 3, in landscape.  
 Alessandro Varotari, 2, 3\*, p4.  
 Francesco Vecelli, s, 2, 3\*, 4.  
 Orazio Vecelli, s, 2, 3\*, 4.  
 Marco Vecelli, called Marco di Tiziano, s, 2, 3\*, 4.  
 Polidoro Veneziano, s, 1, 2, 3, p5.  
 Santo Zago, s, 2, 3.
- TROTTI, CAV. GIOVANNI BATTISTA**, called IL MALLOSO.  
 Giulio Calvi, s, 2, 3.  
 Stefano Lambri, s, 2, 3.  
 Ermenigildo Lodi, s, 1, 2, 3\*, p4.  
 Manfredo Lodi, s, 2, 3.  
 Pier Martire Negri, s, 2, 3, 6.  
 Panfilo Nuvolone, s, 2, 3, p4, 6.  
 Euclide Trotti, s, 2, 3, p4.
- VANDYCK, SIR ANTHONY.**  
 John de Baan, 2, 3, p4, in portraits.  
 David Beek, s, 2, 3, p4.  
 John van Bockhorst, called Langen Jan, 2, 3, p4.  
 Joseph Bokshoorn, 1, 3.  
 Thomas Willeborts Bosschaert, 2, 3.  
 Bernardo Carbone, 2, 3, in portraits.  
 Adrian Hanneman, 2, 3.  
 John Hayls, 1, 2, 3.  
 John van Kessel the Younger, 2, 3, in portraits.  
 Jansens van Keulen, 2, 3\*, 4.  
 Johannes Remigius Lange, s, 2, 3\*, 4; most of his works attributed to V.  
 Peter Meert, 2, 3, in portraits.  
 John de Reyn, s, 2, 3\*, 4.  
 Hyacinth Rigaud, called the *French Vandyck*, 2, 3, 6.  
 Taco Scheltema, 1, 2, 3, p4.  
 Gysbrecht Thys, 2, 3\*, p4, in portraits.  
 Peter Tyssens, 2, 3\*, p4.  
 Cornelius de Vos, s, 2, 3.  
 Robert Walker, 2, 3, in portraits.  
 Weesop, 2, 3\*, 4.
- Gerard Peter van Zyl, called the *second Vandyck*, s, 2, 3, p4.
- VELDE, WILLIAM VAN DE**, the Younger.  
 Bellevois, 1, 2, 3.  
 Jan vander Cappelle, 2, 3, p4.
- VELDE, ADRIAN VAN DE.**  
 Dirk van Bergen, s, 2, 3\*, 4.  
 James Koning, s, 2, 3, p4.  
 Peter vander Leeuw, 2, 3\*, p4.  
 Adrian Oudendyck, 1, 2, 3, p4.  
 W. J. Troostwyck, 1, 2, 3, p4.
- VELDE, ISAAC VAN DE.**  
 Peter Deneyn, s, 2, 3.  
 Palamedes Staevaerts, 2, 3, p4.  
 J. V. D. Stoffe, 2, 3, p4.
- VELASQUEZ, DON DIEGO RODRIGUEZ DE SILVA** y., the great head of the Spanish school.  
 Don Juan Y Gamon de Alfaro, s, 2, 3.  
 Salvador Jordan, ps, 2, 3\*, 4, in portraits.  
 Don Diego de Lucena, s, 2, 3, p4.  
 Don Juan Baptista Mazo, s, 1, 2, 3\*, p4.  
 Juan de Pareja, s, 2, 3\*, in portraits.  
 Antonio Puga, s, 2, 3\*, p4.
- VERONESE, PAOLO CALIARI, or CAGLIARI**, called; instructed many pupils, and his works have been immensely copied and imitated.  
 Michael Angelo Aliprandi, s, 2, 3.  
 Ottavio Amiconi, or Amigoni, 2, 3.  
 Gio. Battista Amigazzi, 1, 3.  
 Gio. Andrea Asaldi, 2, 3, p4.  
 Luigi Benfatto, s, 2, 3, p4.  
 Sebastiano Bombelli, 1, 2, 3\*, p4.  
 Agostino Bonisoli, 2, 3.  
 Carlo Bononi, 2, 3, 6.  
 Gio. Antonio Burrini, 2, 3, 6.  
 Anselmo Canneri, s, 2, 3.  
 Giulio Carpioni, 2, 3, 6.  
 Gio. Paolo Cavagna, 2, 3, 6.  
 Bartolomeo Cittadella, 2, 3.  
 Ciro da Conegliano, s, 2, 3\*, p4.  
 Antonio Foler, s, 2, 3, p4.  
 Antonio Gandini, s, 2, 3, 6.  
 Francesco Maffei, 2, 3, 6.  
 Alessandro Maganza, 2, 3, 6.  
 Parrasio Michele, s, 1, 2, 3\*, p4.  
 Francesco Montemezzano, s, 2, 3, p4.  
 Angelo Nardi, s, 2, 3, p4.  
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DANDINI, PIETRO, 1, 2, 3\*, p4, of Titian, Tintoretto, Veronese, and others.

DORA, JOSEPH, 1, 3\*, 4, of Gerard Douw, Terburg, Francis Mieris, vander Werf, Teniers, and other Dutch and Flemish masters.

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GIORDANO, LUCA, 1, 2, 3\*, 6, of Rubens, Teniers, Bassano, and others; could imitate exactly every master.

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PATICCHI, ANTONIO, 2, 3\*, 4, 6, of Polidoro da Caravaggio, and others.

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PIOLA, PELLEGRINO, 2, 3\*, p4, 6, of Lodovico Caracci, and Andrea del Sarto.

RICCI, SEBASTIANO, 2, 3\*, 6, of Correggio, Veronese, Guercino, and others; could imitate successfully every master.

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RUE, ROMAIN DE LA, 2, 3\*, 4, of John Both, Hermann Swaneveldt, and John Asselyn; all his works are now attributed to those masters.

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RYCKAERT, DAVID, 2, 3, p4, 6, of Teniers, Brower, Ostade, Peter Breughel, and Schalcken.

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SARTO, ANDREA DEL, 2, 3\*, 6, of Raffaele, Correggio, Vinci, and others.

SCHAGEN, GILES VAN, 1, 3, p4, 6, of Rubens, Rembrandt, Ostade, and others.

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SPOOR. W. J. L., 1, 3, p4, of Paul Potter, Cuyp, and other Dutch masters.

STEFANESCHI, GIOVANNI BATTISTA, 1, 3, *in small*, of Raffaele, Correggio, Titian, Parmiggiano, Andrea del Sarto, Pietro da Cortona, and others.

TARUFFI, EMILIO, 1, 3, p4, of the great Italian masters, particularly of Carlo Cignani, and Albano.

TENIERS, DAVID, the Elder, 1, 2, 3\*, 6, of Ælzheimer, and Bassano.

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TROOSTWYCK, WALTER JOHN, 1, 2, 3, p4, of Paul Potter, Adrian Van de Velde, Karel du Jardin, and others.

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VECCHIA, PIETRO, 1, 2, 3\*, 4, of Giorgione, Titian, Pordenone, and others.



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**A**, or **P**.  
P. Aartsen.

**H.F. 1677.** or **HA**  
H. Abbé.

**A**  
L. Abents.

**SA**  
Adamo.

**AE**  
Adam Ælzheimer.

**WA**  
John van Aken.

**A**, or **B**, or **A**, or **B**.  
Cherubino Alberti.

**FA**.  
F. van Aken.

**A** or **A**  
H. Aldegrever.

**A**, or **A**.  
Alessandro Algardi.

**A**, or **HA**.  
Huych Allard.

**A**, or **A** or   
Albert Altdorfer.

**A**, or **R**, or **M**, or **WZ**, or **K**, or **J. A**.  
Justus Amman.

**A** or **A** or **AA**, or **A** or **M**, or **A**.  
Andrea Andreani.

**A**,  
Silv. Antonianus.

**PA**, or **PA**,  
Peter John van Asch.

**HA**, or **WA**.  
Hans or John Asper.

**A** or **A**, or **A**.  
John Asselyn.

 or   
John Walter van Assen.


**A** or **A** or **A**  
W. v. Assen.

**RW**, or **WA** or **VA**, or **VR**.  
Audenaerd, or Oudenaerd.

**HA**, or **WA**, or **A**  
Henry van Avercam.

**GA** or **GA**, or **GAS.F.** or **G.A.P.F.**  
or **GASPAR.P.F.**, or **GASPAR.f.**, or **GASP.f.**, or **GAS.f.**  
Gaspar Avibus, or Patavius.

**P.V.A.f** or **z.A.V.9**  
Peter van Avont.

**IA**  **DB**  
Francis de Babylone,  
or Jacob da Barbary.

**AB**  
Alessandro Badiali.

  
Antonio Badile.

  
William Baillie.

**HB** or **HB**  
Hans Baldung,

**AB** or **ABf**.  
Antonio Balestra,

**B** or **B<sup>F</sup>**, or **D. F.**  
Domenico del Barbieri.

**A** or **A. F.**  
A, F, Bargas,

**F. B. V. F.**  
Federigo Baroccio di Urbino,

**B** or **B** *del v. v. v.* or **B. D.**  
or *Barriere Gallus, in. et del.*  
Dominique Barriere,

**H. B.** or **H.B. fec.**  
Heinrich Bary,

**WB** or **IWB**.  
John William Baur,




P. B. F. or P S. B. F. or *Petr. Ss. Bart., Sc., Romæ.*


Pietro Sante Bartoli, called Il Perugino.

NB or NBL

Niccolo Beatrici, of Lorraine.

 or N. B. L. F. or N. B. L. or N. B. F. or *N.B. Romæ, or B. Romæ.*

Niccolo Beatrici, of Lorraine,

 or *Micarino, fec.*  
Domenico Beccafumi, called  
Micarino.



 or  or B B  
Bartholomew Beham.

ISB, or ISP or ISB  
Hans Sebald Beham.

  
Mathew Beitler.

 or  *Bella*  
Stefano Della Bella.

*M.B. pinxit.*  
Marco Bello.

 or   
J. Vander Bent.


 or *B.T.* or *NB*, or *Berchem* *fec.*, or *N.B. fec.*  
Class, or Nicholas Berghem.

 or I. G. B. 1730.  
J. G. Bergmuller.

  
Solomon Bernard.

IBM or  or   
J. B. Bertani, Britano, or Ghisi.

*C.B. inv. et sc.*  
Charles Bertram.

 1566  
Joachim Beuckelaer.

I. B.

James Beutler.—James Binck and  
Hans Burgkmair used these initials



Bibiena, or Galli.

 or   
Adrian de Bie.

 or I. B.  
James Binck.

I. B. 1529 or 15 I. B. 27  
James Binck.

B. B. 1656.  
Bartolomeo Biscaino.

  
John de Bishop.

F. B. B. F. 1631.  
Fra. Bona Bisi.

 1747, or *P. V. B. I. f.* 1751.  
Peter van Bleek.


*C. P. pinx.* I. G. B. 1638.  
J. G. Blecker.

 or   
Henry de Bles.

*Ablo Inven* or   
or *AB. BL., in.*, or *A. BL., in.*, or *A. BLOEM., in.*  
Abraham Bloemaert.

F. B. or F. B. *fec.* or F. B. *filius fec. et exc.*  
or *A. BLOEM., inv.*, *F. B. filius fecit.*  
Frederick Bloemaert.


*C. Bl.* or *C. Blo.* or *Corn. Blo. Sc. Romæ.*  
Cornelius Bloemaert.

 or *PV. B*  
1702  
Peter van Bloemen.





**M** or **M**<sub>1610</sub>.  
Michael Blond.

**L****B** or   
Lansloot Blondel.

**A** or **A**.  
Abraham Bloteling.

**F. V. B.**  
F. van Boeholt.

**B***y***f**.  
Geo. Boekman.

**D**<sub>1770</sub> or **D. B.** 1777.  
Jean Jacques de Boissieu.

**B** or *Renatus, fecit.*  
René Bovin.

**F. B. f.** or **F. Bol. f.** 1644. or **Bol. fec.**, 1643.  
Ferdinand Bol.

**H****B**<sub>ol</sub> or **H. B.** *inv.*  
John or Hans Bol.

**B**<sub>1560</sub>.  
Niccolo Boldrini.

**B**, or **M**, or **A** *dam* **B**olswert, or **B**olsuerd.  
or **B. a. Bolswert, Sc.**  
Boetius Adam Bolswert, or Bolsuerd.

**A**, or **A** or **B**<sub>ols</sub>.  
or **S. A. Bolswert, sc.**  
Scheltius A. Bolswert, or Bolsuerd.

**I****B** or **B** or **B-I. B.** or **B. F.** or **I. F. B.**  
Giulio Bonasoni.

**Julio B. F.** or **I. V. B**onaso, or **Julio Bonaso.** or **Julio Bolognese, fec.**, 1546.  
Giulio Bonasoni.

**D** or **D. Bona., fec.**  
Domenico Bonavera.

**P****B**  
Peter vander Borcht.

**A****B**  
Henry vander Borcht.

**P**<sup>†</sup>**B**  
P. Bordone.

**B**, or **H****B** or **B** or **R****B** or **I****B**.  
Orazio Borgiani.

*Bosche* or *Bos*  
Jerome Bosche, or Bos.

**B. B.** or **B. B. F.** or **Jac. bb.** or **Jac. Bos., f.** or **Jacobus Bossius, Belgia, incid.**  
Jacob Bossius, or Bos.

**A** or **B**<sub>oth</sub>.  
Andrew Both.

**J. B. f.** or **J. Both, fec.**  
John Both.

**P. D. B.** *inv. et incidit*, 1631.  
P. de Brauwere.

**A**  
Jacob de Bray.

**B**<sub>1634</sub> or **B**<sub>1634</sub>.  
Pierre Brebiette.

**B***f*, or **B** or **B. B. F.** or **B.**  
Bartholomew Breemberg.

**B**  
D. V. Bremen.



**HB**, or **HCB**, or **IGB**  
Hans Bresang.

*Fr. Jo. Ma. Brix.* or *Fr. Jo. Mariae Brixensis.*  
Fra, Giovanni Maria da Brescia.

**Φ. Ā. B**  
or *Jo. An. Br.*, or *Jo. An. BX.*, or *Jo. An. B̄X.*, or *I. A. Brix.*, or *Jo. Anton. Brixian.*  
Giovanni Antonio da Brescia.

**TBA**  
Abraham Breughel.

*Ph. Brinck. del et fec.*  
Philip Jerome Brinckman.

**CWB.** or **CBF**, or **15<sup>58</sup>A**  
Crispin vanden Broeck.

*Crispin, inv., B., fecit.,*  
or *Barbara filia Crispini, sc.,* or *B. filia, sc.,* or *B. fil., sc.*  
Barbara vanden Broeck.

*JB. Fecit 1636 au de CP.*  
John van Bronkhorst.

**HB** or **HB** or **H. B. 1540.** or **15H. B. 45.**  
Hans Brosamer.

**IVBF** or **IVBF**  
John vander Bruggen.

**VB.C.PR.** or **JVB** or **I.V. B. F.** or **VA.BR.FE.** or *J. V. Brug, f.*  
John vander Bruggen.

**AB** or **AB** or **TB** or **AB**  
or *Ab. Bruyn.,* or *Bruynus.*  
Abraham de Bruyn.

**ADPINX.** or **AE**, or **NB**, or **NB**  
Nicholas de Bruyn.

**ACB, PB.** or **AB** 1629, or **ABF**  
Nicholas de Bruyn.

**VB.** or **ITB** or **ITBFE.** or  
John Theodore de Bry, or Brie.

**JB.** or *J. Theodore, fec.,* or *J. T. de Bry, inv. et fec.*  
John Theodore de Bry, or Brie.

**B.** or *T. d. B. f.*  
or *de Bry, fec.*  
Theodore de Bry, or Brie.

**MB** or **MB**  
Michael Burghers.

**HB** or **IGB** or **H. B.** or **I. B.**  
Hans or John Burgkmair.

**C B.**, or **C<sup>\*</sup> O**, or **C<sup>\*</sup> B.**, or **CB** or **Cv. B.** or **CB** or **C. B.**  
Cornelius vander Bus, Bos, or Bosch.



**J. B.** or *John Busse.*  
John Busse.

**W** or **W**<sub>ugt. Inv.</sub> or **W**<sub>fec.</sub>  
William de Buytenweg.

**MI. AG. FLO.**

Michael Angelo Buonarrotti.

**V. C. 1530.**

Vincenzo Caccianemici,

**DO**  
**CAP** or **D.C.** or  
**DO. CAMP. 1517.**  
Domenico Campagnola.

**I**<sub>vent</sub>, *fec.*, or *Jac. Callot, inv. et fec.*  
Jacques Callot,

**C. C.** or *C.C. fecit*, or *C.P.C. de T. fec.*  
Charles Campion, Comte de Tersan.

**A**<sub>C</sub>

Alonso Cano,

**R** or **C**

Remigio Cantagallina,

**S. C. da Pesare, fec.**, or  
**G. Remus, inv. et fec.**  
Simone Cantavino, or Simone da Pesaro,

**Dom. Ma. Can. fec.**,  
or *Canutus, Sc.*  
Domenico Maria Canuti,

**CC**<sub>ye</sub> or **L. C.** or **L. C. G.** or **LO. C.** or **L. C. f.** 1584.  
or *Lod. Car., inv. or fec.*  
Lodovico Caracci,

**A. C.** or **C. A.** or **AUG. F.** or *Agos. C.* 1587.  
Agostino Caracci,

**A. C.** or *A. C. inv. et fec.* 1606.  
Annibale Caracci.

**F.** or **F. C.** *in.* 1621.  
Francesco Caracci.

**C** or **C**<sub>1553.</sub> or *J. J. Caraglia Veronese, 1553,*  
or *Jacobus Veronensis, or R. J. Jacobus, Ver. fec.*  
Giovanni Giacomo Caraglio, or Caralius,

**L.** or **L**<sub>CIV.F. INV.</sub>

Lodovico Cardì, or Cigoli.

**BC**<sub>in</sub>

Bernardo Castelli.

**B** or **B** or **B** or *Gio. Bene. Cast. Gen., fec.*, 1658,  
or *Castiglione, fec.*  
Giovanni Benedetto Castiglione, called Benedetto.

**C**<sub>B.</sub> or **C**<sub>B</sub>  
Giovanni Battista Cavalleriis.

**F**

François Chaveau.

**L** or *Luc. Ciam. Urbi., I. V. Doctr. del. et sculp.* 1609.  
or *Lucas Ciamberlanus.*  
Luca Ciamberlano.

**M** or **A**


or *Henricus Clivensis, fecit, or Henri a Cleve.*  
Henry van Cleef.

**M**<sub>160.</sub> **M. V. CLE. INUENT.**

or *an Ape.*  
Martin van Cleef.







I.C. or  C 1511.  
or *Johann Clein.*


 or F.C. or F.K.  
or *F. Cleyn, fecit, 1645.*  
Francis de Cleyn, or Kleyn.




.  
Herman Coblent.



 or   
Nicholas Cochin.

 or   
or *Hieronymus Coccius, invent. or H. Cock, fecit, or inv. et fec.*  
Jerome or Hieronymus Cock.

 or   
Thomas Cockson.

  
or *S. Colbenius, fecit.*  
Stephen Colbenschlag.

 or  or  or  
*Hadria. Coll. sculp.*  
Adrian Collaert.

 or  or *H.C. F.* or  
*Hans Collaert, fecit, or Johannes Collaert, sc. Romæ.*  
Hans or John Collaert.

*Hieronymus Colleo. 1555.*  
Girolamo Colleoni.

  C  
Jan de Cologne.

  
Cosimo Colombini.

 or *CC. F.*  
Cammillo Congio.

*C. Koning, fec. et exc.*  
or *C. Koninck, scul. et exc.*  
Cornelius Coninek or Koninek.

*S. Koninck, 1628.*  
or *Sal. Koning, invent.*  
Solomon Coninek or Koninek.

*A. Conradus, fec.*  
or *sculp.*  
Abraham Conrad.

*B. C. Sc. Romæ, or*  
*G. R. ; B. C. Sc. Romæ. 1647.*  
Bartolomeo Coriolano.

*J. B. C. Sc. or Il Coriolano, fec.*  
or *J. B. Coriolanus, sc.*  
Giovanni Battista Coriolano.

*CCf. 1568.*  
or *In. Venetia, Corn. Cort. fec. 1571.*  
Cornelius Cort.






*J. C. fec.*  
or *Giac. Cortese, fec.*  
Jacopo Cortese, or Il Borgognone.

  
Peter Cottart.

  
Jean Couray

MICHEL FLA-  
MINGO IN-  
VENTVR.  
Michael Coxie.

 or *I.V.C.B.*  
Josse Craesbecke.

   or  or  or *LC.W.*  
Lucas Cranach, or Kranach.

  
Johann Creutzfelder.



*DK or DK sculp or T.*  
or *T. Cruger, sc. 1618.*  
Dirk or Theodore Cruger or Kruger.

 or   
or *Mat Cruger, sc.*  
Matthias Cruger or Kruger.

*CROOCK*   
Hubert de Croock.







 or  *Cruijl, del. et scul. 1665.*  
Levinus Cruijl.

 or  or  or   
Dirk or Theodore van Cuenbert.

  or   
Hans or John Culmbaek or Kulmbaek.

 or *B. C. sc. 1645.*  
Benardino Curti.




 or *D. C. sc. 1954*  
or *D. Custodis, inv. et fec.*  
Dominick Custos.

*C. D. sc. or C. van Dalen, sc.*  
Cornelius van Dalen.

 or   
Pierre Daret.

*L. D. sc. or scul. or fec.*  
Leon Daven.

*C. D. F. or C. D.*  
or *C. D. sc. or C. David, sc.*  
Charles David.



 or  or  or *H. D. F. or I. D. F.*  
or *H. David, St.*  
Jerome (Hieronymus) David.

 or   
Louis David.

 or   
Jerome Davilloo.




  
Cornelius Decker.


 <sup>ER</sup>  
Charles Decker.

 or   
or *G. J. Delphius, sc. or fec.*  
William (Guillaume) James Delft.

 <sup>VON</sup> <sup>BERLIN</sup> or  or   
Nicholas Manuel Deutsch.




 or *H. H. RMD.*  
Rodolphus Manuel Deutsch.

 or  or   
or *B. Dolendo, inv. et fec.*  
Bartholomew Dolendo.

 or *Za. Do. scul. or Za. Do. scul. 1581.*  
Zachary Dolendo.

  
Dosso Dossi.

 or  or  or  or   
Albert Durer.

 or  or  or *I. D. 1530.*  
Jean Duvet or Danet.

 *F.*  
Sir Ant. Vandyck.

*G. V. D. 1646.*  
Gerb. vanden Eekhout.

*R. E. 1620.*  
Renold Elstracke.

  
Peter vander Elst.

 or   
C. Engelbrechstein.

*J. E. fec.*  
John Evelyn.



<p>A.V.E. or </p> <p>Albert van Everdingen.</p>	<p> 1652.</p> <p>Cæsar van Everdingen.</p>	<p></p> <p>William Faithorne.</p>
<p> or </p> <p>Domenico Falcini.</p>	<p>F.V.F.</p> <p>F. V. F. Sc. 1613.</p> <p>Frederick van Falekenbourg.</p>	<p> or </p> <p>Antonio Fantuzzi.</p>
<p>P. F. or P. V. F.</p> <p>or Paul Farinat. f.</p> <p>Paolo Farinato, of Verona.</p>	<p><i>P. F. in., Ho. F. V. fec.</i></p> <p>or <i>Ho. F. F. f. Paul Fu. V. I.</i></p> <p>Orazio Farinato.</p>	<p><i>Capricci fatti per F.F.</i></p> <p>Paul Francis Ferg.</p>
<p></p> <p>Odoardo Fialetti.</p>	<p></p> <p>Maso Finiguerra.</p>	<p><i>Jacommetto de Flor.</i> 1409.</p> <p>or <i>Jacobello de Flore.</i> 1432.</p> <p>Jacobello del Fiore.</p>
<p></p> <p>Albert Flamen.</p>	<p></p> <p>Francis Floris.</p>	<p><i>Vincentius Brixiensis, fecit.</i> 1455.</p> <p>Vincenzio Foppa of Brescia.</p>
<p></p> <p>David Antonio Fossato.</p>	<p><i>In the Museo Fiorentino,</i> <i>plates marksd V. F., are by</i> Vincenzio Franceschini.</p>	<p>H. F. F. 1617.</p> <p>Jerome Franek</p>
<p><i>F. F. F.</i></p> <p>Francis Frederick Franek.</p>	<p>B. F. V. F.</p> <p>Battista Franco.</p>	<p><i>J. Franco Romæ, sc.</i></p> <p>Giacomo Franco.</p>
<p><i>S. F. fecit,</i> <i>or S. Frisius, fec.</i></p> <p>Simon Frisius.</p>	<p> or <i>S. Fulcarus,</i> or <i>S. Furck. f.</i></p> <p>Sebastian Furck or Fulcarus.</p>	<p> or  or <i>P. inue et F.</i></p> <p>Peter Furnius.</p>
<p></p> <p>Barent Gaal.</p>	<p></p> <p>Gio. Bat. Galestruzzi.</p>	<p> or </p> <p>Philip Galle.</p>
<p><i>Theodorus Gallcus, M. D. C.</i></p> <p>Theodore Galle.</p>	<p>B. G.</p> <p>Bernardo Gallo.</p>	<p> or  1507.</p> <p>Gamperlin.</p>
<p></p> <p>Antoine Garnier.</p>	<p> or </p> <p>Noel Garnier.</p>	<p><i>Io. Jacobi Gavatii opus,</i> or <i>Jacobus Gavatus de Bergamo P.</i></p> <p>Giovanni Giacomo Gavasio.</p>



*Augustinus de Gavazzis,*  
*Civ. Berg., pinxit anno 1527.*  
Agostino Gavasio.

**L** or **E** or  
*Leonar. Galter., fecit, 1581, or L. Gaultier, sc.*  
Leonard Gaultier.

**AR**  
Arnold de Gelder.

**G + S**  
Sigismund Gelenius.

**A** or **A. G.**  
or *A. Genoels, fec. 1684.*  
Abraham Genoels.

**AG**  
Andrew Gentsch.

**IG** or **JIG** 1617. or **IG**  
or *J. de Ghein, inv. et fec.*  
James de Gheyn, or Ghein.

**JG** sc.  
Jacob de Gheyn.

**G** or **G**  
William de Gheyn.

**I B M**  
Gio. Bat. Ghisi.

**GMF** or **MT.**  
Giorgio Ghisi.

**AA** or **AA**  
Adamo Ghisi.

**R. V. I.** *Diana Mantuana.*  
Diana Ghisi.

**G**  
Giacinto Gimignani.

*Joan. Georgius Patavii.*  
Giovanni Giorgio.

**AG** or **AG**  
Albert Glockanton.

**V** or **V**  
Van Goar.

**HG** or *H. Goltz, fec.*  
or *Henricus Goltzius, fec. or sc.*  
Henry Goltz.

*Cl. Goyrand, Gall: sc. Romæ.*  
Claude Goyrand

**J** or **HF**  
James Grandhomme.

**ME**  
or *Jerome von Franckfort.*  
Jerome Greff.

**NG**  
M. Greischer.

**MA**  
Matthew Greuter.

**GH**  
Hans Grunewald.

*Joan. Fr. Cent.,*  
or *Joan. F. Barbieri, f.*  
Giovanni Francesco Guercino.














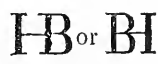
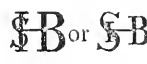








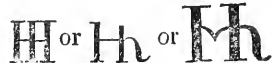


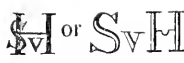






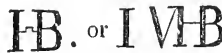
**HG**  
Hans Guldenmundt.

**CH** *fu* or **EP** *Pictor,* or **CH** or **CH** 1619. or  
Cornelius van Haerlem.

**CH** 1614. or **CH** or **CH** or *Cornely JH*  
Cornelius van Haerlem.

**HD**  
Count Hagedorn.



 John van Hagen.	 John v. Halbeck.	 Francis Hals.	 A. B. du Hamel.
 John Haver.	 Niccolo Francesco Haym.	JOHANIS. HEMLING or  , or  John Hemmelinck.	
 Martin van Hemskerk.	 Augustine Hirschfogel.		 Nicholas Hirschfogel.
 George Hoefnagel.	 G. Hoekgeest.		<i>Io. Hogen, fecit.</i> John Hogen.
<i>Hogenbergius, sculpsit.</i> Remigius Hogenberg.		<i>Franciscus Hogenbergius, sculpsit.</i> Francis Hogenberg.	
 or HANS. HOLB. Hans Holbein.	 Sigismund Holbein.		 Elias Holl.
 or  1625. or  or  Wenceslaus Hollar.			<i>M. D. H</i> Melchior Hondccooter.
 or  or  or Jodocus Hondius. Jost de Hondt or Hondius.	 or H. Hondius, or H. H. fec., 1598. Henry de Hondt the Elder.		 or W. Hondius, fecit. William de Hendt.
 Peter de Hooge.	 Samuel van Hoogstraeten.		 or  David Hopper
 or  or  Jerome Hopper.		L. H. Lambert Hopper.	
I. H. John Hoskins the Younger.		 William Howard.	
 John van Hugtenburg.			





S. H

Simon Huter.

R

Peter Isselburg.

A. D. I. F.

Antoine de Jacquart.

C or C

Christopher Jamitzer.

H

H. Janssens.

K. D. I. or *K. D. V. I. fec.*

Karel du Jardin.

CI

Christopher Jegher.

*Pet. de Jode, sculp. or fec. 1606.*

Peter de Jode, the Elder.

*P. de Jode, fec. 1659.*

Peter de Jode, the Younger.

I. M. D. I.

J. M. de Jonge.

A

A. vander Kabel, or Cabel.

M

or *M. Kager, fecit.*  
Matthew Kager.

M

or *Marius Kartarius Romæ. 1567.*  
Marius Kartarus, or Kartarius.*Ang. K. fec. 1764.*

Maria Angelica Kauffman.

G or G

George Keller.

K or K or K or I.K.

James Kerver.

T.V.K. or T. V. K.

Theodore van Kessel.

A or A

or *Adrianus Thomæ Keii, fecit. 1575.*  
Adrian Thomas Key.

T or T

Theodore de Keyser.

A or A

James Kierings or Cierinx.

K 1631. or K or J

James Kierings or Cierinx.

W

Wolfgang Kilian.

*K. F. Romæ.,*  
or *J. Ch. Klenghel, f. 1771.*  
John Christian Klenghel.

K or K

Hans Klim.

I. K. or I.K. 1520.

James Kobel.

A. K. 1609.

Andrew Kohl.

K

John Ulrich Kraus.

L K

Lucas Krug or Krugen.

T. or DK or DK sculp  
or *T. Cruger, sc.*

Theodore or Dirk, Kruger or Cruger.

M or M

Matthias Kruger.

J. S. K.

Jane Sibyl Kusell.




J. L. V. E. S.

Johann von Ladenspelder



*P. v. Laer, f.*or *P. D. Laer, f. Romæ*; or *P. de Laer, Romæ. 1636.*

Peter de Laer, called Bamboccio.

16  68 or  or  or



Gerard de Lairese.

 or  or  or *G de L*, or  or *G. Laire* or

Gerard de Lairese.

 or  or *GL* or 

Gerard de Lairese.

 or 

Ahasuerus Landfield.

*G. L.*

Cav. Gio. Lanfranco.

*Toinette Larcher.*

Antoinette Larcher.

*DL* or *N. L.*

Nicholas de Larmessin.

*M* or *M*

Marcellus Laroön.

*M.*

Michel Lasne.

*P. L.*

Peter Lastmann.

*Nicola Petri, sc. 1648.*or *Nicol. Lastmann.*

Nicholas Lastmann.

*S.* or *S. F.*or *S. fecit*, or *Stephanus fecit.*

Stephen Laulne.

*H* 1558 or

Henry Lautensack.



Hans Sebald Lautensack.

*H* or *H. L.*

Hans Lederer.

*I*  *L*  
1596

James Lederlin.

*G. Leone, fec.*or *G. v. Leeuw fec.*

Gabriel vander Leeuw.

*D. Leeuw, fec.*or *J. de Leeuw, sc.*

John de Leeuw.

*W*, or *W* f

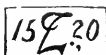
William de Leeuw.



Godfrey Leigel.

*H* or *H. L. N.*or *Hans Lencker Nurembergensis.*

Hans Lencker.

15  20

Lucas van Leyden.

*Joh. Antonius Corticellis, P. 1520.*or *Joh. Antonius Regillus, P. 1535,*  
or *Lycinius P.*

Giovanni Antonio Licino, called Il Pordenone.

*I. L.*or *Joannes Lyvyns, fecit.*

Johann Lievens.

*H. V. L.*

Hans van Lin.

*LF*

Hans Linck.

 or  or *V* or *P. v. L*

Peter van Lint.

*R*

René Lochon.

*W*

William Lodge.



· L. LL. F.

or *Lo. F.* or *Laur. Lol.*  
Lorenzo Loli.

P F.

Pierre Lombard.

XL or AV.

Ahasuerus van Londersell.

*JL F.*

or *J. Lond.* or *J. Londer. fec.*  
John Londersell.

ML, or MF

Melchior Lorich.

MF or MF.

Michele Luechese, or  
Michele Lucensis of Lucca.

Æ LF or F. L. F.

Anto. Fran. Lucini.

L's

Gerrit Lundens.

DL or DL

Jan vander Lys.

MA

Peter Maes.

MB

or *Johannes Melbogijs*, or *Joões Melbogijs*, or *Johannes Malbodius*,  
or *Joões Malbogi. pingebat*, or *Joan Mabusius*.  
John de Mabuse, or Malbeugius.

*Jos. Ma. faciebat.* 1630.

Giuseppino da Macerata.

*J. Maius, in. et fec.*

or *Joh. Maius. fec.* 1600.  
Giovanni Maggi.

*Jor. or Jorma, sculp.*

Thomas Major.

MAIR 1499.

Mair.

MA 1660.

Alexander Mair.

D. M. F. 1626.

Daniel Manasar.

NF 

Andrea Mantegna.

*O. Masseus, pinxit.*

Otho Marcellis.

M or M, or PM.

Peter Marchand.

M ex cu d. or MA

Jacob Matham.

*Th. M. fecit or sculpsit*, or *Th. Matham, fec.*

Theodore Matham.

MA. or AD or CME. or MA

or *Corn. Met.* or *Cornelius Metensis*.

Cornelius Matsys, Metsys or Metensis.

SM or MC

Christopher Maurer.

I. V. M.

or *Israhel V. M.* or *Israhel M.*  
Israel von Meckeln or Meckenen.

*J. v. der Meer de Jonghe, fecit.* 1683.

John vander Meer the Younger.

A M or M. or M. or MF. or AP. or M. or M. A. E.

or *Meldolle*, or *Andrea Meldolla*.

Andrea Meldolla.








C. M.

or C. Mel. or Cl. Mell.  
Claude Mellan.*Opus Melotii Foroliviensis.*



Melozzo da Forli.

*Simon de Senis.*

Simone Memmi.

 or  or  or  or  I 610

Matthew Merian the Elder.

 or 

Matthew Merian the Elder.





*Antonellus Messaneus, fecit. 1494.*

or Antonius Messinensis.

Antonello da Messina.

 or  or 

Andrew Meyer.

 or  1599, or  or 

Dietrich Meyer.



Rodolph Meyer.



Francis Mieris.

 or  or 

Daniel Mignot.

*Francisque inv. or F. M. in.*

Francis Milé or Millet.

 or  or  or  or 

Giuseppe Maria Mitelli.

 ROM or  ROM or  ROM or 



Girolamo or Hieronymus Mocetto.

 ROM.



Girolamo or Hieronymus Mocetto.

 or  or  or  or 

Nicoletto da Modena.


 or or Nicoletti de Mutina.  
Nicoletto da Modena.*M. M. inv. or fec.*

Martin von Molitor.

 or or P. de Molyn fec., or P. Molyn fecit.  
Peter Molyn the Elder.

H. M.

Hendrick Mommers.

 or J. M. fec.

J. Moni.

B. M. or or Benedetto Montagna.  
Benedetto Montagna.*Jacopus Montagnana. 1495.*

Giacomo or Jacopo Montagnana.

 or 




















Paul Moreelze.





<p><i>B. A. del Moro, fec.</i> Gio. Bat. d'Angeli Moro.</p>	<p><b>Æ. M.</b> C. L. Moyart.</p>	<p><b>W F</b>, or <b>A L</b>, or <b>W F e</b> or <b>M F e</b> Hermann Muller.</p>
<p><b>A. V.</b> 1520 or <b>A</b> or <b>A. V.</b> 1521. Agostino de M<sup>u</sup>is, called Veneziano.</p>	<p><b>P</b> <b>Æ</b> or <i>Pet. Mercinus, sc.</i> Peter Myriginus.</p>	<p> Nadat.</p>
<p><b>R F e</b> or <i>P. N. fec.</i> or <i>P. Na. fec.</i> Peter Nagel.</p>	<p><b>M f</b> or <b>M f e</b>, or <i>Mich. Natalis, fec.</i> Michael Natalis.</p>	<p><i>T. N.; Paris, 1657.</i> Thos. Neale.</p>
<p><b>W d l</b> or <b>M X</b> <b>W</b> Arnold vander Neer.</p>	<p><i>Nicolo Nelli Veneziano, f.</i> 1568. Nicolò Nelli.</p>	
<p><b>G y</b> or <i>A. E. Neyts.</i> Giles Neyts.</p>	<p><b>W R</b> <i>D. Nicole.</i> D. Nicole.</p>	<p><i>G. or Guil. Nieulant, fecit.</i> or <i>Guilielmus van Nieulant, fecit.</i> William van Nieulant.</p>
<p><b>B M</b> or <i>B. M. N. fecit.</i> Balthasar Meneius Nimecius.</p>	<p><b>N. f.</b> or <b>N f e</b> or <b>N f e</b> Peter Nolpe.</p>	
<p><b>M<sup>†</sup> O</b> or <b>M<sup>†</sup> O.</b> Mauro Oddi.</p>	<p><b>M</b> <i>sulp</i> or <b>M</b> Matthew Oestereich.</p>	<p><i>Hieronymus Olgiatus, f.</i> 1572. Giorlamo Olgiati.</p>
<p><i>P. G. V. O. f.</i> or <i>P. G. van Os, fec. et exc.</i> Peter Gerard van Os.</p>	<p><b>A O</b>, or <b>A O.</b> or <b>A Ø.</b> or <b>A Ø</b> Adrian van Ostade.</p>	
<p><i>Pasq<sup>o</sup>. Otti<sup>i</sup>. Ver<sup>s</sup>. inv.</i> Pasquale Ottini</p>	<p><i>Ozanne, fec.</i> 1724. Nicholas Ozanne.</p>	<p><i>J. F. Ozanne.</i> Jane Frances Ozanne.</p>
<p><i>M. J. Ozanne.</i> Mary Jane Ozanne.</p>	<p><b>H L</b> H. L. Padtbrugge.</p>	<p><b>L. P. f.</b> Leo. Pallavicini.</p>
<p><b>P</b> or <b>R.</b> Jacopo Palma, or il Giovino.</p>	<p><i>Palma Ludovicus Lusitanus, f.</i> Lodovico Palma.</p>	



<i>Palmezzano, or Palmasanus, or Palmisanus,</i> or <i>Palmezanus Pinsebat.</i> Marco Palmegiani da Forli.		<b>J. P.</b> John and Julius Parcelles.
<b>A</b> or <b>PF</b> , or <b>A</b> . Augustinus Parisinus.	<i>Jacobus Parmensis.</i> Jacopo da Parma.	<i>J. B. Centensis.</i> Gio. Battista Pasqualini.
 or <i>C. van Pass, inv. 1589.</i> Crispin de Passe, the Elder.	<i>Crisp. Passeus, Jun., or C. de Passe filius fec.,</i> or <i>Crispinus Passeus, or C. de Pas, inv. et fec., or sculp.</i> Crispin de Passe, the Younger.	
 or <i>W. Pass. f., or Will. Passe, fecit.</i> William de Passe.	 or <i>Simon de Pas.</i> Simon de Passe.	
 Magdalene de Passe.	 Bernardino Passeri.	 or <b>B.P.</b> or <b>P.F.</b> or <i>B. Pasarot, or B. Passaroto.</i> Bartolomeo Passerotti.
<i>C. P. Pinx. 1665.</i> Christopher Paudits.		<b>I. P.</b> or <b>I. le P.</b> 1684. Jean le Pautre.
<b>G. P.</b> or <i>Georges Peham Monachi.</i> George Peham.		 , <i>fec., or Palais, fec.</i> Michel Pelais.
<b>IP</b> Nich. Francois Pellier.	 Hispel Pen or Penn.	<b>P</b> or  or  acc de <b>B C f</b> or <b>R</b> Luca Penni.
<i>Baptista Parmensis, fec., del., or formis, or Battista da Parma, or</i> <i>Battista Pensieri Parmensis, fecit, or Baptista pensier parmensis, formis,</i> or <i>Baptista panzera, formis.</i> Battista Pensieri da Parma, or Parmensis.		
 or  or <i>Gregori Peins,</i> or <i>Georgius Pentz.</i> Gregory Pentz.		 or <b>O. P. D. C.</b> or <i>Opus Peregrini de Ces.</i> Peregrini da Cesena.
 or  Stephen Perac.	 J. Perjacouter.	 or  or  or <i>J. Perrissim, or J. Persinus fecit.</i> Jacques Perisin.



**F.** or *Paria, fecit,*  
or *Franciscus Perrier, Burgundus,*  
*pinx. et sculp.*  
François Perrier.

*R. a Persyn, sculp. or fec.* 1642.  
or *Regnerus a Persyn.*  
Regnier de Persyn.

**B. B.**  
or *Bal. Sen.*  
Baldassare Peruzzi.

**D. P.** or **D. P. F.** or **D. P. P. F.**  
or *Dom. P. F.*, or *D. P. f.*, or *D. P. f. Anconæ,* or  
*Domus. Perus. Anconæ.*  
Domenico Peruzzini.

*Opus, Eq. Jo. P.*  
Cav. Gio. Peruzzini.

*Calixtus Laudensis.* 1524.  
Callisto Piazza.

*P. Picault, Blesensis, sculp.*  
Pierre Picault.

*R. P. fec.,*  
or *R. Picou, fe. Romæ.*  
Robert Picou or Piquot.

**JP**  
Thomas Picquot.

  
John Ulric Pilgrim.

*N. P. In. f.*  
Nicolas Pinson.

**Æ**  
Alexis Pirnraum.

*Leonardus Gratia Pistoriensis.*  
Leonardo da Pistoja.

**G. B. P. V.**

or *Johannes Baptista Pitonus Vicentinum fecit.*  
Giovanni Battista Pittoni.

*M. Montagne, in. et f.*  
or *M. Montaigne* or *Montagne fecit.*  
Matthew van Plattenberg.

*Nicholas de Platte Montagne.*  
Nicholas van Plattenberg.

**MP.** or **MP.F.**  
Martin Pleginck.

**AND. P.**  
or *And. P. in et fec.*  
Andrea Podesta.

**M.** or **R**  
Martin Poeham.

**E. V. P.**  
Egbert vander Poel.

*Opus Antonii Pollajoli Florentini.*  
Antonio Pollajuolo.

**S. P. F.**  
Sylvius Pomarede.

*Franciscus Bassanus, Pinxit.*  
Francesco da Ponte, the Elder.

**4**  
Francis Porbus.

**P 4 P**  
1551 or **P 4 P** or **P 4 P**  
Peter Porbus.

*Giuseppe Salviati,*  
or *Joseph Porta Garfagninus,* or *Joseph Garfagninus,*  
Anno 1542.  
Giuseppe Porta, called Salviati.


**J. B.** and a Bird,  
or *Gio. Bat. del Porto.*  
Giovanni Battista del Porto.

**J.** or **E.**  
Elias Porzel.

**P. P. f.**  
or *Paulus Potter f. or in et fec.*  
Paul Potter.



ANDREAS. BER. PIN.  
or *Andreas Bergomensis, pinxit.*  
Andrea Previtale.

  
Peter Quast.

A. Q.  
Artus Quellinus.

H. Q.  
Hubert Quellinus.

  
I. Quatre Pomme.

G. D. L. Q. 1680.  
Guillaume de la Quewellerie.

*Io. Rabel Bellonacus.*  
Jean Rabel.

S. V. R.  
Servatius Raben.

*Bernardino Radi Cortonese.*  
Bernardino Radi.

P. R.  
or *P. Raefus.*  
P. Raefe.

R. S. V. P.  
Raffaello Sanzio.

 or  or  or  or  or  or   
Marc' Antonio Raimondi.

MR. or  or M. R.  
Marco da Ravenna.

F. R.  
Franz Rechberger.

  
Valerian Regnard.




WR  
Wendell Reich.

B. R. or B. R. F.  
or *B. Bart. Barthome,* or *Bartholome Reiter,*  
*Reitter, Reuter, or Reyter.*  
Bartholomew Reiter.

RI  
Rembrandt.

C. R.  
Charles Remshard.

 or   
Guido Reni.

 or  or   
C. Reverdinus.

*F. de la Mare, fec. 1650.* or *F. J. D. L. Mare, inv. sculp. 1655.*  
F. J. de la Mare Richart.

  
Gothard Ringgli.

R·B·T·A· or R· BTA. or RBTA. or  
ROBTA. or ROBETA. or ROBETTA.  
Robetta.


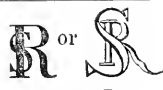
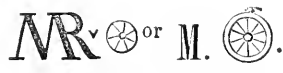
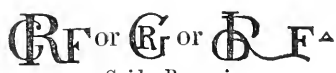



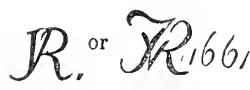



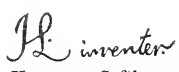
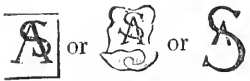

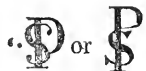



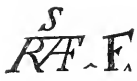

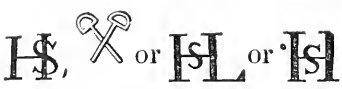
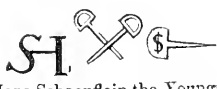

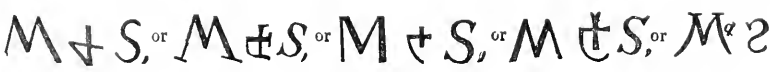
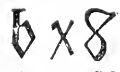
WR  
William Rogers.

P. ROL. F.  
Peter Rollos.

*Hieronimi Rumani,* or *Hier. Roman.*  
or *Hieronimus Rumanus.*  
Girolamo Romano.





 Christian Romstedt.	 Salvator Rosa.	 or <i>Martinus Rota</i> , 1569. Martino Rota.
J. M. R. F. Giovanni Mauro Rovere.	 Guido Ruggeri.	 or <i>Gasparo</i> , f. Gasparo Ruina.
 or  or R.P.F. Prince Rupert.	<i>R. f.</i> or <i>C. R. f.</i> or <i>F. C. R.</i> or <i>Rupprecht. fec.</i> Freiderich Carl Rupprecht.	 Jacob Ruysdael.
 John Sadeler	 John Saenredam.	 Cornelius Saftleven.
 Hermann Saftleven.	 Anthony Salaert.	 Andrea Salzincio.
 P. Saltzburger.	 Hugues Sambin.	 John Jacob von Sandrart.
<i>Jul. Sanutus</i> or <i>Sanmutus</i> , <i>Venet. fec.</i> or JULIUS SANNUTUS F. Giulio Sanuto.		 Lawrence Sauberlich.
<i>Scalabrinus Pistoriensis.</i> Lo Scalabrino.	 or <i>Raphael Schiamonossi</i> , <i>Schiaminossi</i> , or <i>Schaminossius</i> . Raffaelle Scaminossi.	
 H. L. Schaerer.	 Hans Schaeuflein the Elder.	 Hans Schaeuflein the Younger.
<i>Mattheus Schaffnaburgensis.</i> Matthew Grunewald.	TITIANO V. <i>Andrea Schiaon. f.</i> Andrea Schiavone.	 Gabriel Schnellboitz.
 Martin Schoen.		 Bartholomew Schoen.



Erhard Schoen.

*J. H. S. P.*

J. H. Schoenfeld.

*ISF* 1609

J. F. Schorer.

*P. S. de E.*

Peter Schubart.

or

H. van Schuppen.

*CN* or *C. N. S.*

C. N. Schurtz.

*Ph. Soye, or de Soye, fec.*or *P., Ph., or Philippus Sericcus, Sericeus, Sericus, Syticus,*  
or *Sytius fecit.*  
Philip Sericeus, or Soye.

Peter Serwouter.

*Cæsar Magnus, f. 1533.*

Cesare Sesto.

*Hercules Septimus,*or *H. S. 1570.*  
Ercole Setti.*V. S.*

Valentine Sezenius.

or *Ch. v. Sichem fecit, or C. van Sichem, sc.*  
Christopher van Sichem.*VS* or *WS* or *VS*  
ichem. ichem.

Charles van Sichem.

*Lucas Coritius, or**Lucas Aegidii Signorelli Cortonensis. 1502*  
Luca Signorelli.

Anthony Silvius.

*G. A. S. fec. or I. A. S. f.*

Gio. Andrea Sirani.

*E. S. F. or Elbta. Sirani, f.,*or *Elisabetta, or Elisabetha Sirani, F., f. or fec.*  
Elizabeth Sirani.

P. van Slingelandt.

*Antonius da Solario Venetus, f.*

Antonio Solario.

J. F. Solemacker.

*VS* or *VS* or *VS*

Virgil Solis.

*M. V. S.*

Mathias van Somer.

*VS* or*VS* or*VS* or*VS* or*VS* or*VS* or

John van Somer.

Lionello Spada.

*R* au de *SP* or *SP* or *SP* or *SP* or *SP* or *SP* or *SP* or *SP*

Giuseppe Ribera, called Il Spagnoletto.

*H. (Hieronymus) Sperling.*

Jerome Sperling.

Hans Springinklee.

Palamedes Staevaerts.



**A** STALBENT.

or *Adrianus van Stalbant.*  
Adrian van Stalbent.

D  V or D  V or D  V



Dirk van Staren.

 or  or   
Jan Steen.

P. S. F.  
Pietro Stefanoni.

P. S.  
Peter Stent.

  
Henry Steenwyck.

 or   
Tobias Stimmer.

  
J. C. Stimmer.


  
Lawrence Stoer.

   
Francis Stoss.

V. S. F., or V. S. I. F., or VES. ST. I. FE., or  
VESP. STRA. I. F., or VESPASIANO ST. I. F.  
Vespasiano Strada.

  
Lorenz Strauch.

  
Jurian van Streek.

  
Peter le Sueur the Elder.




P. L. S.  
Peter le Sueur the Younger.

L. S. 1544.  
Lambert Suterman.

  
Hermann Swanevelt.

 or  or  or  or   
Antonio Tempesta.

 or   
David Teniers.

 or  or   
Gerard Terburg.

  
Pietro Testa.

 or  or M. T.  
Moses Thim.

 or   
John James Thourneyser.

I. T. F. 1568.  
John Thufel.

  
Giles Tilburg.

F. T. F. or G. R. T.  
Flaminio Torre.

 or  or  or M. T. 1543.  
Martin Treu.




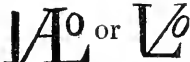











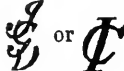

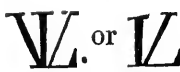

HIERONIMUS TREVISIUS P. or  
*Hier. Tarvis. Pict. Faciebat.* 1533.  
Girolamo da Trevigi.

  
Hans Troschel.

P. T.  
Peter Troschel.

I. T. F.  
James Troschel.



 Andrew Trost.	 Bernard Vaillant.	 Wallerant Vaillant.
<i>Sebastiano D' VL.,</i> or <i>D' Val. Ut.</i> Sebastiano D' Val, or Valentini.	 Gio. Luigi Valesio.	 Martin van Valkenberg.
<i>D. V. Dyck, I. or in. et fec.</i> Daniel vanden Dyck.	 Sir Anthony Vandyck.	 Esais van de Velde.
<i>A. V. V. or A. V. V. F. or A. V. V. f. or A. v. V.</i> or <i>A. V. Velde, f.</i> Adrian van de Velde.	<i>Alex. Verat., pinx.</i> <i>Darius filius, sculp.</i> Dario Varotari.	
<i>Joan. Venantius Pisaurensis, F. 1687.</i> Giovanni Venanzi.		 Giulio Cesare Venenti.
 Adrian vander Venne.	<i>V. Boom, f.</i> or <i>A. Verboom, Pinx.</i> Abraham Verboom.	 John Cornelius Vermoyen.
 Henry Verschuring.	<i>Baptista P. V. F.</i> Baptista Vicentino, or Pittoni.	<i>Joseph Nicolaus Vicentini,</i> or <i>Nic. S. Vicentino, I.</i> Gioseffo Niccolo Vicentino.
<i>Æ. V. or</i>  or AENEAS VICO. PARMENSE. Enea Vico or Vighi.	 Francesco Villamena.	 David Vinckenbooms.
 Nicholas John Visscher.	<i>M. V. F. or M. Vissellet, F.</i> M. Vissellet.	<i>Dominicus V. F.</i> or <i>Dom. Vitus, fec.</i> Domenico Vitus.
 John George van Vliet.	 Henry Voghter.	<i>Giovanni Renard.</i> Giovanni Volpato.
 Lucas Vostermans the Elder.	<i>Monkey and Fox.</i> Martin de Vos.	 Sebastian Vouillemont.





A. f.

Aryde Voys.

S  
1624

S. Vranx, or Franks.

Remi. Vuibert,  
or Remigius Vuibert Gallus Sculpsit Ki. An. 1663  
Remi Vuibert, or Wibert.I. den Uil,  
or I. den Uyl.  
J. den Vyl.Mo. V. Vyt, f. or Mo. V. Vy, f. or M. V. B. 1620,  
or M. v. Brouck, or M. V. Brouck, Mo. V., M. v., or M. V. Uytenbroeck,  
Vtenbrouck, Wtenbrouck, &c.  
Moses Uytenbroeck, called Little Moses.Lvvv or 

John Ulric.

AR

or LUCAS DE URBINO, F.

Luca di Urbino.

HE<sup>w</sup> or JEW

Hans Erhard Wagner.

J. Wa., fec.  
James Wagner.

W ♀

Jacob Walch.

Jh. Warnir, or Jh. W. 1636.  
John Warnir.

AXA or Aef or AV or A.W. f.

Anthony Waterloo.

HV

Henry Watman.

H. W. 1545.

Hans Weigel.

HW

Hans Weinher.

S. W. f.

Samuel Weishun.

WENCESLAVS DE OLOMVCZ.  
Wenceslaus of Olmutz.

T. W. or T. M. W.

Telman van Wesel.

CAW or CW or GW

Gabriel Weyer.

N. 1567 W.

Nicholas Weyer.

I. W. F. or I. H. W. F.

John Wierix, or Wierinx.

HW or HEW or Hi. W. or Hi. W. F.

or J. HIERONIMUS, W. FE.

Jerome Wierix or Wierinx.

J. W. fecit,

or Joan. Wild., or J. Wild. invent.  
John Wildens.

E

Vander Wilt.

J. W. W.

J. W. Windter.

JW or JE or JE

Josse van Wingenen.

Johannis Wirzii Roma, &amp;c.

John Wirz.

P. W.

Peter Withoos.

W or W

Michael Wolgemut.

†  
W

Peter Woeriot.

W or W

or Anthonium de Vormacia.  
Anthony von Worms.




*P.W.*  
or *W. fec.* 1643.  
Philip Wouwerman.

*JW*  
John Wynants.

 1546.  
Gio. Francesco Zabello.

*B. Z.* 1581.  
Bernard Zaech.

*M3* or   
Matthias Zagel.

*TZ*  
Theodore Zagel.

*B. Z.* 1571.  
Bernard Zan.

*M*  
1723  
Antonio Maria Zanetti.

*P* *Sculp* or *P. D. Z. fec.*  
Paul de Zetter.

*Z. A.*  
Andrea Zoan.

   
Jacob Zuberlein.

  
J. Ancker de Zwoil.

*N. B.—For an explanation of these Plates, see Key to Marks found on Engravings and Paintings, in Introduction, page xix.*



## BIOGRAPHICAL AND CRITICAL DICTIONARY

OF

## PAINTERS, ENGRAVERS, SCULPTORS, AND ARCHITECTS.

**AA, H. VANDER**, a Dutch engraver of little note. He was related to Peter Vander Aa, the celebrated publisher of Leyden, for whom he executed, in fine, some frontispieces, portraits, and other book plates, in a coarse, heavy style. In the collection of portraits entitled *Principum et illustrium Virorum Imagines*, there are two or more by this artist, signed *H. V. der Aa. del. et sculpsit*. He engraved the title-page of the *Index Batavicus*, by Adrian Pars, published at Leyden, 1701.

**AA, THIERRY VANDER**, a Dutch painter, born at the Hague, in 1731. He was a pupil of I. H. Kellier; after quitting this master, he painted in concert with G. Metz. His works consist chiefly of genii, flowers, fruit, birds, and other ornamental decorations, in which he exhibits much skill.

**AALST**. See **AELST**.

**A, or P. AARTSEN**, P. [often mis-spelled Aartgens, or Aertgens], a Dutch historical painter of eminence, born at Leyden, in 1498. He was bred by his father to his own trade, that of wool-carder; but disliking this business, he turned his attention to painting, and placed himself under the instruction of Cornelius Engelbrechts. He acquired so great a reputation that the most distinguished artists honored him with their friendship; and Francis Floris, who had carefully studied the works of Michael Angelo, attracted by his fame, went on purpose to Leyden to see him, and finding him living in poverty, offered him a handsome maintenance if he would settle at Amsterdam, which he refused, not liking to leave his pot companions. He was accidentally drowned, in 1564, as he was returning home late one night, in a state of intoxication.

**ABACCO, ANTONIO**, a scholar of Antonio da San Gallo, an eminent architect of Rome, where he followed the same profession with reputation. In 1558, he published a valuable work on architecture, entitled *Libro d'Antonio d'Abacco, appartenente all'architettura, nel quale si figurano alcune nobili antichità di Roma*, with fine prints engraved by himself. He also executed the prints of the plans of St. Peter's from the designs of his master.

**ABARCA, MARIA DE**, a Spanish paintress, who flourished at Madrid in the middle of the seventeenth century, and executed portraits in a style of such peculiar excellence as won the approbation of those great masters, Rubens and Velasquez, who honored her with their friendship.

**ABATE, ANDREA** [called Belvedere], a Neapolitan artist, who excelled in painting fruit, flowers, vases, and other inanimate objects. His penciling was free, and his coloring bold, which, with his admirable chiaro-scuro, gave a noble relief to the vases and other ornaments with which he enriched his designs. He was one of the artists employed by Charles II., of Spain, at the recommendation of Luca Giordano, to assist him in painting the Escorial. He died in 1732. Fuseli says there was another artist of this name, and that there is a fine picture of a Carità, executed by him, in the Palazzo Zambecari, at Bologna; but doubtless it was painted by one of the Abati.

**ABATI, NICCOLÓ** [or Niccolo dell'], an eminent historical painter, born at Modena, in 1512. He was a scholar of Antonio Begarelli, an old designer and sculptor, from whom he learned the first principles of the art. It is supposed, also, that he had the advantage of instruction from Correggio, which is supported by his superior knowledge of foreshortening, and the boldness of his relief. At the age of thirty-five he painted his celebrated work, the Martyrdom of St. Peter, for the Church of the Benedictines, now in the Dresden Gallery, which brought him into immediate notice. He afterwards painted, in the Candiano palace, twelve pictures illustrating scenes from the twelve books of the *Æneid*, of which Lanzi says, that "in the correctness of the figures, the beauty of the landscapes, the architecture, and the animals, they merit every praise that can be bestowed on a distinguished follower of the style of Raffaele." These pictures are now in the Florentine Gallery. In the prime of life he went to Bologna, where he executed, in the Palazzo Leoni, in fresco, a Nativity, an admirable performance; and at the Institute, four subjects in a frieze, representing musical assemblies and conversations, designed and com-

posed with such taste and elegance, that they became the admiration and the models of the Caracci—in proof of which, it is only necessary to mention that Agostino C. wrote a sonnet in his praise, in which, in the flowery language of a poet, he attributes to him the symmetry of Raffaele, the sublimity of Michael Angelo, the truth of Titian, the greatness of Correggio, and the grace of Parmiggiano. Such was the excellence of his practice in fresco painting, that it is said he never had occasion to retouch his work when dry, which gave an uncommon purity and splendor to his coloring. When Primaticcio was invited to the court of France, by Francis I., to decorate the royal galleries and apartments at Fontainebleau with fresco paintings, he selected Abati, as the most efficient coadjutor he could find, to assist him in the execution of the great works he was commissioned to perform. He was, in fact, the great operator, while Primaticcio designed. He died at Paris, in 1571. Of his numerous fresco paintings, but four have escaped the ravages of time, and his oil paintings are extremely rare. His great works at Modena and Bologna have been engraved by Domenico Cunego. [See PRIMATICCIO.]

ABATI, PIETRO PAOLO, born at Modena, was a brother of Nicolò A. He excelled in painting battle pieces, which he executed with a spirit and energy unequalled in his time. Some of his works are placed with distinction in the Gallery at Florence. Vidriani says he flourished about 1550, and Zani places his death in 1555.

ABATI, ERCOLE, grandson of Nicolò A., was born at Modena, in 1563. He possessed an extraordinary genius, which he disgraced by the depravity and intemperance of his conduct. Like most artists of this character, he dashed off his works with negligence and haste, but with such ingenuity of composition, and spirit of execution, as to make us lament his idleness and dissipation. There is a fine picture by this artist, the Marriage at Cana, in the Gallery at Florence. In connection with Schidone, he painted some pictures in the Council-Hall at Florence. He died in 1613. He had a son named Pietro Paolo, who painted several pictures at Modena, which have been highly commended. This artist died in 1630, aged 38.

ABATINI, GUIDO UBALDO, a distinguished painter of history in fresco. He was born, according to Passeri, at Città di Castello, and flourished about 1650, in which year he was admitted into the Academy at Rome. He was a disciple of Cavaliere Giuseppe Cesari. One of his principal works is on the ceiling of the chapel of St. Theresa, in S. Maria della Vittoria, at Rome. He died in 1656, aged 56.

**H.A.F.** ABBE, H., an engraver, who, according to M. Christ, was born at Antwerp, where some prints by him were published in 1670. Heineken also states that he executed some designs for the Metamorphoses of Ovid, published by Barrier, marked as above.

ABBIATI, FILIPPO, a historical painter, born at Milan in 1640. He was a scholar of Gioseffo Nuvolone, and rose to great eminence in his profession. His invention was ready and fertile, his drawing correct, and his execution remarkable for an uncommon boldness and freedom of touch. He

painted with great rapidity, and with equal beauty in fresco and in oil. In competition with Fedorigo Bianchi, he painted the great vault of S. Alessandro Martre at Milan. One of his works, St. John preaching in the Wilderness, was painted in fresco at Saronò. He died at Milan, in 1715.

ABBIATI, GIUSEPPE, a Milanese designer and engraver of little note, who lived about the beginning of the eighteenth century. He etched some small prints of battles, and allegorical subjects after his own designs.

ABBIATI, P. M. The name of this engraver is affixed to a fine portrait of Girolamo Cornaro, procurator of St. Mark, without date or name of the painter.

ABBOTT, LEMUEL, a distinguished English portrait painter, born in Leicestershire. He was a pupil of Francis Hayman. His merit consists in faithful likenesses. His portraits of the poet Cowper, and Lord Nelson, are esteemed the best ever executed of those great men. He died in 1803, aged 40.

ABEL, HANS, a German painter, born at Frankfurt. He is supposed to have painted some of the beautiful windows which adorn the Cathedral and other churches in that city. He flourished about 1494.

ABEL, JOSEPH, a German painter of great merit who died at Vienna, in 1818. He was instructed in the school of Füger, at Vienna, and distinguished himself at an early age. He went to Rome, in 1802, where he resided for six years, and painted several pictures from ancient history and the Greek poets, which gained him much applause. On his return to Vienna, in 1808, he painted portraits and history with great success till the time of his death.

ABEL, ERNST AUGUST, a German painter in oil and crayons, born at Zerbst; flourished about 1780; studied under Rudolph la Fontaine. He practiced some years in London, Paris, and Hamburg, where he finally settled. He painted portraits and miniatures, chiefly the latter, being more successful in that branch.

ABEL, —. In Malvasia this name occurs as a French artist, who in 1650, so successfully copied the Communion of St. Jerome, by Domenichino, that he sold it for the original.

**A**ABENTS, LEONARD, an engraver, a native of Passau, in Bavaria, who flourished about 1580. He engraved some book plates; also the plan of the city of Passau for Braun's Typography. He marked his plates with a monogram of his initials, A. and L.

ABEREGNO, GIACOMO, a Venetian painter of little note, who lived about 1400.

ABERLI, JOHN LOUIS, a German painter and engraver, born at Winterthur, in 1723. He was a pupil of Henry Meyer, and painted portraits and landscapes with success. He published a series of colored prints—views in Switzerland—which were so much admired that a great number of imitators sprang up. He died in 1786.

ABESCH, ANNA BARBARA, a Swiss paintress of glass, daughter of Peter Anton Abesch, also a painter on glass. The celebrated Benedictine Monastery of Muri, in the canton of Aargau, contains many specimens of her ability. She died in 1756.

**ABILDGAARD, NIKOLAI**, a Danish historical painter of great merit, born at Copenhagen, in 1744. He is esteemed the best painter Denmark has produced. His principal subjects were taken from the ancient poets and historians. Some of his best works were destroyed in the fire that consumed the palace of Christianburg, in 1794. Fuseli states that this calamity had such an effect on his mind that he scarcely painted afterwards. He was an excellent scholar. Five years study in Italy completed the education which he had received in the Academy at Copenhagen. The creations of his productive imagination were sometimes of a gloomy, yet always of a grand and solemn character. A considerable number of his works still exist in Denmark. Nearly all his works are those of an artist favored by the study of the ancients and the remains of antiquity. Nothing escaped his observation. He was likewise a distinguished lecturer on art, of which he was director and professor in the Royal Academy in his native city, and has left several disciples, painters as well as sculptors, who do honor to their master, as well as to their country. He wrote some excellent essays, the object of which was to correct a false taste in regard to the arts. He died at Copenhagen, in 1809.

**ABONDIO, ANTONIO**, an Italian sculptor, who lived about the beginning of the sixteenth century. He was called L'Ascona, from the place of his birth on the Lago Maggiore. Torri says he executed a group of Venus and Apollo for Francis I., of France; also the eight colossal statues that adorn the façade of the house at Milan that formerly belonged to the celebrated sculptor Leone Leonì, the favorite of the Emperor Charles V. Fuseli mentions a *basso-relievo*, in wax, of Cupid kissing Venus, who is reclining on a couch, which is attributed to this artist. He was probably the father of the elder Alessandro Abondio.

**ABONDIO, ALESSANDRO**, a Florentine painter; lived about 1650; was the son of a painter of the same name, who was a pupil of Michael Angelo, and excelled in representations in wax. They were both contemporary with Sandrart, who speaks of them with praise. The younger lived in Munich, where Sandrart made his acquaintance. He had been with his father in the service of the Emperor Rudolph II., at Prague, but after the death of his father in that city, had entered into the employment of the Elector Maximilian, of Bavaria, at Munich. Sandrart acknowledges himself indebted to "the celebrated Alessandro Abondio" for valuable aid in compiling his great work on the arts and artists of Germany.

**ABRAMSON, ABRAHAM**, a German medal engraver, born at Potsdam in 1754. Nagler says he acquired very great reputation as one of the ablest medalists of modern times, both from the superior style of his execution, and the poetical imagination and classic taste displayed in his designs. His works are very numerous: Mensei gives a catalogue of the principal, of which the series of portrait medals of the eminent literati of Germany, have probably mostly contributed to his fame. He was appointed Royal Prussian Medalist, and was elected member of various academies. He died in 1811.

**ABRIL, BARTOLOME**, a Spanish sculptor of Valencia, who lived at Toledo about 1600. He was employed by Juan Battista Monegro to ar-

range the marbles of the celebrated chapel dei Sagrario, in the cathedral of that city. He was employed, also, with others, in the monastery of Gaudaloue, in 1618. See *Bermudez*.

**ABRUZZI, —**, a Roman landscape painter; lived towards the end of the last century. Some of his earlier works, according to Winckelmann, were much admired.

**ABRIL, JUAN ALFONSO**, a Spanish painter, who lived at Valladolid about the middle of the seventeenth century. Little is known of him. He painted for the convent of the Dominicans, in that city, the Conversion of Saul, said to have been an admirable performance.

**ABSHOVEN, THEODORE VAN**, a Flemish painter, born at Antwerp, was the favorite disciple of David Teniers, the younger, and the most successful follower of his style—so much so, that his works have often been mistaken, by good judges, for those of his master; and unprincipled dealers have been in the habit of obliterating his name for this purpose. Balkema calls his name Theodore Van Abshoven, and states that he was born at Antwerp, in 1648, and died in 1690; by other authors he is named F. Van A. His pictures, like those of his master, represent scenes in low life—village festivals; interiors of taverns and ale-houses, with peasants dancing, regaling, and amusing themselves; corps-de-gardes; chemists' laboratories, &c. The works of this painter are frequently met with in Flanders, where they are esteemed worthy of being placed in the best collections. His touch is uncommonly light and spirited, and his coloring clear and silvery.

**ACCAMA, BERNARD**, a distinguished Dutch portrait painter, born at Leuwarde, in 1697, where he died in 1756. His works were greatly esteemed by his own countrymen.

**ACCAMA, MATTHEW**, was also a native of Leuwarde, born in 1702, and died in 1783. He went to Italy to study the old masters, where he resided several years, and made some fine copies. On his return to his native place, he painted historical, allegorical, and emblematical subjects with reputation.

**ACCERI, CESARE ANTONIO**, an Italian landscape painter, who lived about 1609, and was esteemed an artist of talent. His works are not known out of Italy.

**ACCIUS, CÆSAR A.**, a Flemish engraver of little note. Heineken is the only author who notices him, and describes a print of a landscape and figures by him, inscribed, *Cæsar Ant. Accius, fecit et in. A. D. 1609*.

**ACEVEDO, CRISTOBAL DE**, a Spanish painter, born at Murcia, about 1560. He studied under Bartolomeo Carducci, then in the employment of the king of Spain. He rose to eminence, and painted many pictures for the convents in Madrid. His subjects were chiefly scriptural or religious, of large size, and executed with a nobleness and correctness of design that placed him among the best professors of his time. The time of his death is not recorded.

**ACEVEDO, D. MANUEL**, born in Madrid, in 1744. He began by diligently copying the works of the best masters, and rose to considerable eminence. He painted historical and religious subjects in the grand style, and was much employed

in decorating the churches and convents of his native city.

ACHEN, or ACH, JOHN VAN, an eminent historical and portrait painter, born at Cologne, in 1552, and died at Prague, in 1615, aged 63. Writers variously state the times of his birth and death, but the above are copied from the monument erected to his memory at Prague. His father, being in easy circumstances, was desirous of educating him for one of the learned professions, but the bent of his genius exhibited itself so strong in early life, that he was induced to comply with the wishes of his son, and he placed him under the tuition of Jerrigh, a reputable portrait painter of Cologne, with whom he studied six years. He next applied himself to study the works of Bartholomew Spranger. When he was twenty-two years of age he went to Italy, and first stopped at Venice, where he passed a sufficient time to get a thorough knowledge of the great works of art in that famous school. He next went to Rome, where his first performance was an altar-piece of the Nativity, for one of the chapels of the Jesuits. Here he also painted a picture, into which he introduced the portraits of the celebrated musician, Madonna Venusta, playing on a lute, and of himself, holding a goblet of wine, which has been considered one of his best performances. From Rome he went to Florence, where he painted the portrait of the famous poetess, Madonna Laura. The Elector of Bavaria now invited him to Munich, where he executed his most capital work, the Resurrection, which has been admirably engraved by Raffaele Sadeler; also the Finding of the True Cross, by the Empress Helena. He painted the portraits of the Electoral family with so much satisfaction to his employer, that he liberally rewarded him, and presented him with a gold chain and medal, in token of his esteem. By the invitation of the Emperor Rodolphus, he went to Prague, where he executed several compositions, particularly a picture of Venus and Adonis, designed and executed with a taste then unknown in Germany, so much to the satisfaction of that monarch that he retained him in his service as long as he lived. John Van Ach captivated Germany by the introduction of a new style, compounded of the principles of the Venetian and Florentine schools. It is much to his credit that he was one of the first German artists who attempted to reform the stiff and gothic taste of his country, and although he did not entirely divest himself of it, yet he went as far as he judged prudent.

ACHEN, ARNOLD VAN, a German engraver, who lived about 1700, and is only noticed as the etcher of some small plates and frontispieces for publishers. He had a brother, a painter, called Tailor Van Achen, from his expeditious manner of draping the figures of various portrait painters of the day, who employed him for this purpose.

ACHTSCHELLING, LUCAS, a landscape painter, born at Brussels, about 1571, and died 1631. He studied with Lewis de Vadder, under whose instruction he became one of the ablest artists of his time. His manner is broad and bold, the foliage of his trees lightly touched and apparently in motion, his scenery delightfully grand and diversified, his distances recede with a pleasing gradation, and his coloring is remarkably transparent. In the Collegiate Church of St. Gudule, at Brus-

sels, are three large landscapes by this author, admirably executed.

ACHTERVELDT, JACOB, a Dutch painter; flourished in the last half of the seventeenth century; studied under Metz, and acquired considerable reputation, according to Nagler, by some of his pieces in the style of that master. He died in 1704.

ACIER, MICHEL VICTOR, a French sculptor, born at Versailles in 1736; studied in the Academy at Paris, and early distinguished himself. He resided chiefly at Burgundy, where he built a chapel and adorned it with some great statues. Fuseli says he was subsequently appointed master of the China manufactory at Meissen, in Saxony, for which he made many beautiful groups. His master-piece was the Death of General Schwerin, in *alto-relievo*. He died in 1799.

ACK, JOHANN, a Flemish painter on glass; lived at Brussels about 1546, at which time he executed the celebrated paintings of the windows of the chapel of the Sacrament, in the Collegiate Church of St. Gudula at Brussels, which have been attributed to Rogier Van Brüssel. He painted also some windows in the church. The designs consist of portraits of Charles V. and his family and relatives, who presented the windows to the church. Reiffenberg says the effect of the compositions is very rich; the folds of the draperies are cast in a bold and grand manner; the coloring is brilliant, and the architectural ornaments designed and disposed with great taste.

ACKER, PETER, an ingenious painter on glass; was employed at Nordlingen about 1450. Some of his works are still preserved in the St. George's Church of that city.

ACKERMANN, RUDOLPH, now the most famous publisher of prints in the world, was born at Schneeberg, Saxony, in 1764. His father was a saddler, and brought his son up to the same trade, but by his assiduity he contrived to obtain a good education at the Latin School in his native city. When he attained his majority, he travelled about Germany as a journeyman saddler, carefully laying by his earnings, and looking out for some higher and more profitable employment. In the meantime, he devoted his leisure in cultivating and improving his natural taste for the fine arts, and became a very good painter and lithographer. After residing several years in Paris and Brussels, he went to London, where he became acquainted with one Faus, a German, who had undertaken to conduct a periodical of fashions (*Journal des Modes*), which met with considerable success. Ackermann soon after began to publish, in the same manner, drawings of coaches, carriages, and other vehicles, invented, drawn and painted by himself. The novelty and excellence of his works excited universal attention, and he received orders for drawings from all quarters. This was the beginning of a trade in works of art, which gradually increased by his talents, attention and precision in business, to its present form and prosperity. He soon after married an English woman, became a citizen of London, and founded the establishment now known as the Repository of Arts, at 90 Strand, in the centre of London, which is one of the curiosities of the British capital. Some idea of the amazing business now carried on by the house of Ackermann & Co., may be drawn from the fact that they con-



stantly employ more than 600 men in London alone. They publish illustrated works and engravings, the former frequently in the different modern languages, as English, French, German, and Spanish, which they send to every part of the world, and thus not only enrich themselves, but bestow honor and wealth on the country. They also exert a powerful influence in promoting and encouraging the fine arts, by the ample employment they give to many artists, and by introducing them to the public through their works, and by diffusing a love of art.

ACQUA, CRISTOFANO DELL', an Italian engraver, who lived at Vicenza, near the close of the last century. Heineken says he executed a portrait of Frederick the Great; also a larger print from the picture of "Merit Crowned by Apollo," by Andrea Sacchi; a portrait by the same artist of Antonio Resqualini; and some plates for the edition of the works of Metastasio, published at Venice in 1781. He worked chiefly with the graver, in a feeble manner.

ACQUISTI, LUIGI, an Italian sculptor, born at Forlì in 1744. He early visited Bologna, where he was much employed on *bassi-relievi*; some of which he executed for the steps of the Bracci Palace, which gained him considerable credit. He also executed the sybils of the cupola of the church Della Vita. From Bologna he went to Rome, where he executed many works, among which were several Venuses. In the early part of this century he was employed at Milan, where, in 1806, he prepared some of the statues and *bassi-relievi* for the cathedral arch of the Simphon. His master-piece is considered his group of Venus pacifying Mars, in the Villa Sommariva, on the lake of Como, 1805. In 1816 he returned to Bologna, where he died in 1824.

ACQUARELLI, G., a Neapolitan painter of merit, who excelled in architectural pieces. His compositions are said to be grand and imposing, but they are not known out of his own country. He flourished about the middle of the seventeenth century.

ACQUISTABENE, MAESTRO, a painter and designer of architecture, born at Brescia. He flourished about the middle of the seventeenth century.

ADAM, JACOB, an engraver born at Vienna, in 1748. He was brought up in the Imperial Academy in that city. He executed the plates for the Vienna Pictorial Bible, called the Bilder Bible, which gained him much credit. In conjunction with John Ernest Mansfield, he engraved a series of portraits of the eminent personages of Austria, which are executed with great neatness and finish—that of the Empress Maria Louisa is accounted the best.

**H**. ADAM, HANS, or JAN VAN, a German engraver, who lived about 1730. Heineken describes six landscapes engraved by this artist, marked with a monogram of his initials, and a naked figure under a tree. He also supposes that some paintings, having the same monogram, were executed by him.

ADAM, ROBERT, a British architect of considerable eminence, born at Kirkcaldy, in Fifeshire, Scotland, in 1728. His father, also an architect, gave him a thorough education at the University of Edinburgh, and then sent him to Italy to study,

where he remained several years. On his return, he was appointed architect to the King, which office he resigned on being elected a Member of Parliament for the county of Kinross, in 1778. He did much to reform and improve the architecture of his country. He was a man of science and great taste, but his style was too diffuse and ornamented for exterior grandeur. In 1764, he published a valuable work, entitled "Ruins of the Palace of Diocletian, at Salpatro, in Dalmatia," with seventy-one well engraved plates from his own drawings. The new University buildings in Edinburgh, and other public works, were erected after his designs. He died in 1792, and was interred among the worthies in Westminster Abbey.

ADAM, JAMES, brother to Robert, was also an architect of eminence, and elected architect to the King on the resignation of that office by his brother. The Adelphi buildings and Portland Place, in London, are favorable specimens of his taste and abilities.

ADAM, LAMBERT SIGISBERT, a celebrated French sculptor, born at Nancy in 1700, the eldest son of Jacob Sigisbert Adam, also a sculptor, from whom he acquired the elements of the art. He went young to Paris and entered the Academy, where, in 1723, he obtained the first prize, and was accordingly sent as royal pensioner to Rome, where he remained ten years, applied himself constantly to the study of the antique, and gained great reputation. His design for the fountain of Trevi was accepted by Clement XII., in preference to those of sixteen other sculptors. Cardinal Polignac purchased, and employed Adam to restore, the mutilated statues which were dug up from the supposed Villa of Marius, about five miles from Rome. Adam also restored many other ancient statues, and executed several original works while at Rome. In 1732 he was elected a member of the Academy of St. Luke. In 1733 he set out for Paris by the King's desire, and, visiting Bologna on the way, was elected a member of the Academy of St. Clement. His first great work at Paris was the colossal group, in stone, over the cascade of St. Cloud. He made at Versailles, in concert with his brother Nicolas, the Triumph of Neptune and Amphitrite; also several other works for the Royal Gardens, which were remarkable for their extreme finish, and gained for Adam a popular reputation surpassing all the sculptors of his time. The figure of St. Jerome, in the Invalides, is considered also one of his best works. Adam excelled in working in marble, but devoted more attention to the execution than to the conception of his works. In 1744 he was appointed Professor in the Royal Academy at Paris; and in 1754 he published at Paris a folio work entitled, "*Recueil de Sculptures Antiques, Grecques et Romaines*," engraved after his own designs. He died in 1759.

ADAM, NICOLAS SEBASTIEN, an eminent French sculptor, born at Nancy in 1705; was the younger brother of Lambert Adam, whom he greatly surpassed in all the higher qualities of art. He visited Paris when very young, and soon evinced great talents. In his nineteenth year he was employed to adorn the four façades of a mansion at Montpellier, at the conclusion of which undertaking he set out for Rome, where he joined his brother Lambert in 1726. In 1728 he obtained the first prize of the Academy of St. Luke, and attracted the notice of Benedict XIII. He also

restored some mutilated statues. After a nine years stay at Rome, he returned to Paris with the reputation of one of the best sculptors of the age. One of the first and best works he executed at Paris, was a *basso-relievo* in bronze, for the Royal Chapel of Versailles, representing the Martyrdom of St. Victoria. He assisted his brother Lambert in the Triumph of Neptune and Amphitrite, and executed other works for the Royal Gardens; also various pieces for religious orders and for public edifices. His Prometheus chained, executed in 1763, is accounted his best statue; but his greatest work is the monument of the Queen of Poland, executed by the orders of King Stanislaus Leczinski, her husband, and placed in the church of Bonsecours, near Nancy. Nicolas Adam was also appointed professor of sculpture in the Academy at Paris. He occasionally occupied himself with painting. Frederick the Great sent an emissary to invite this great artist to his court, but his brother Lambert, to whom the King's agent applied, introduced (as is said, out of jealousy,) his brother Gaspard (a sculptor of some merit, according to D'Argenville,) as the younger Adam, who thus unknown to Nicolas, received the appointment and salary intended for his brother. Nicolas, however, is said to have treated the imposition with perfect indifference. He died in 1778, aged 73. See *D'Argenville*.

**A** ADAMO, —, an Italian engraver, who flourished at Mantua, about the middle of the sixteenth century. He engraved a series of seventy-six plates after the works of Michael Angelo; also some plates after other masters not mentioned. He usually marked his plates with this monogram, which means, *Adamo sculpsit*.

ADAMS, PETER, an English engraver, who lived about 1700. He engraved some plates for books, and etched some landscapes, which have little artistic merit, and are only worthy of being noticed as early specimens of the art in England. He marked his plates with a monogram of his initials, P. A.

ADAMS, ROBERT, an eminent English architect of the time of Queen Elizabeth, who appointed him Surveyor of the Board of Works, and Architect to the Queen. His works are not mentioned, but there are two plans of his extant which he published: the one is a large print of Middleburgh; the other is entitled, "Tamesis Descripto," showing by lines across the river, how far, and from whence, cannon balls may obstruct navigation, in case of an invasion, from Tilbury to London, with proper distances marked for placing the guns. He died in 1595, and was buried in the church at Greenwich, with this inscription: "*Egregio viro Roberto Adams, operum regionum supervisor, architecture, peritissimo, ob. 1595.*"

ADAMS, ROBERT, an English engraver, who drew and engraved representations of the several actions that took place while the Spanish Armada was on the British coast. These prints were published by Augustine Ryther, in 1589. The architect and the engraver of this name are doubtless the same person.

ADDA, CONTE FRANCESCO D', a Milanese nobleman, and amateur painter, who studied under Leonardo da Vinci. He painted small cabinet pictures in the style of his master. There is an altar-piece in the Church of the Dominicans at Milan, attributed to him. He died in 1550.

ADLER, PHILIP, a painter, and some say, engraver, born at Nuremberg, in 1484. His fame is not worth much disquisition. Two prints, St. Christopher carrying the infant Jesus, and an altar-piece representing the Virgin Mary crowned, with a female saint holding the infant Christ, attributed to him by Florent Le Comte and Mr. Strutt, are now ascertained to have been engraved by David Hopfer (whose mark the perfect impressions bear), after this artist.

ADMIRAAL, B., a Dutch painter of merit, who flourished about 1662, and whose style is somewhat analogous to Wtenix, but with a less free and delicate pencil.

ADOLFFS, —. All that is known of this artist is, that he engraved a beautiful portrait of the Duke de Biron, Marshal of France, on horseback, which is now very scarce.

ADOLFI, four Italian painters, father and three sons, born at Bergamo, where they lived and died. Little is known of Benedetto Adolfi, the father, save that he instructed his sons in his own profession. According to Tassi, Giacomo A. was born in 1682, and died in 1741. He painted history with reputation. He also painted sacred subjects for the churches, convents and monasteries of Bergamo. The Crowning of the Virgin, in the Church of the Monastery del Paradiso, and the Adoration of the Magi, in the Church of S. Alessandro della Croce, are considered his best productions. Ciro A. was born in 1683. He possessed a more fertile genius, and greater facility and freedom of execution than his brothers, and distinguished himself by some excellent fresco paintings in the public edifices at Bergamo and in the state. His principal works are, the Four Evangelists, in the Church of S. Alessandro della Croce; the Deposition from the Cross, in S. Maria delle Grazie; and the Decollation of St. John, in the parochial Church of Colognola. He died in 1758. Nicola A. was born in 1688. He excelled in painting battle pieces—time of his death not recorded.

ADRIANO, —, a Spanish monk of the order of the Barefooted Carmelites, who lived at Cordova, and died in 1650. He possessed an extraordinary talent for painting, which he practised only for amusement. He took lessons from Pablo de Cespedes. He was so diffident of his performances that he used to destroy or deface them as soon as they were finished, in consequence of which practice, his paintings are extremely scarce and valuable. Some of his best works were preserved by the intercession of his friends, through the holy fraud of rescuing souls from purgatory. His chief work is a Crucifixion, now in the Convent of the Carmelites, at Cordova. Pacheco, who knew him well, speaks of him as a great artist; and Palomino says that a Magdalen of his in the Convent, was considered by many as a genuine work of Titian.

ADRIANSEN, ALEXANDER, a Flemish painter, born at Antwerp, about 1625. He painted fruit, flowers, vases, &c., in an admirable manner. He was particularly excellent in painting fish, to which he gave such a surprising appearance of truth and nature, as to produce perfect illusion. His works in this way are esteemed worthy of a place in the choicest collections. His works are designed with great taste, highly finished, and extremely well

colored, with a judicious management of chiaro-scuro, which gives them a remarkable transparency.

AELST, or AALST, EVERT VAN, a Dutch painter of still-life, born at Delft, in 1602. He excelled in painting dead game, birds, armor, vases of silver and gold, and other inanimate objects, which he represented with such delicacy and truth as gained him great reputation. His works are carefully finished, his pencil is clear and flowing, and all his objects are disposed in a very pleasing and picturesque manner. He was very particular in copying from nature. He sometimes painted on a clear white ground in a manner that produced a singularly natural effect. He died in 1658.

AELST, PAUL VAN, was a natural son of Peter Koeck, who adopted the name of Aelst. He was a good painter of fruit and flowers. He practised at Middleberg and Antwerp.

AELST, or AALST, WILLIAM VAN [called in Italy *Giulio*], was the son of a notary, born at Delft, in 1620. He was instructed in painting by his uncle, Evert Van Aelst, whose style and subjects he adopted, though he greatly excelled him. His penciling is light, his touch delicate in a wonderful degree, and he wrought up his pictures to an extraordinary finish. He spent four years in France, and seven in Italy, where the exquisite polish and finish of his works gained him great reputation. The Grand Duke of Tuscany invited him to Florence, gave him commissions, rewarded him liberally, and presented him with a gold medal and chain as a mark of his esteem. He returned to Delft in 1656, but soon settled in Amsterdam, where his works were so much admired that he could with difficulty execute all the orders he received, at any price he pleased to charge for them. He died at Amsterdam, in 1679.

AELTS, NICHOLAS VAN, an engraver, born at Brussels. At an early age he established himself at Rome, in 1550, where he carried on a considerable commerce in prints for fifty years. He frequently omitted the names of the painter and engraver in the prints he published, inserting his own with the word *formis*, to denote that he was the publisher. Some of them, however, have *fecit*, or *sculpsit*, instead of *formis*. Heineken notices a set of twelve plates of birds by this artist.

**Æ**ELZHEIMER, ADAM [Elsheimer, Elzheimer]. This eminent painter, called by the Italians, *il Tedesco*, was born at Frankfurt, in 1574. His father, a tailor, finding an unconquerable predilection for painting in his son, placed him under the tuition of Philip Offenbach, a reputable painter of that city. His extraordinary talents soon enabled him to surpass his master, and thirsting for knowledge in his profession, he set out for Italy, where he took up his abode, studying the best masters with great assiduity. At length he struck out into a style of painting peculiar to himself, which won him lasting reputation. His pictures are usually of cabinet size, some of them very small; the subjects landscapes, decorated with figures from mythology or ancient history; sun-setting or sun-rising; night-pieces by candle-light, torch-light, or moonlight. He was a close observer of nature, and drew all his designs from that never-

failing fountain of truth. Houbraken says that he exceeded all the artists of his time in the correctness and neatness of his designs, the drawing of his figures, the admirable management of his lights and shadows, the airiness, spirit, and delicacy of his touch, and the excellence of his coloring. His works are so carefully finished that the remotest parts will bear the most critical inspection, and the whole taken together, appear exquisitely beautiful. And yet this artist passed his days in poverty and neglect. He received but a comparatively trifling compensation for works that have since been sold for their weight in gold. He could scarcely support his family, became embarrassed and was thrown into prison, which, together with a want of appreciation of his works, had such an effect on his sensitive mind, that he died soon after his release in the prime of life, in 1620.

Ælzheimer designed entirely from nature, and possessed such a retentive memory that he could copy from it, with perfect accuracy, any view he had seen. It was thus that he painted the Villa Madonna from memory alone, in which nothing was omitted. The trees and buildings were accurately drawn, and even the shadows of the different objects were represented according to the precise hour he meant to describe. He bestowed so much labor on his works that they are not numerous, and command enormous prices. His most capital works are, the Flight into Egypt; a Night Scene, in which he has introduced the moon and stars with wonderful effect, now in the Louvre; the Angel with Tobit, drawing the fish out of the water; the Beheading of St. John in Prison; the Angel with Tobit, crossing a brook; Baucis and Philemon entertaining Jupiter and Mercury; Ceres Drinking out of a Pitcher; Latona and her Sons, and the Death of Procris. There are several of his pictures in the Gallery at Florence. The Earl of Egremont has a collection of ten paintings of small size by this artist, the subjects of which are, St. Peter; St. Paul; St. John the Baptist; Tobit and the Angel; an Old Woman and a Girl; an Old Man and a Boy; a Capuchin Friar, with a model of a convent in his hand; Visit of Nicodemus to Christ; and the Interior of a Brothel by fire and candle-light. The best description of his pictures will be found in the works of Houbraken, and Sandrart. Ælzheimer is supposed to have etched some plates of similar subjects, but this is not authenticated. His monogram is composed of A. and Æ. diphthong, or of A. A. P. i. e. *Adam Ælzheimer fecit*. Some of his best works have been engraved by his friend and patron, Count Goudt, which see.

AENEAS, P., an obscure German engraver of portraits in mezzotint, some of whose works are described by Heineken.

AERTS, RICHARD, a Dutch painter, born at Wyck, North Holland, in 1482. When a boy he lost one of his legs, and during a long and tedious confinement, he amused himself in sketching whatever objects presented themselves to his view, in which he exhibited such an extraordinary talent, that his father was persuaded to send him to Haerlem, and place him under the tuition of John Moestaert, the elder, a painter of note. Here he made surprising progress, soon surpassed his master, and became one of the ablest artists of his

time. He afterwards settled at Amsterdam, was received into the Academy in 1520, and continued to practise his profession with distinguished success to an advanced age. He died in that city, in 1577, at the great age of 95.

AERTSEN, PETER, mis-spelled AERTGEN, or AERTGENS, [called by the Italians, PIETRO LONGO, from his tall figure], an eminent historical painter, was born at Amsterdam, about 1519. His father was a stocking weaver, and first placed his son under Alaert Claessen, a reputable portrait painter of that place; but he did not remain longer with him than was necessary to obtain the rudiments of the art; for, at the age of eighteen, he had greatly improved himself by copying some capital pictures in the cabinet of Bossu, in Hainault, and about this time he painted some pictures of interiors of kitchens with culinary utensils, and the like subjects, executed with great taste and spirit and extremely well colored. Notwithstanding these successful efforts, which gained him much credit, he aspired to a higher branch of the art—historical painting—in which he gained much celebrity. It is no slight proof of his ability, that when Michael Coxie, of Mechlin, was applied to for an altar-piece for the new church at Amsterdam, he declined the commission; observing that they had no occasion for his services, when they possessed such a painter as Aertsen. His greatest work, the Crucifixion, at Alkmaer, was destroyed by a mob in 1566.

At Delft are two pictures by this artist, a Nativity, and the Offering of the Wise Men; and at Amsterdam, in the Church of Our Lady, are three, viz: the Death of the Virgin Mary, a Nativity, and the Adoration of the Magi, all of which are esteemed excellent performances. Aertsen composed his subjects ingeniously, his drawing was correct, and his coloring warm and harmonious. He was skilled in perspective and architecture, and he enriched his grounds with animals and elegant ornaments; his figures were well disposed, his attitudes had grace and variety, and his draperies judiciously chosen and properly cast. He died at Amsterdam, in 1573. He had three sons, Peter, Arnold, and Theodore, whom he instructed in his own profession.

AESTHERIUS, an architect of Constantinople, during the reign of Anastasius. He erected a great saloon, called Calci, in the Imperial Palace. It is supposed that he built the wall erected for the defence of Constantinople, extending from Seimbria to the sea.

ÆTION, a Grecian painter, who, according to Pliny, having exhibited his picture, representing the nuptials of Alexander and Roxana, at the Olympic games, gained so much applause that Proxenor, the President, rewarded him by giving him his daughter in marriage. This picture was taken to Rome after the conquest of Greece, where it was seen by Lucian, who gave an accurate description of it; from which, it is said, Raffaele sketched one of his finest compositions.

AFESA, PIETRO, an Italian painter, called Della Basilicata, from his being a native of a province of that name in the kingdom of Naples. His works are wholly religious subjects. Dominici, in his Lives of Neapolitan Painters, speaks of this artist in very favorable terms. His works are

preserved in many of the churches and convents at Naples. In the chapel of the monastery at Marsico Nuovo, is an altar-piece—the Assumption of the Virgin Mary, which is highly esteemed. He flourished about 1650.

AGAR, JACQUES D', a French painter, born at Paris, in 1640. He was a pupil of Simon Vouet, but on leaving this master, he applied himself solely to portrait painting, in which he became eminent. He went to England in the reign of Queen Anne, and was much patronized by the nobility. From thence he went to Copenhagen, where he met with still greater success, being greatly patronized by the King and Court. He died at Copenhagen, in 1716.

AGAMEDES, a Grecian architect, who lived B. C. 1400, and brother to Trophonius, who assisted him in erecting a temple to Apollo, on a mountain near Lebadea; also the temple to Neptune, near Mantinea, and the renowned one of Apollo, at Delphos.

AGAPTOS, a Grecian architect, who, according to Pausanias, invented the porticos around the square attached to the Greek stadia, for which he gained so much honor, that in every stadium they were called the porticos of Agaptos.

AGASIAS, a sculptor of Ephesus, the son of Dositheus, probably flourished about 450 B. C. He was the author of the well-known marble statue called the Fighting Gladiator, now in the Louvre, which was found among the ruins of a palace of the Roman Emperors, at Capo d'Anzo, the ancient Antium, where also the Apollo Belvedere was found.

AGELADAS, an ancient sculptor in bronze, of Argos; lived about 500 B. C.; was especially celebrated as the master of Myron, Polyclethus, and Phidias. He was the author of a statue of Jupiter, in the citadel of Ithome; also the statue of Hercules, which was placed in the great Temple at Melite, in Attica, after the great plague. Pausanias mentions a number of other works by him, which appear to have been highly esteemed.

AGELLIO, GIUSEPPE, an Italian painter, born at Sorrento. He was a pupil of Cav. Cristoforo Roncalli, called Pomerancio. He excelled in landscape and architecture, and was much employed by painters of his time, to paint the landscapes and backgrounds of their pictures.

AGESANDER, of Rhodes, a sculptor who, according to Pliny, executed in concert with Polydorus and Athenodorus, a much admired group of Laocoon and his Sons, which was in the Palace of Titus, at Rome. There is scarcely a doubt that this group is the identical one now in the museum of the Vatican, discovered near the ruins of the baths of Titus, in 1506.

AGGAS, RALPH, an English engraver of maps and plans of London, Oxford, Cambridge, Dulwich, &c., published about 1578.

AGGAS, ROBERT, an English landscape painter, who, says Walpole, was much employed by Charles II., and died at London, in 1670.

AGHINETTI, called GUCCIO DEL SERO, a Florentine painter who lived about 1331, and is ranked by Italian writers among the best artists of his

time. He had a nephew, called Maestro Guccio, who was also eminent, and died in 1409.

**AGLAOPHON.** There were two Greek painters of this name; one of little note, who lived about 500 B. C., and was the father of Polygnotus and Aristophan; the other of such merit as occasioned Cicero to say that Aglaophon, Zeuxis, and Apelles, though totally different, were yet all perfect in their several styles. The latter lived about 429 B. C., and executed two allegorical pictures of Alcibiades, which he dedicated at Athens on returning as a victor from Olympia.

**AGLIO, ANDREA SALVATORE DELL',** an Italian painter, born at Lugano, in 1736. He is said to have been the first artist who discovered the method of fixing colors on marble. He died in 1786.

**AGLIO, CLAUDIO,** an Italian engraver, who practised at Rome in the middle of the seventeenth century.

**AGNOLO, ANIELLO FIORE,** a Neapolitan sculptor of the fifteenth century; executed two works in San Domenico Maggiore, at Naples, which, according to Cicognara, possess considerable merit in design; one a *basso-relievo*, dated 1470; the other, a Virgin and Infant, with two Angels, on the monument of Mariano Alanco.

**AGNOLO, BACCIO D',** a Florentine carver and architect of some merit, born in 1460. According to Vasari, he erected a part of the great Hall of Florence, also a palace for Giovanni Bartolini, in the Piazza of the Santa Trinità; and the lantern of the cupola of Santa Maria del Fiore. He also designed a garden at Gualfondo, the Villa Borghesini on the Poggio, the Campanile of Santo Spirito, and that of San Majano. He died in 1543.

**AGNOLO, GABRIELLO D',** a Neapolitan architect, who lived about 1470, and built the church of S. Giuseppe, and that of Santa Maria Egiziaca, which gained him so much fame that D. Ferdinando Orsini, Duke of Gravina, chose him, in preference to San Severino, to construct his palace; which, though built in bad taste, is, nevertheless, one of the best edifices in Naples.

**AGNOLO, FRANCESCO,** a Florentine painter of history, who flourished about 1550. No particular account is given of his works.

**AGOSTINO, DI MILANO,** called **DELLE PROSPETTIVE**, a native of Milan, and flourished about 1525. He was a scholar of the celebrated Bramante. He was a very skilful painter, and excelled in aerial and linear perspective, and imitated doors, steps, and windows, so perfectly as to deceive men and animals. He painted a piece in the Carmine, at Bologna, which for the foreshortening, Lomazzo instances, with the cupola of Correggio at Parma, as models of excellence.

**AGOSTINO, DI SAN AGOSTINO,** an Italian engraver, who is merely known by a few prints. There is a fine print by him after the Zingara of Correggio, representing the Virgin Mary in the dress of a Bohemian, sitting with the infant Jesus, in a landscape, and St. Joseph writing.

**AGOSTINO, and AGNOLO,** of Siena, two brothers, distinguished as sculptors and architects, were born about the middle of the thirteenth century. They both studied under Giov. da Pisa, a sculptor of Siena, and executed several statues of

prophets at Orvieto, which occasioned Giotto to declare them the most accomplished sculptors of their time. Vasari describes a number of their works, and among others, the tomb they executed for Guido, lord and bishop of Arezzo, in the Church of S. Sacramento, in that city. As architects, they erected a number of public edifices, mentioned by Vasari, the most important of which was the Palazzo di Novi, at Siena, which gained them the appointment of State Architects.

**AGORACRITUS,** a celebrated Greek sculptor, a native of Paros; flourished in the fifth century B. C.; studied under Phidias, and was the favorite pupil of that great artist. His most celebrated work was the statue of Nemesis, at Rhamnus, which was considered one of the first productions of the art, and obtained him great celebrity.

**AGRATE, MARCO FERRERIO,** an Italian sculptor; lived near the close of the fifteenth century. He executed several works in the cathedral at Milan, among which is the celebrated statue of St. Bartholomew flayed. It is worked in marble with extreme care and anatomical precision, but is devoid of taste.

**AGRESTI, LIVIO,** an Italian painter, born at Forlì, a town in the Roman territory. He studied under Pierino del Vaga at Rome, where there are many of his works in fresco and in oil. He rose to great eminence, and was employed by Pope Gregory XIII., in the great works that were executed by his order in the Vatican. In the great staircase is a grand fresco painting by him, representing Philip of Arragon submitting his kingdom to the dominion of Pope Eugenius III. There are also several of his works in the churches and public places at Rome. In S. Catarina di Funari, he painted St. Peter, St. Paul, and the Annunciation; and in the chapel of S. Spirito in Sassia, a fine picture of the Assumption of the Virgin Mary. His best works are in his native city, Forlì, where he painted in the chapel of the cathedral, the Last Supper, and some admirable figures of the prophets. He died at Rome about 1589.

**AGRICOLA, CHRISTOPHER LUDWIG,** a German painter and engraver, born at Ratisbon in 1667. He excelled in portraits and landscapes, but is chiefly known by his prints, particularly one of Diana and Acteon, signed *Agricola fecit*.

**AGROTE, ANTONIO,** a Milanese painter of the last century. He painted one of the chapels of the Carmine at Milan; also the decorations of the church of Santa Maria, at Brescia, while Carloni painted the figures. He was living in 1750.

**AGUCCHIA, GIOVANNI,** an old engraver, born at Milan. He engraved several plates representing the dome of the cathedral of that city, to which he affixed his name in full; also some other plates of public buildings, signed with his name, or initials, *G. A. fecit*.

**AGUERO, BENOIT MANUEL,** a Spanish battle and landscape painter, born at Madrid. He was a scholar of Mazo Martinez, whose style he followed. He also endeavored to imitate Titian in some historical compositions, but without gaining much reputation. He died at Madrid in 1670.

**AGNELLI, FEDERIGO,** an Italian engraver of portraits, medals, and emblematical subjects. He also engraved a set of plates representing the dome

of the Cathedral at Milan, to which he affixed his own name, and that of the architect, Carolus Butius.

**AGUIAR, TOMMASO DE**, a Spanish painter, and disciple of Velasquez, who flourished about the middle of the seventeenth century. He chiefly painted portraits, which were remarkable for freedom of style and striking resemblance. He painted the portraits of many distinguished persons at Madrid, among which was one of De Solis, the poet, who tuned his lyre in praise of the artist. He also painted small figure pieces in a style of excellence.

**AGUILA, FRANCISCO DEL**, a Spanish fresco painter, who lived at Murcia in the latter part of the sixteenth century. He painted the beautiful mausoleum of Alfonso the Wise, in that city, in 1570.

**AGUILA, MIGUEL DEL**, a Spanish historical painter, whose pictures are valued for their near approach to the style of Murillo. He died at Seville in 1736.

**AGUILERA, IAGO, or DIEGO DE**, a Spanish painter of sacred subjects, who practised at Toledo about 1580 with reputation. He was a man of conciliating manners, and a good judge of works of art. He was frequently consulted by the nobility and others, as to the prices demanded by artists, and did justice to both. Most of his paintings were destroyed by fire. Time of his death not recorded.

**AGUIRRE, FRANCISCO DE**, a Spanish painter, and pupil of Caxes. He resided at Toledo, and devoted himself to portraiture and the restoration of paintings. He was employed to restore the paintings in the cathedral, and gave abundant proofs of his ignorance and presumption, by altering them according to his own notions; a practise that has been pursued by others since his time, to the ruin of many fine pictures by the best Spanish masters.

**AGUIRRE, JUANES**, a Spanish sculptor, born at Legovia; was the scholar and son-in-law of Matteo Inverto; executed the Tabernacle of the Church of Villacastin, with the statues of the Evangelists and six other Saints, in 1594, which, according to Bermudez, possess considerable merit.

**AICARDO, GIOVANNI**, an architect of Cuneo, in Piedmont, who lived about 1600. Soprani says he built the public granaries of Genoa; carried the aqueduct of Calzolo a length of eighteen miles, over hills and valleys; and built the choir of San Dominico and the Serra Palace.

**AIGEN, KARL**, a German historical painter, born at Olmutz in 1694. He excelled in figures of a small size, executed with great care, among which Fuseli mentions a picture of St. Leopold, considered one of his best works. He died at Vienna in 1762.

**AIKMAN, WILLIAM**, a Scotch painter of considerable eminence, born in Aberdeenshire in 1682. His father educated him for the law, but his predilection for painting was so strong, that on his leaving the University of Edinburgh he sent him to Italy, where he resided some years. On his return to his native country, he was greatly patronised as a portrait painter. At length the Duke of Argyle induced him to remove with his family to London; where, under his protection and influence, he obtained the patronage of some of the first families in the kingdom. In London he formed an intimacy



with Sir Godfrey Kneller, whose tastes and studies were congenial with his own, and whose style he largely copied. He possessed considerable literary acquirements, and was intimate with Allan Ramsay, Thomson, and Mallet. He died at London in 1731. Mallet wrote his epitaph, and Thompson his elegy.

**AIMO, DOMENICO**, called **VARIGNANA**, an Italian sculptor, lived in the early part of the sixteenth century; executed several of the statues over the principal gate of San Petronio at Bologna.

**AIROLA, DONNA ANGELA VERONICA**, an Italian paintress, born at Genoa. According to Soprani, she was instructed in the art by Domenico Fiasella, called Sarczana. She acquired a considerable reputation, and painted some pictures for the churches at Genoa. She became a religious, and died in a convent in that city in 1670.

**AKEN, F. VAN**, a Dutch painter of fruit, flowers, and still-life. There is no published account of him, but his pictures have a monogram of his initials, *F. V. A.*, or his signature, *F. v. Aken*.

**AKEN, JOHN VAN**, a Dutch painter and engraver, who lived in the first part of the seventeenth century. He is principally known by his prints, which are executed in a very masterly manner—particularly his landscapes. He was a contemporary and friend of Peter de Laer. He marked his plates with *J. V. A.*, or a monogram of his initials,

thus:  or . It may be proper

to caution the reader not to confound this artist with John Van Achen, born in 1556.

**AKEN, JOSEPH VAN**, a Dutch painter, who passed the greater part of his life in England. He was employed by some eminent landscape painters to introduce the figures into their pictures, at which he was very skilful. He also painted on satin and velvet so well as to attract considerable attention. He died at London in 1749.

**AKERBOOM, —**, a Dutch painter, who lived about the middle of the seventeenth century. He painted interiors of cities and villages, comical scenes, such as the exhibitions of mountebanks, fairs, &c., which he executed in a spirited manner, with a high finish.

The author has seen several paintings by this artist bearing his signature. There are a multitude of paintings and engravings by the old Flemish, Dutch, and German artists in the United States. They frequently bear the signature or monogram of the painter. One Dutch house, still doing business in New York, has imported in past years over forty-three thousand paintings from the old country. The number of paintings which have been brought to the United States is incredible to persons not familiar with the subject. About eighteen years ago, a dealer brought with him, from Florence, twenty thousand, which he has been selling ever since, at auction as well as at private sale, and he has stacks of them yet unsold.

**AKERMAN, ANDREAS**, a Swedish engraver, born 1718; executed principally maps and portraits; also some plates for the works of Linnaeus. He died in 1778.

**AKERSLOOT, WILLIAM**, a Dutch engraver, born at Haerlem, about 1600. He engraved some

portraits and other subjects, among which the following are the principal: Frederick Henry, Prince of Orange; and Amelia, Princess of Orange, with her two Daughters, after *A. Vander Venne*; Christ taken in the Garden, after *H. Hondius*; Christ bound; and Peter denying Christ, after *P. Molyn*.

AKREL, FREDERICK, a Swedish engraver, born in the province of Sundermanland, in 1748. He was instructed in the art of engraving by Aekerman at Upsal. In 1771 he settled at Stockholm. There is a set of ten well engraved portraits of Swedish personages by him, numbered from one to ten.

ALABARDI, GIUSEPPE, a Venetian painter, who lived about 1600. He is highly complimented in an epigram, by P. Ruggerius, for a picture representing the amours of Mars and Venus.

ALAMANNI, GAETANO, a Bolognese painter, who distinguished himself in architectural and ornamental painting. He died in 1782.

ALAMANNI, PIETRO, an Italian painter, born at Ascoli. He was a pupil of Carlo Crivelli, and painted history and portraits with reputation. He lived about 1489.

ALBACINI, CARLO, a Roman sculptor, who lived near the close of the last century. He was much employed in the restoration of ancient sculpture, and Winckelmann praises him as one of the most successful in the restoration of the human figure. Albacini made a valuable collection of casts from the antique; and, in 1780, executed two monuments for the Empress Catherine II., of Russia. He was living in 1807.

ALBANO, FRANCESCO, an Italian painter, born at Bologna, in 1578, the son of Agostino Albano, a respectable silk merchant in that city. When very young, he showed a strong inclination for painting, and though his parents were extremely desirous that he should follow his father's profession, yet through the influence of an uncle, who had a strong predilection for the art, they were induced to allow Francesco to follow his natural inclination; and at the death of his father, which happened when he was twelve years old, he was placed under the tuition of Denis Calvart, whose school then held a high reputation. Guido Reni, who was then studying under Calvart, and the most proficient and ablest of his scholars, became a firm friend of the youthful Albano, and, in fact, his preceptor; for Calvart drew only one profile for him, leaving him entirely to the management of Guido, under whose instruction he made rapid advances. Guido, having learned all that he could acquire from Calvart, entered the school of Lodovico Caracci, at that time the most famous in Lombardy; whither his friend Albano soon followed him. They studied there with great assiduity, accompanied by a spirit of emulation conducive to the advantage of both. Guido, on leaving the Caracci, went to Rome, whither Albano soon followed him. His genius soon gained him reputation at Rome, and Annibale Caracci, who fell sick while painting the chapel of St. Diego, in the national church of the Spaniards, designated Albano his successor in the work; and the greater part of it was completed by him in a manner that gained him much reputation. The Marquis Giustiniani employed him to adorn the gallery of his villa at Bassano, where he represented the story of Neptune and Galatea, and the fall of Phaeton. He sub-

sequently executed several important works in the Verospi Palace at Rome, where he represented subjects from Ovid in a manner characterized by great science and ingenuity. These works established the fame of Albano throughout Italy. The Duke of Mantua invited him to his court, where he executed some pictures representing the story of Diana and Acteon, and Venus and Cupid.

Returning to Rome, he executed the large works to be seen in the Tribune of the Madonna della Pace. In the Church of San Sebastiano is an altar-piece representing the martyrdom of that saint, entirely in the style of the Caracci; and a picture of the Assumption, painted in conjunction with Guido Reni. Many others of his works are in the most eligible localities of Rome. Among his best works at Bologna are the Baptism of Christ, in S. Giorgio; the Annunciation, in S. Bartolomeo; and the Resurrection in S. Maria de Galeria. His compositions are ingenious and abundant, his figures are both elegant and graceful; but he must be regarded rather as an agreeable than a great painter, for his style is more beautiful than grand, and the soft and delicate forms of women and children were more suited to his powers than the delineation of the muscular movements of men. He generally chose the pleasing subjects of the fable, that admit of the graceful and amiable, rather than the heroism of history, that call for nobler exertions of the sublime and terrific. The landscapes in the background of his pictures are exceedingly pleasing, touched with exquisite taste, and his fresh and delicate coloring charms the beholder. Lanzi calls him the *Amæron* of painting; the fame the poet acquired from the charming fancy of his odes, the painter reached by the fascination of his cabinet pictures—as the one sung of Venus and the Loves, so the other chose the most tender and seductive subjects. He married at Rome, and intended settling there for life; but losing his wife, he returned to Bologna and married again. His second wife was of good descent and very handsome. Albano cherished for her the fondest affection, and made her the model of his graces, nymphs, and other female forms. She brought him several very beautiful boys, whom he made the models of his cupids; and it was from them that the sculptors Flaminio and Argenti modeled some of their cherubic statues. At Burchley House, the seat of the Marquis of Exeter, are some fine tapestries from his designs. Among his best works are the pictures of the four elements, painted for the Cardinal Maurice, and now in the gallery at Turin. They have been often copied, some so successfully as to pass for the originals. Albano died at Bologna in 1666, at the great age of 88.

ALBANO, GIOVANNI BATTISTA, the brother and scholar of Francesco Albano. He followed the manner of that master, and imitated him successfully in historical subjects as well as landscapes, thereby gaining some reputation. He died in 1668.

ALBANSI, ANGELO, an Italian engraver, who is only known by some beautiful and spirited etchings of architectural ruins in and about Rome, which bear his name; and from which it appears he flourished about the commencement of the seventeenth century.

ALBERELLI, GIACOMO, an Italian painter, born at Venice, and lived about 1600. He studied under Jacopo Palma, the younger, and remained with that



master as a coadjutor for thirty-four years. He was a reputable painter of history, and there are some of his works in the public edifices at Venice, the best of which is a picture of the Baptism of Christ, in the Church of the Ognissanti, or All Saints. He died about 1650.

ALBERICI, ENRICO, an Italian painter, was born at Vilminore, in the territory of Bergamo, in 1714, and studied three years under Ferdinando Cairo of Brescia. Tassi, in his account of the Bergamese painters, gives a particular description of some of his works, and says he was an artist of distinction. Among many others, he painted for the Church delle Miracoli at Brescia, the Woman of Samaria, the Parable of the Pharisee and the Publican, the Raising of Lazarus, the Prodigal Son, and the Good Shepherd. He died in 1775.

ALBERT. SIMON, a noted Dutch historical painter, born at Haarlem in 1523, studied under Jean Mostaert. He lived to a great age, but the year of his death is unknown.

ALBERTI, ANTONIO, an Italian painter, of Ferrara, who lived about 1450; was a painter of portraits and biblical subjects, and gained much reputation. He had a son of the same name, who was also an eminent artist, living about 1550. There are many painters mentioned of this name, but their genuine works it would be difficult to ascertain.

ALBERTI, ARISTOTILE, an eminent Bolognese architect of the fifteenth century. He removed the bell-tower of S. Maria del Tempio, at Bologna, with all the bells, to a place thirty-five feet distant. At Cento, in the Church of Biagio, he set the bell-tower upright, which inclined five and a half feet; and in Hungary he rebuilt the bridge over the Danube, and performed other great works, so that the King knighted him, and allowed him to coin money and stamp it with his own name. John Basilide, the great Duke of Moscow, sent for Alberti, and commissioned him to build several churches.

ALBERTI, CHERUBINO, a distinguished Italian painter and engraver, born at Borgo S. Sepolcro, in 1552. The family of Alberti is very eminent in art. His father, Michele Alberti, instructed him in the art, and he became distinguished as a painter of history. At Rome he executed some important works, both in oil and in fresco; the principal of which are in the church of S. Maria in Via. As an engraver, however, he was far more distinguished, and his works in this art are very extraordinary productions of uncommon genius, at a time when the art was far from its subsequent perfection. It is not known from whom he learned it; but from his manner, especially in his earlier works, it is probable he was a scholar of Cornelius Cort, and subsequently to have acquired a more correct and freer style by studying the works of Francesco Villamena, and Agostino Caracci. His plates are executed entirely with the graver. His outlines, especially in the nude, are generally correct, and his heads have a pleasing expression; but his draperies are clumsy and stiff. He has preserved in his prints some of the beautiful friezes by Polidore da Caravaggio, painted on the façades of the public edifices, which have been destroyed by time.

Alberti executed a large number of prints,

amounting to about 180, of which 75 are from his own designs; the others are from M. Angelo, Raffaele, Polidore da Caravaggio, Andrea del Sarto, and other great masters. He died at Rome in 1615. He generally marked his prints with one of these ciphers:



The following are his principal works:

#### SUBJECTS FROM HIS OWN DESIGNS.

Portrait of Pope Gregory XIII., oval with ornaments do. of Pope Urban VI., the same; do. of Henry IV., of France, oval, dated 1595; do. of Pietro Angelo Bargeo; Judith with the Head of Holofernes; the Nativity, inscribed *Deus omnipotens*, &c.; the Flight into Egypt, dated 1574; the Holy Family, with St. Elizabeth, dated 1571; another Holy Family, St. Joseph seated with a book; the Body of Christ supported in the clouds by Angels, inscribed *Magnum pietatis opus*, &c.; the Virgin Mary and Infant in the clouds, inscribed *Regina celi*; Mary Magdalen penitent, dated 1582; St. Catharine receiving the Stigmata, dated 1574; St. Christian drawn out of the Sea; St. Francis receiving the Stigmata, dated 1599; St. Charles of Borromeo, kneeling before the Virgin and Infant, dated 1612; Six plates of Children or Cupids, for ceilings, dedicated to Cardinal Visconti, dated 1607.

#### SUBJECTS FROM THE DESIGNS OF VARIOUS MASTERS.

After *Michael Angelo*.—The Crucifixion; St. Andrew bearing the Cross, dated 1580; two other Figures, from the Last Judgment, dated 1591; St. Susanna, with a Sword, leaning against a pedestal; Prometheus devoured by the Vulture, dated 1580; Charon, with two other Figures, dated 1775; and the famous Statue of Pieta.

After *Polidore da Caravaggio*.—The Creation; Adam and Eve subjected to Labor; the Death of Niobe and her Children, in five sheets, for a frieze; the Rape of the Sabinæ, do.; the Triumph of Camillus, in the style of the antique; Pluto holding a Torch, do.; Fortune standing on a Shell, do.

After *Raffaele*.—The Resurrection, a grand composition; the Presentation; the Holy Family, dated 1582; the Græces and Venus leaving Juno and Ceres, dated 1582; Jupiter and Ganymede, dated 1580.

After *Il Rosso*.—The Transfiguration; the Adoration of the Magi, dated 1574; Christ praying on the Mount, dated 1514; the Stoning of St. Stephen; a piece of Architecture in two sheets, dated *Roma*, 1575.

After *Andrea del Sarto*.—The Baptism of our Saviour, dated 1579; the Miracle of St. Philip Benizio, very finely executed.

After *Taddeo Zuccherò*.—The Adoration of the Shepherds, in two sheets, dated 1775; the Holy Family; the Scourging of Christ; the Conversion of St. Paul; the Assumption of the Virgin.

After *Federico Zuccherò*.—The Assumption of the Virgin; the Coronation of the Virgin.

After *Pierino del Vaga*.—Christ Praying in the Garden.

After *Pietro Tibaldi*.—Tobit and the Angel, dated 1575.

ALBERTI, DURANTE, an Italian painter, born at Borgo S. Sepolcro, in 1538. Baglioni says he visited Rome when young, during the pontificate of Gregory XIII. He soon gained eminence by several works he executed for the churches and other public edifices. In the Church of S. Girolamo della Carità, one of the chapels is entirely painted by him in fresco; and the altar-piece, in oil, representing the Virgin and Infant, with St. Bartolomeo and St. Alessandro. In S. Maria de Monti, he painted the Annunciation; and there are some of his works in several other Roman churches. His portrait is in the Academy of St. Luke. He died in 1613, and was buried with great honors, in



the Chiesa del Popolo, attended by all the principal artists of Rome.

ALBERTI, GIOVANNI, brother of Cherubino A., an Italian painter, born at Borgo S. Sepolcro, in 1558, and was instructed in the art by his father, Michele Alberti. Baglioni says he visited Rome during the pontificate of Gregory XIII., and was employed by that pontiff in the Vatican. He was most distinguished in landscapes and perspective, Cherubino usually painting the figures. He was employed by Clement VIII. to paint the Sacristy of St. John of Lateran. His portrait is in the Academy of St. Luke. He died in 1601.

ALBERTI, LEON BATTISTA, an eminent Florentine architect, was born in 1398. According to Vasari, he was of noble descent and highly educated. He repaired the conduit of the Acqua Virgine, and made the fountain of Trevi, at the request of Nicolas V. He also designed a cover for the bridge of Sant' Angelo; probably erected the principal façade of Santa Maria Novella at Florence; built the Tribune della Nunziata at Florence, the church of St. Andrea, and many other buildings at Mantua. He also commenced a beautiful addition to the old Temple of Rimini, and to rebuild the Basilica Vaticana, but did not complete either. Alberti deserves to be considered as one of the principal restorers of ancient architecture, though his taste gives evidence of the obscure times from whence he emerged. He died in 1472.

ALBERTI, MICHELE, an Italian painter, probably the brother of Durante, born at Borgo S. Sepolcro, about 1527. He studied under Daniello Ricciarelli, called da Volterra. The name of Alberti is illustrious in art. He was the father of Cherubino and Giovanni A., and painted history with reputation. His chief work is a picture in the Church of the Trinità dell' Monti, representing the Murder of the Innocents.

ALBERTI, PIETRO FRANCESCO, an Italian painter and engraver, born in 1584, and the son of Durante Alberti, in whose style he painted historical subjects. He engraved a plate called *Academia delle Pittori*, a large print lengthways; it has many figures, is etched with great spirit, and evidently done by a painter. It is marked, *Petrus Franciscus Albertus, inv. et fec.* He died in 1638.

ALBERTINELLI, MARIOTTO, an Italian painter, born at Florence in 1475. He was the disciple and friend of Fra. Bartolomeo di S. Marco, whose style he followed, and whose merit he nearly approached. According to Vasari, he was of so jealous and unhappy a disposition, that on hearing some unfavorable criticisms on his works, he became so disgusted as to abandon the art for some time, and it was only upon the earnest persuasions of his friends that he returned to it. His works are almost wholly upon sacred subjects, and are considerably esteemed. Several of them are in the churches and convents at Rome, Florence, and Viterbo. In the Church of S. Silvestro a Monte Cavallo, is a picture by him of the Virgin and infant on a throne, with S. Domenico, and S. Caterina da Siena; and at Florence, one of his first productions, representing the Visitation, painted for the *Congregazione de Preti*, but subsequently removed to the Tribune in the Florentine Gallery. He died in 1520.

ALBERTOLLI, GIOCONDO, a distinguished Italian architect, born at Bedano in 1742; studied at

Parma, and had the advantage of attending the lectures delivered at the Academy of Fine Arts in that city. In 1770 he was employed by the Grand Duke of Tuscany, to design the embellishments of one of his villas near Florence. He also visited Rome and Naples for improvement. At Milan he gained great reputation by the interior decorations of the Palazzo Reale. He also executed many other works, and wrote several valuable treatises, which contributed not a little to diffuse the author's reputation through Germany and France. By his own countrymen he was considered as high authority in all matters of ornamental architecture. He was employed to design and execute the embellishments of the Imperial Villa at Monza, and was appointed Professor of Decorative Architecture in the Academy of Fine Arts at Milan. He died in 1840, at the advanced age of 98.

ALBERTOLLI, RAFFAELLO, son of the preceding, distinguished himself as an engraver both in mezzotint and etching, and executed many portraits of individuals of note. He died in 1812.

ALBERTONI, PAOLO, an Italian painter, an imitator of Carlo Maratti, who lived about 1680. There are some pictures by him in the Church of San Carlo, in Santa Maria, and other churches of Rome.

ALBERTUS, H. C., a German painter and engraver; born in Saxony; lived about 1660. He painted a portrait of John Seckendorf, rector and professor at Zwickau, considered a fine work of art, which he afterwards engraved. He died in 1680.

ALBINI, ALESSANDRO, an Italian painter, born in 1586 according to Zani, though others place his birth in 1575. Malvasia says he was a native of Bologna, and a talented scholar of the Caracci. He executed some designs for the funeral ceremony of Agostino Caracci, which gained him great distinction. There is a painting by Albinì in the Church of S. Michele in Bosco, at Bologna, of the Sepulture of St. Valerian and St. Tiburtius; and in S. Pietro Martyri, St. Peter, St. Catherine, and St. Cecilia. Zani says he died in 1646.

ALBINI, GIUSEPPE, called Sozzo, a painter, sculptor, and architect, of Palermo; lived about 1590; studied under Giuseppe Spatafora; executed two statues placed on each side of one of the gates of Palermo, which gained him considerable reputation. He also executed other works in his different capacities, for the Viceroy Colonna, and several other men of rank in Palermo. He died in 1611.

ALBONI, PAOLO [called Paolo Antonio by Oretti], a Bolognese landscape painter of the last century. After practising some time in Italy, he went to Vienna in 1710, where he remained about thirteen years; but losing the use of his right side by paralysis, he returned to Bologna and commenced painting with his left hand. Alboni followed the style of Ruysdael and other Dutch masters. His later pictures are inferior to his earlier productions. He died in 1734. His daughter, Luigia Maria Rosa was also a distinguished landscape paintress.

ALBORESI, GIACOMO, a Bolognese painter, born in 1632, and a scholar of Agostino Metelli. He painted history, but was more distinguished for views of architecture. He worked chiefly in fresco, and in conjunction with Fulgenzio Mondini, painted

for the Church of S. Petronio at Padua, the Death and Canonization of St. Anthony. He painted some perspective pieces in the Church of S. Giacomo Maggiore, in which the figures were executed by Bartolomeo Passarotti. He died in 1667.

ALBRION, DOMENIGO DE, a Spanish sculptor; lived near the close of the sixteenth century; executed, in concert with Nicolas Larraut, the statues of Aaron and Melchisedeck in the Cathedral of Tarragona, which are extolled by Pliny for their correctness of design, and the tasteful simplicity of their draperies.

ALBRIZZI, or ALBERICI, ENRICO, an Italian historical painter, born near Bergamo, in 1714; studied under Ferdinando Cairo, at Brescia, where many of his best works are preserved; the Church delle Miracoli contains several. He died in 1775.

ALCAMENES, one of the most eminent of the ancient Greek sculptors, was born at Athens, and a scholar of Phidias. He lived in the fifth century B. C. This eminent sculptor is distinguished for his works in marble, in bronze, and in the mixed materials so much in use at that time. His most celebrated production was the Venus of the Gardens; a work of such extraordinary excellence that even Phidias himself assisted in finishing it. Alcamenes and Agoracritus executed two statues of Venus, which were submitted to the judgment of the Athenians. That by Alcamenes obtained the prize; not, we are told, from the superiority of the work, but because he was an Athenian. Agoracritus being a native of Paros. It has been a question whether this was the celebrated Venus of the Gardens, but a strong argument against this supposition is, that that work is always mentioned with unqualified commendation, while the other is admitted to have gained the preference merely for the reason above stated. One of his statues of Minerva is said to have been executed in competition with his master Phidias, and on a near view, that of Alcamenes was pronounced greatly superior; but when the statues were raised to the height for which they were intended, the work of Phidias far surpassed in beauty and grandeur that of Alcamenes. Cicero and Valerius Maximus speak in very high terms of a statue by this artist of Vulcan, at Athens. The sculptor indicated the lameness of the god, but in so masterly a manner, that no positive deformity was discernible by which the general excellence of the work was impaired. Pausanias says that Alcamenes enjoyed a reputation second only to Phidias. He mentions a number of his works, among which are a statue of Dionysius, in ivory and gold, at Athens; a statue of Mars, in the Temple of that god; two of Minerva; a colossal statue of Hercules; a statue of Æsculapius, at Mantinea; and the sculptures in the posterior pediment of the Temple of the Olympian Jupiter, illustrating the fable of the Lapithæ and Centaurs.

ALCIMACHUS, a Greek painter who probably flourished about the time of Alexander the Great. He was celebrated for a picture of the victory of the famous Athenian pancratiast, Dioxippus, who, at the Olympic Games, contended naked with a Macedonian completely armed, and vanquished him.

ALCON, a sculptor who probably lived about 800 B. C. Pliny says he executed an iron statue of Hercules, at Thebes.

ALDE, H. VAN, a Dutch painter and engraver, who lived about 1650. He painted a portrait of Gaspar de Charpentier, an ecclesiastic of Amsterdam, which he subsequently engraved.

**A or A** ALDEGREVER, HENRY, incorrectly called ALBERT ALDEGRAEF, a German painter and engraver, born at Zoust, in Westphalia, in 1502. Sandrart has called him Albert, misinterpreting his monogram. Charmed with the works of Albert Durer, he visited Nuremberg to study under that master. He followed Durer's style in both arts, and became very distinguished. Returning to Westphalia, he at first devoted himself to painting, and, according to Mr. Fuseli, executed some pictures for the churches and convents, which approach the merit of Durer. M. de Piles speaks very highly of a picture of the Nativity by Aldegrever. Some pictures by him are to be seen in the Galleries of Munich and Schleissheim, and at Berlin a remarkable one of the Last Judgment. After a few years he applied himself entirely to engraving, and became very distinguished among that class called the little masters, from the small size of their plates. He worked entirely with the graver, in a style evidently founded on that of Albert Durer; his execution is uncommonly neat, and his plates are finished with great correctness and delicacy. His design, though not incorrect, is evidently Gothic, though not more so than the artists of his country at that time. He usually marked his plates with a monogram. He executed a large number of plates, the principal of which are the following. Full descriptions may be found in Heineken, and Bartsch's "*Peintre Graveur*."

#### PORTRAITS.

Portrait of himself, without a beard, marked *Aldegrever, Etatis* 27, 1530; another of himself with a thick beard, marked *Aldegrever, Anno* 1533, "*Etatis sue* 35; Bust of Martin Luther, dated 1540; do. of Philip Melancthon, same date; Portrait of Albert vander Helle, 1538; do. of John van Leyden, leader of the Anabaptists; do. of Bernard Knipperdolling, the fanatic; do. of William, Duke of Juliers.

#### VARIOUS SUBJECTS.

*Scriptural*.—Six plates illustrating the Fall and Expulsion of Adam and Eve from Paradise, dated 1540; four plates do. of the History of Lot, 1555; four do. of the History of Joseph and his Brethren, 1528-32; seven do. of the History of Thamar and Absalom, 1540; four do. of the History of Susanna, 1555; four do. of the Parable of the Good Samaritan, 1554; five do. of the Rich Man and Lazarus, 1554; David and Bathsheba; the Judgment of Solomon, 1555; Judith with the Head of Holofernes, 1528; the Four Evangelists, 1539; the Adoration of the Shepherds, 1553; the Virgin and Infant reposing under a tree, 1527; the Virgin carrying the Infant Jesus, with a standard, 1552.

*Historical and Mythological*.—Marcus Curtius about to leap into the Gulf, dated 1532; Titus Manlius ordering his Son to be decapitated; Mutius Scaevola before Porsenna, 1530; Tarquin and Lucretia, 1539; Sophonisba taking the Poison, 1553; the Count d'Archebaud destroying his Son before his Death, inscribed *Pater ne post suam mortem, &c.*, 1553; the Battle between Hannibal and Scipio; the Combat of Hector, a small frieze, inscribed *Hector Trojanus*, 1552; Romulus and Remus exposed on the banks of the Tiber; Medea and Jason; seven plates of the Divinities that preside over the Planets; thirteen plates of the Labors of Hercules, very fine and scarce; Orpheus and Euripides, an etching, and the only one known by this master, which is very scarce.

*Allegorical and Other Subjects*.—Fourteen plates of allegorical subjects, dated 1549 and 1550; seven do. of The Virtues, 1552; seven do. of The Vices, 1552; eight do. of The Empire of Death over Humanity; six do. of Death drag-

ging away Persons of all ages and both Sexes, 1562; twelve do. of the Procession of a Westphalian Wedding, 1533; eight do. of a similar subject, 1551; a Woman holding an Hour-glass, with a Skull and a Globe, inscribed *Respicere finem*, 1529; a Woman with wings, hovering over a Globe, holding the symbols of Temperance and Prudence, 1555; an Officer carrying a Flag, 1540; a Man with a Sword, surprising a Monk and a Nun, 1530—very rare; the Society of Anabaptists, with a number of Figures in the Water.

The year of Aldegrever's death is not known, but there are prints by him dated as late as 1562.

**ALDEGUELA, JOSEF MARTIN D'**, a Spanish architect, according to Bermudez, of considerable eminence; born at Manzanaleda in 1730; died at Malaga in 1802; studied under Josef Corbinos, of Valencia. Soon after quitting that master he was appointed to superintend the erection of the church and college of the Jesuits at Teruel, which was so creditably done, that he was soon after engaged by the bishop of Cuenca to finish the Church of San Felipe Neri in that city. From this time his reputation was established. He subsequently erected a number of public edifices at Cuenca and elsewhere; constructed the new aqueduct at Malaga, and completed the noted bridge at Ronda.

**ALDRICH, REV. HENRY**, an English author and architect, born at Westminster in 1647. He designed Peekwater Square, at Oxford; the chapel of Trinity College, and the Church of All Saints of the same University. He died at Oxford in 1710.

**ALDROVANDINI, MAURO**, an Italian painter, the uncle of Tommaso, whom he instructed in the art; born in 1649; died in 1680; acquired a great reputation as an architectural and scene painter, and although he died in his thirty-second year, he executed many excellent works in various Italian cities. He decorated the town-hall of Forli in concert with Carlo Cignani.

**ALDROVANDINI, POMPEO AGOSTINO**, a celebrated Italian painter, born in 1677. He executed many works for the palaces, theatres, and churches of Vienna, Prague, and Dresden; besides many admirable works in oil, fresco, and distemper. He died in 1739.

**ALDROVANDINI, TOMMASO**, an Italian painter, born at Bologna in 1653. His uncle, Mauro Aldrovandini, an eminent architect, taught him the elements of the art. He excelled in representing views of perspective and architecture, in which the figures were painted by Marc' Antonio Franceschini, and Carlo Cignani. The principal work of this artist was the Council Chamber at Genoa, which he painted in conjunction with Franceschini. He died in 1736.

**ALÉ, EGIDIUS**, a Flemish painter, born at Liege; flourished in the latter part of the seventeenth century. He went to Rome, adopted the grand style, and painted in conjunction with Morandi, Romanelli, and Bonatti. He executed an altarpiece in oil, and the ceilings of the chapels in fresco, for the church of S. Maria dell' Anima at Rome. He followed the principles of the Roman school, and was noted for his purity of style. He died in 1689.

**ALEMAGNA, GIOVANNI**, called **ZOHAN, ZOANE, ZUANE**, a German painter, who practised at Venice from 1441 to 1451, in conjunction with Antonio Vivarini, called da Murano; from which some have supposed that Zuane stood for Giovanni, a brother of Antonio; but this cannot be true, as other pic-

tures are inscribed *Johannes de Alemania et Antonius de Muriano pinxit*, and *Antonio de Murano et Zohan Alemanus pinxit*. He was a painter of merit.

**ALEMAGNO, GIUSTO DI**, a German painter, who practised at Genoa in the fifteenth century. In 1451 he executed an Annunciation in fresco, in a cloister of S. Maria di Castello; which Zani says is a valuable picture. It is finished in the manner of the miniaturists, seemingly the precursor of the style of Albert Durer.

**ALEMAN, RODRIGO**, a sculptor, says Bermudez, of much celebrity in his time, about the beginning of the sixteenth century; he was probably a German. He executed the figures and arabesque ornaments of the stalls of the choir of the cathedral of Placencia—an extraordinary work, rich in every kind of grotesque device; also the stalls of the Church of Ciudad Rodrigo.

**ALEMANS, N.**, a Flemish painter who generally lived at Brussels. He painted animals and miniature portraits.

**ALÉN or OLEN, JOHN VAN**, a Dutch painter, born at Amsterdam in 1651. He generally represented fowls, landscapes, and still-life. Though inferior to Hondekoeter, he treated those subjects with great ability. Copies of Hondekoeter and other masters of the period, easily pass for original productions. He died in 1698.

**ALENI, TOMMASO**, an Italian historical painter, born at Cremona in 1509, and, according to Orlandi, a scholar of Galeazzo Campi, whose style he followed. He executed some works in competition with Galeazzo, in the Church of S. Domenico, at Cremona, which are difficult to distinguish from those of that master. He died in 1560.

**ALEOTTI, GIAMBATTISTA**, an architect and author of Ferrara, who lived about 1615, and erected the citadel placed by Clement VIII. at Ferrara, also various public edifices at Mantua, Modena, Parma, and Venice. He was employed also in levelling land, and draining marshes.

**ALESIO, MATTEO PEREZ DI**, a Roman painter, who lived about 1585. The patronage Philip II. bestowed on the arts, induced him to remove to Spain, where he executed many fresco paintings for the churches of Seville, the principal of which is a colossal picture forty feet high, in the cathedral, representing St. Christopher carrying the infant Saviour on his shoulder. It is highly praised by Palomino Velasco. His design is characterized by the style of Michael Angelo. After a few years he departed for Italy, declaring that a country; possessing so great a master as Luis de Vargas, stood in no need of his assistance. He died at Rome in 1600.

**ALESSANDRO and JULIO**, two Italian painters of whom little is known, but they are always mentioned together. They are said to have studied under Raffaele or Giovanni da Udine. They visited Spain at the invitation of Charles V., and decorated the Alhambra with paintings in the style of the Loggia of Raffaele in the Vatican. Pacheco says they executed the paintings in the house of Cabos, the emperor's secretary; and Velasco mentions several other works of their execution.

**ALESSANDRO, INNOCENZIO**, an Italian engraver, born at Venice about 1740, and studied under

F. Bartolozzi, before that master left Venice for England. He engraved several plates in aquatinta, and in the crayon manner, of which the following are the principal :

The Annunciation ; The Flight into Egypt ; *after F. Le Moine.*

The Virgin Mary, with a Glory of Angels ; *after Piazzetta.*

The Virgin Mary, with Guardian Angels, releasing the Souls in Purgatory ; *after Sebastian Ricci.*

Two Landscapes, and a set of twelve Landscapes ; *after Marco Ricci.*

Four prints, representing Painting, Music, Astronomy, and Geometry ; *after Domenico Majotto.*

ALESSI, GALEAZZO, a very celebrated Italian architect, was born at Perugia in 1500, and studied under Giambattista Caporali, of Perugia, but afterwards went to Rome, where he became the friend of Michael Angelo. He completed the fortress of Perugia, and erected several of the finest palaces in that city. He resided some years in Genoa, where he erected the splendid church of the Madonna ; extended the mole more than six hundred paces into the sea ; built the gate of the old mole, and a number of palaces for the nobility. He left many designs and models which have been executed by the nobles, and have gained for Genoa the title of *La Superba*. He executed many magnificent works at Ferrara, Bologna and Milan, and various designs for buildings, lakes, fountains and baths in Naples, Sicily, France, Germany, and Flanders. Alessi became so famous that the King of Portugal declared him a cavalier, and the King of Spain sent for him to execute some buildings, and loaded him with riches and honor. On returning to Perugia he was honored with a membership in the Commercial College, and sent to Paul V. on an important commission. He sent a design for the monastery and Church of the Escorial, in Spain, which was preferred to those of all the architects of Europe, and he was requested by the King of Spain to execute it, but his age and indisposition prevented. Alessi was learned and agreeable, and of great ability. His family has produced several illustrious men. He died in 1572.

ALEWYN, W., a Dutch amateur painter of the present century, who made many designs after the works of the old masters. He lived at Amsterdam and at Utrecht, where he died in 1839.

ALEXANDER, JOHN, a Scotch engraver, who practised at Rome, according to Heincken, about 1718. His plates are chiefly after Raffaello, slightly etched, incorrectly drawn, and indifferently executed. He engraved a set of six middle-sized plates, lengthways, dedicated to Cosmo III., grand duke of Tuscany, as follows :

The Benediction of Abraham, dated 1717.

The Sacrifice of Abraham. 1718.

The Angel appearing to Abraham.

The Departure of Lot from Sodom.

Jacob's Ladder. 1718.

Moses and the Burning Bush. 1717.

ALEXANDER, WILLIAM, an English designer, born at Maidstone in 1768. He accompanied Lord Macartney to China as draughtsman, and his drawings of the scenery and customs of the Celestial Empire, served to illustrate Sir George Staunton's Narrative of the Embassy. He published a work of the Costumes of China ; was teacher of drawing at the Royal Military College at Great Marlow, and afterwards Keeper of the Antiques in the

British Museum, where he executed the drawings of the marbles and terra-cottas for Taylor Combe's work in 3 vols. He died in 1816.

ALEXANDER, an Athenian painter who probably executed the paintings on the four marble tablets which were found in 1746 at Herculaneum, and are now in the Museum at Naples. They evince considerable merit, and from their style are apparently of a late date.

ALFANI, DOMENICO DI PARIS, an Italian painter, born at Perugia, according to Pascoli, in 1483. He was a scholar of Perugino, whose style he surpassed ; and his works are so much in the manner of Raffaello, that were it not for the delicacy and sweetness of his coloring, they might be assigned to the school of that master. His reputation has suffered from that of his son Orazio, and even in Perugia some fine works were long ascribed to the latter, which are now restored to Domenico. They painted together some fine altar-pieces, which increases the difficulty of distinguishing their works ; especially one in the Church of the Conventuals at Perugia, mentioned by Mariotti. The same writer says he was living in 1536 ; but Zani says he painted as late as 1533.

ALFANI, ORAZIO DI PARIS, an Italian painter, the son of Domenico, a native of Perugia, and born, according to Zani, about 1510. He studied under Pietro Perugino, and followed the graceful style of Raffaello so successfully that some of his best pictures have been mistaken for the early works of that master. He died about 1583.

ALFARO, DON JUAN Y GAMON DE, a Spanish painter, born at Cordova, in 1640. He first studied under Antonio de Castillo, but afterwards under Velasquez, whose style he imitated, especially in his portraits. In the Church of the Carmelites is a fine picture of the Incarnation by Alfaro ; and in the Church of the Imperial College at Madrid, is his famous picture of the Guardian Angel. He also painted the portrait of Calderon de la Barca, which was placed on the tomb of the poet in the Church of San Salvador at Madrid. He knew little of design, but became a good colorist from copying the works of Titian, Rubens, and Vandyck, while in the school of Velasquez. He died in 1680.

ALFEN, EUSEBIUS JOHANN, a Danish painter of the last century, who acquired a great reputation in his own country, and in Germany, for his works in miniature, in enamel, and in crayons. His portraits, according to Nagler, are very spirited and brilliant in coloring. He resided some time at Vienna, where he died in 1770.

ALFIERI, CONTE BENEDETTO, a Roman architect, born in 1700 ; died in 1767 ; studied drawing at the Jesuit College of Rome ; designed the façade of a palace in the square at Alessandria, for the Marquis Ghilieri, which gained him so much reputation that Charles Emanuel III., of Sardinia, commissioned him to rebuild the Royal Opera-House at Turin, after the former structure had been burnt down ; and for this purpose sent Alfieri to examine the principal European theatres. The new edifice was greatly admired, and has generally been considered one of the noblest and most convenient structures of the kind in Italy. He also erected a theatre and several palaces in Turin, and at his death left many noble architectural designs which, says Vittorio, he would have been enabled

to execute, had his royal patron been possessed of a deeper purse.

ALFON, JUAN, a Spanish painter, born at Toledo, executed some reliquaires for the cathedral in 1418, which are still preserved.

ALFORAE, NICCOLÓ GUGLIELMI, a French engraver, little known, was born in Lorraine, but lived at Rome. He engraved a set of twelve small upright prints of flowers, which are executed in a very spirited and masterly manner.

**A.** or **AL.** **ALGARDI ALESSANDRO**, an eminent Italian sculptor and architect, born at Bologna, in 1598. He first studied under Giulio Cesare Consenti, but afterwards in the Academy of Lodovico Caracci. In 1625 he went to Venice, and from thence to Rome, where the Duke of Mantua recommended him to Cardinal Ludovici, nephew of Pope Gregory XV., who was intent on renewing the magnificence of the Gardens of Sallust. Here he was employed in restoring mutilated antiquities, and in preparing original works of sculpture. Here he also became acquainted with several eminent artists, his countryman Domenichino in particular. His first great work was the statue of St. Magdelen, for the Church of S. Silvestro, on the Quirinal, which gained him such celebrity that cardinals and princes now availed themselves of his talents. The French Court solicited him to come to Paris, but the Prince Pamfili succeeded in retaining him at Rome. Here he erected the famous villa Pamfili, and other great works, for which he was presented with a golden collar, and the title of Cav. di Crito, by Innocent X. His *Flight of Attila*, a *basso-relievo*, with figures of the size of life, in marble, over the altar of St. Leo in St. Peter's church, is his most renowned work. His *God of Sleep* of *Nero-antico*, a rare kind of marble, in the villa Borghese, has often been taken for an antique. But with all his excellencies, he has been censured for an inclination to give to sculpture the effect of painting, attributed to the influence of the school of the Caracci over him. He died at Rome, in 1654, aged 52.

There are a few prints extant, executed with the graver, in the bold, free style of Agostino Caracci, marked with one of the above monograms, which have been attributed to Algardi, as follows:

The Crucifixion—a large upright plate.  
The Souls delivered from Purgatory—oval; and  
The Blind Beggar and his Dog; after Caracci.  
Also, a set of eighty plates, of the Cries of Bologna, after Caracci, engraved in conjunction with Simon Guillan.

ALGAROTTI, CONTE FRANCESCO, an Italian author and connoisseur of great note, and an amateur engraver, born at Venice in 1712. Heineken says he designed and engraved for his own amusement several plates of heads, in groups; among which is one in the antique style, containing thirteen heads, dated 1744. He died at Pisa, in 1764.

ALIAMET, FRANÇOIS GERMAIN, a French portrait and historical engraver, younger brother of Jacques, born at Abbeville in 1734. He studied in Paris, but afterwards went to London, and was for some time under Sir Robert Strange. His line is neat and firm, but his works do not equal those of his brother. The following are the principal:

After Caracci.—The Adoration of the Shepherds.  
After Guido.—The Circumcision; oval.

After *Le Moine*.—The Annunciation; St. Ignatius Kneeling.

After *Le Sueur*.—The Stoning of St. Stephen.

After *A. Sacchi*.—The Sacrifice of Pan.

After *Watteau*.—Two plates: The Bathers.

After *Pine*.—Canute reproving his Flatterers; the Reduction of Calais; Mrs. Pritchard in the character of Hermione; Portrait of Dr. Sharp.

ALIAMET, JACQUES, a talented French engraver, born at Abbeville, in 1728. He studied with J. P. le Bas, and at first was employed on vignettes for the booksellers; but he soon made higher attempts, and acquired eminence from several plates he engraved after pictures of Vernet. He excelled especially in landscapes and sea-views. His style was extremely neat; he used the graver and dry point; expressed the various shades of color with correctness, and carefully avoided any exaggeration of shadow. He died at Paris in 1788. The following is a list of his best prints:

After *Vernet*.—A Fire in a Sea-port by night; The Storm; The Fog; two Sea-pieces—the Fisherman going to Sea, and the Return to Port; four plates of the Four Times of Day—Morning, Evening, Noon and Night.

After *Berghem*.—A Landscape with Figures and Cattle; a Landscape with a Stag-hunt; the Port of Genoa; the Female Villagers; the Pleasures of the Villagers.

After *Wouwerman*.—The Spanish Halt; a Guard of Houlaus.

After *A. Vander Neer*.—A Night-scene, with the Moon just rising; a View of Boom, by Moonlight.

After *A. Vander Velde*.—A Winter-piece, styled The Amusements of Winter.

After *Jewat*.—The Birth of Venus.

After *Teniers*.—Two plates of the Sabbath.

ALIBERTI, GIOVANNI CARLO, an Italian painter, born at Asti, in Piedmont, in 1680. It is not known who instructed him. Lanzi says he executed some important works in fresco in the churches of Asti; as in the Church of S. Agostino, representing that saint taken up to heaven, surrounded by angels; and also another of St. Agostino baptising a number of children, and other figures. It is ingeniously composed, with a fine expression in the heads, and embellished with architecture. His style generally is distinguished by heads and feet like those of Guido or Domenichino, drapery of Veronese, colors of Guercino, and forms of the Caracci. He died in 1740.

ALIBRANDI, GIROLAMO, a Sicilian painter, born at Messina in 1470. He studied under Gio. Bellini, at Venice, and was the friend of Giorgione. He subsequently visited Milan, where he became a scholar of Leonardo da Vinci. Most of his works are at Messina, the principal of which is a large painting in the Chiesa della Candelora, representing the Purification. He died of the plague in 1524.

ALIENSE. See VASSILACCHI.

ALIPRANDI, MICHAEL ANGELO, a Veronese painter of some merit, who lived in the sixteenth century, studied under Paolo Veronese, and painted in the style of that master. He executed several works of merit in Verona, among which are the façades of several edifices painted in fresco, with subjects from sacred and profane history.

ALIX, JOHN, a French painter and engraver of the seventeenth century, and a scholar of Philip de Champagne. There are none of his paintings recorded, but he practised the art for amusement. There is an etching by this artist of a Holy Family, after Raffaele, executed in a very light, plea-

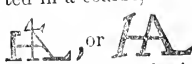
sing style. It is marked *R. V. P.*, for *Raffaello Urbino pinxit*.

ALIX, P. M., a French engraver, born at Nonfleur in 1752, and a scholar of Le Bas. He executed with the roulette a set of portraits of eminent men, which were printed in colors. In 1804 he published in the same style a large portrait of Napoleon, in his coronation robes. He died in 1809.

ALLAN, DAVID, a Scotch painter, born at Alloa in 1744. He was instructed in the principles of the art in the Academy at Glasgow, founded by Robert and Andrew Foulis, the printers. He visited Italy to pursue his studies, and gained the prize medal given by the Academy of St. Luke for the best historical composition. It is said that he resided there for some years, and painted landscapes in the manner of Gaspar Poussin; but his etchings, and the engravings made by Paul Sandby of Allan's Sports of the Carnival, are poor affairs. His illustrations of Allan Ramsay's "Gentle Shepherd" are much better. He died in 1796.

ALLARD, ABRAHAM, an engraver and print-seller of Leyden. Heineken mentions twelve plates of views of towns, engraved by this artist; and among the miscellaneous prints of the British Museum, is a large print, lengthways, representing the Garden of Love.

ALLARD, CHARLES, an engraver and print-seller. Heineken says he executed some mezzotints. In the loose prints of the British Museum there are four engravings by this artist, representing the seasons, in half-length figures, executed in a coarse, heavy style, with bad taste.

 ALLARD, HUYEN, a Dutch portrait engraver. The principal of his works is the portrait of David Glaxin, I.V.D.; and that of Adrianus Paw, Legate to Holland; both signed with his name.

ALLEGRAIN, ETIENNE, a French painter, born at Paris in 1655, painted landscapes of considerable merit. He died in 1736.

ALLEGRAIN, GABRIEL, a French painter, son and scholar of Etienne, painted landscapes in his father's style. He died in 1748.

ALLEGRI, ANTONIO DA CORREGGIO, OR, as he sometimes signed it. ANTONIO LIETO\* DA CORREGGIO, an illustrious Italian painter, born at Correggio, a small town in the duchy of Modena, in 1494. The Padre Orlandi and Sandrart, assert that his family, named Allegri, was wealthy and noble; that he received a liberal education, and lived and died in opulence. On the contrary Vasari says he was the son of a laborer, and lived and died in poverty. Bryan asserts it as an "established fact," that "he died of a fever, brought on by his anxiety to bring home to his family, in hot weather, on foot, a small sum paid to him at Parma, in cop-

\* ALLEGRI and LIETO are synonymous, both signifying the same as LETUS in Latin. He used both signatures, but the latter evidently when writing to an intimate friend in a cheerful and jocund mood. His signature to contracts, receipts and other important documents, was simply *Antonio*, or *Antonius manu propria*, or *Antonio manu propria*, his other name, *da Correggio*, being inserted in the instrument. It is true that he occasionally put LIETO on small pictures, perhaps to indicate that they were painted under the influence of pleasant feelings, and to oblige a friend; but it is not known that any of his family used it as a name.

per;" adducing this in proof of his humble origin. This story is totally unworthy the attention of any reasonable man. The numerous public and private works he executed, and the liberal remuneration he received for them, are strong arguments against this supposition; and his virtuous course of life forbids the thought that he became poor through extravagance. Moreover, the researches and discoveries of the learned Tiraboschi, the indomitable Dr. Michele Antonioli, and the zealous and impartial Padre Luigi Pungileoni, fully disprove the probability that his death happened in this manner. His father, Pelligrini Allegri, was a general merchant in Correggio, and held a respectable station among his fellow citizens. His mother's maiden name was Bernardina Piazzoli degli Aromani. His father's circumstances were easy, and he intended his son for a learned profession; but whether from natural vivacity of disposition, or that while very young he felt an impulse for the arts, he did not so far apply himself as to make much advancement in the study of Latin. It is not certain with whom he studied. Some Italian writers state that he was instructed by Francesco Bianchi and Giovanni Murani, called Il Frari. Others say that he was pupil to Leonardo da Vinci, and others still, to Andrea Mantegna; of which there is no tangible proof. He may possibly have received some instruction from Bianchi in his fifteenth or sixteenth year; but it is most probable that he learned the rudiments from his uncle Lorenzo Allegri, a painter who was very fond of him, and at his death left him half his property. Antonio Bartoletti, called Tognino, probably taught him the more erudite parts of design. In other matters of learning, it appears that he studied the elements under Giovanni Berni; eloquence and poetry under B. Marastoni; and anatomy and philosophy under Giambattista Lombardi, public professor at Bologna, and subsequently at Ferrara. But, however that may be, Correggio was little indebted to his teachers for the fame he afterward acquired, and it does not appear that he ever visited Rome. His wonderful genius created such an admirable system of harmony, grace and grandeur as his successors have never equalled. To his talents the art owes one of its most effective illusions—the faculty of foreshortening—and he has carried the chiaro-scuro to its highest perfection. His forms are exquisitely soft and beautiful, and his heads are expressed with a graceful tenderness that is truly inimitable. His coloring is fully as pure and delicate as that of Titian, with more of the *impasto*; and in grandeur of effect, he undoubtedly surpasses him.

The principal work of Correggio is the great fresco painting in the cupola of the cathedral at Parma, completed in 1530; and it has ever been considered a most wonderful production. The cupola is octangular, and the subject, the Assumption of the Virgin. In the lower part he has represented the Apostles admiring the event. In the upper part is the Virgin, surrounded by immense numbers of Saints and Angels, some throwing incense, others chanting, rejoicing, and triumphantly applauding; in their heads, the most angelic expression conceivable, whilst a magnificent effluence of light is spread over the whole, forming a spectacle truly celestial. Notwithstanding the unfavorable light, and the dusky hue this work has assumed from the smoke of candles continual

burning in the church, yet the grandeur of the forms, the inimitable design, and the magnificent effect of light and shadow in this amazing work, continue to excite the wonder and admiration of every judicious beholder. The dome of the Church of S. Giovanni, of the Benedictines, at Parma, is another of his wonderful works. It represents the Ascension of our Saviour, with the twelve Apostles and doctors of the church; which, from its copious and masterly execution, and its correctness and grandeur of design, may indeed be considered a model of perfection. Among his oil paintings, one of the most celebrated is the St. Jerome of Correggio, representing the Virgin seated, with the Infant on her knee; Mary Magdalene kneeling, embraces the feet of the Saviour, while St. Jerome presents a scroll to an Angel. For the Church of S. Giovanni he painted two altar-pieces—one representing the Descent from the Cross, and the other the Martyrdom of St. Placido. These three great paintings were torn from their venerable situations during the French revolution, and placed in the Museum of the Louvre. The French artists then residing at Rome, presented a memorial to the National Convention, characterized by elegance of composition as well as liberal sentiment, in which they stated the injury the cultivation of the art would receive from the removal of these grand works. Their memorial was disregarded, but the works were restored while the allies had possession of Paris. Correggio's famous work called *La Notte*, representing the Nativity, may be seen in the Gallery at Dresden; and a beautiful little picture of the Magdalen reading.

Writers differ widely as to whether Correggio engraved any plates. Pungilione mentions an extraordinary wood-print of St. Thomas, one of the figures in the cupola at Parma, which measured four feet seven inches in height, and three feet four inches in breadth, French measure. This print, he says, was in the possession of Sig. Alfonso Franceschi, a painter, and it is said to have all the characteristics of originality; but he adds, it is unknown who engraved it, though it was certainly done in the sixteenth century. Signor Franceschi obtained it, with sketches by Correggio for the two cupolas, and cartoons by Rondani, which were lying unobserved and decaying in the corner of a chamber of the cathedral of Parma. Zani and Brulliot mention two prints, each representing the Virgin and Infant, one of which has the figure of a heart with the word *Regio* over it as a rebus for Correggio; the other a heart with a ducal coronet, and the word *Invent* over it. These marks are evidently fancies of the engravers, for he never signed his works in this manner. The same writers also mention some other prints ascribed to Correggio, but which they think are from his pictures or designs by engravers of a subsequent period.

This great artist passed some time in Mantua, on two occasions, with the Marchese Manfredi, and the celebrated patroness of arts and letters, Veronica Gamba, relit of Gilberto, lord of Correggio. Here he had the advantage of examining the works of Andrea Mantegna; the frescoes of Cosso, Lion-Bruno, and Dosso; also the grand collection of pictures, medals, cameos and antiquities of Isabella da Este. The authentic documents revealed by the three savans before mentioned, show that he was most highly esteemed by his cotemporaries. That he was cheerful and lively, may be inferred

from the expression of a writer concerning him; "*La vivacità e dal brio del nostro Antonio*;" yet affectionate and gentle, as is evident from his being sponsor on three occasions to infants of his friends (in 1511, 1516, and 1518), before he had reached his 22d year. In 1520 he was admitted by diploma, as a brother of the Congregation Cassinensi, in the monastery of St. John the Evangelist, at Parma—the fraternity to which the illustrious Tasso belonged. In the same year he married Girolama Merlini, a lady of good family, amiable disposition, and great beauty, who was his model for the Zingara, probably after the birth of his first child. By this lady he had one son and three daughters. In 1520, to his great affliction, she died, and was buried, by her own request, in the Church of St. John at Parma. Correggio did not marry again. He died suddenly on the 5th day of March, 1534, aged 40 years, and was buried with solemnities worthy of his great endowments, in the Church of San Francesco, at the foot of the altar in the chapel of the Arrivabene.

ALLEGRI, LORENZO, an Italian painter, who lived about 1500; uncle to the famous Correggio, and his first instructor in the rules of art. A Madonna, painted in 1511, is supposed to have been done by Lorenzo, though ascribed to Antonio; and although the style is but mediocre, it is softer in tone than many of its cotemporaries, and nearer to the modern manner. He died in 1527, leaving his effects to his brother Pellegrino, and his nephew Antonio, by whom he was greatly beloved.

ALLEGRI, POMPONEO, an Italian painter, the son of Correggio, was born in 1522, and learned the rudiments of the art from his illustrious father, but was deprived of this advantage by the death of the latter when Pomponeo was only twelve years of age. It is said that he subsequently continued his studies under Francesco Maria Rondani, the most talented of Correggio's scholars. Pomponeo executed a fresco painting in the cathedral at Parma, representing Moses showing the Israelites the Tables of the Law, which is finely colored, with beautiful parts, and heads expressed entirely in the style of Correggio.

ALLEGRI, FRANCESCO, an Italian designer and engraver, born at Florence about 1729. In 1762 he published, in conjunction with his brother, one hundred portraits of the family of the Medici, with a frontispiece engraved by himself. He executed a print of the image of St. Francis d'Assisi, which is highly prized in Florence; also fourteen portraits of eminent Florentine poets, painters, and statesmen.

ALLEGRI, FRANCESCO, called DA GUBBIO, a Roman historical painter, was born in 1587, and a scholar of Arpino. He executed some works for the churches and palaces at Rome, both in oil and fresco. He had a large number of scholars at Rome, among whom were his two sons, Flaminio and Angelo, who also painted history. He died in 1663.

ALLEGRI, GIUSEPPE, a Florentine engraver who lived about 1746. The following are his principal works:

The Virgin Mary with the Infant, half figures, inscribed *Egreditur virgo de radice*, &c.; the Circumcision, inscribed *Gius. Allegri sculp.* &c.; the Stoning of St. Stephen; a small print of Rinaldo and Armida; a large Architectural piece, lengthways; after Chamont.



ALLEGRETTI, CARLO, an Italian painter of Monte Prandone, of the early part of the seventeenth century. Lanzi praises a picture of the Epiphany, in the cathedral of Ascoli, by this artist.

ALLEMAND, JEAN BAPTISTE, a French painter, and a pupil of Vernet, was living at Rome about 1750, in which year he painted four splendid landscapes in fresco, in the Corsini Palace. He designed the background to Greuze's *Costumes of Italy*.

ALLEMAND. See L'ALLEMAND.

ALLEMANNI, GIUSEPPE, an Italian painter, of Correggio, and a scholar of Cignani, executed at Rimini, in the Church of the Minorites, a copy of the Conception by Maratti. A. Pietro Allemanni is said to be the earliest painter of Ascoli. There is a picture by him in Santa Maria della Carità, at Ascoli, dated 1489. Marolles mentions an old wood-engraver named Allemanni or Allemanna, as the author of some very excellent prints.

ALLEN, FLOPPART VAN, a German designer and engraver, who lived about 1686. He executed in that year a drawing of Vienna, which Muller engraved; and he has himself engraved a large print of the city of Prague, with several figures, marked with his name, *Van Allen*.

ALLET, JEAN CHARLES, a French designer and engraver of portraits and sacred history, born at Paris about 1668. He sometimes marked his plates *Charles*, and sometimes *Jean Charles*, from which the collectors have thought there were two artists named Allet; but the style is so similar, that it is now believed those plates are by the same hand. He seems to have imitated, though unsuccessfully, the style of F. Spierre and Corn. Bloemaert. He lived many years in Italy, and probably died at Rome, in 1732. The following are his principal works:

PORTRAITS.

Pope Alexander VIII.; after H. Calendrucci. J. C. Allet, sc. Roma, 1695.  
Two, St. Ignatius, and St. Aloyse Gonzaga; after P. Lucatelli; oval.  
Cardinal Aloisio Amodei; after J. M. Morandi. 1698.  
Ferdinand Charles de Gonzaga, Duke of Mantua; after Antonio Lesma.  
Andrea Pozzo, painter and architect, dated 1712.

SCRIPTURAL SUBJECTS.

The Crucifixion; after Andrea Pozzo. Oval.  
The Adoration of the Shepherds; the Virgin Mary and St. Joseph adoring the Infant Jesus; after S. de Pesaro.  
The Saviour brought before Pilate, after P. de Petris.  
Ananias restoring sight to St. Paul; and the Vision of St. Paul; after Pietro de Cortona. [The two last are considered his best works on historical subjects.]  
St. Augustine, with a Child, getting water from the Sea; after J. B. Leonardi.  
St. Rosa, crowned by Angels; a small plate signed *Carolus Allet, del et sculp.*; St. Andronicus, and St. Athanasius; after F. B. Zucchielli.  
St. Gaetan, accompanied with a figure of Religion and Christ, holding a Cross; after Loe. Baldi.  
The death of St. Stanislaus Kostka; after P. le Gros, sculptor.  
The death of a Saint in the presence of the Virgin; St. Joseph and St. Francis Xavier; twelve plates illustrating the Life of Christ, executed in conjunction with A. V. Westerhout.

ALLIO, MATTEO and TOMMASO, two brothers, Milanese sculptors of the seventeenth century. They executed some good *bas-reliefs* in the Church of San Antonio, at Padua, in 1653, and some very

elegant pilasters which are highly praised by Cicognara. In the chapel of the Dominican Church at Padua, there is a statue of St. Lorenzo Giustiniano by Matteo, which being inferior to one of St. Antonio, by Brunelli, placed by the side of it in 1667, is said to have caused the artist's death through the serious way in which he took the matter to heart. By Tommaso Allio there are also, in the same chapel, two statues—one of Faith and the other of Hope; in San Antonio also, one of Hope and one of Charity; and some statues in a chapel of the Church of San Benedetto.

ALLOISI. See GALANINO.

ALLORI, ALESSANDRO, called BRONZINO, an Italian painter, born at Florence in 1535. He was the son of a painter, but losing his father when he was five years old, he was reared and instructed by his uncle, Agnolo Bronzino, who treated him with parental affection. Under Bronzino's able instruction he advanced so rapidly, that when seventeen years old he designed and painted an altar-piece representing the Crucifixion, a composition of several figures, ingeniously arranged and finely colored. When he was nineteen he visited Rome, where he remained two years. The principal objects of his study in that city were the works of Michael Angelo, whose style is discernible in his pictures. He executed there some admirable pictures of horses. On returning to Florence, he had many commissions for the churches and public edifices, but occasionally painted the portraits of some of the most eminent men of his time, which are executed in a masterly style. His *Sacrifice of Isaac*, in the British Museum, is colored much in the Flemish style. In 1590 he published a book on the Art of Drawing the Human Figure, illustrated with anatomical prints from his own designs. He had a fault, not uncommon to the age, that of introducing modern costumes in ancient histories. Lanzi says his talent appears to have been equal to every branch of the art; but it was unequally exercised, and therefore unequally expanded. He died in 1607.

ALLORI, CRISTOFANO, called BRONZINO, an Italian painter, the son of Alessandro, born at Florence in 1577. He studied some time with his father, but subsequently under Santo di Titi. He became a good colorist by imitating the works of Lodovico Cardi, called Cigoli. He executed several reputable works for the churches and convents of Florence, and for the Palace of the Medici; also many admirable portraits of the most eminent men of his time. The St. Julian of the Pitti Palace is the grandest of his productions, though his picture of Judith with the Head of Holofernes is better known. Judith, so splendidly attired, is a portrait of his mistress, the attendant is that of her mother, and the head of Holofernes is that of the artist. Many copies of this, and his other most famous works, are to be found throughout Italy, the productions of his scholars, Tanteri, Bruno, Certosini, and others. Owing to vicious indulgences that often seduced him from his labors, his works are extremely rare, and he himself comparatively little known. He died in 1621.

ALLSTON, WASHINGTON. This eminent painter was born in North Carolina, in 1779. In his early boyhood he was sent to Newport, Rhode Island, that the healthful breezes of that place might invigorate his naturally feeble constitution. Here he



resided till 1796, when he was entered at Harvard University, and graduated in 1800. He then returned to Charleston and the scenes of his infancy, sold out his little patrimony, (Dunlap says, "sacrificed to his love of the arts.") and in the following year embarked for London. In his infancy he exhibited a natural passion for the fine arts which showed itself in his sketching everything that struck his fancy; and in after years he sought every opportunity, both at Newport and Cambridge, then extremely meagre, to obtain knowledge of the art which he had resolved to make his future profession. On his arrival in London, he says he was received with the greatest kindness by Mr. West, then in the zenith of his fame, who took him cordially by the hand, and gave him free admission to his Gallery. He presented his drawings, was admitted a student at the Royal Academy, and the following year exhibited three paintings in its Galleries, for one of which he received two applications, sold it, and obtained an order to paint a match piece. After remaining three years in England, he set out, with his friend Vanderlyn, for Paris. Here he was enchanted with the glorious works of the old masters, which Napoleon had collected in the Louvre. He stopped but a few months in Paris, and then went to Rome, where he entered a private academy with Vanderlyn and Thorwaldsen. He remained in Italy, chiefly at Rome, about five years, studying the works of the best masters with assiduity. Here he also became acquainted with Coleridge, formed with him a strict friendship, and was his constant companion in his daily walks among the ruins that environ Rome. He returned to the United States in 1809, married a sister of the lamented Channing, but finding little encouragement for art or artists in his own land, he again went to London, with his wife, in 1811, accompanied by his pupil, S. F. B. Morse, who has since made his name illustrious by his invention of the magnetic telegraph.

His first great work was the *Dead Man Revived* by the Bones of Elisha. This painting drew the prize of the British Institution of two hundred guineas, and was afterwards purchased by the Pennsylvania Academy for \$3,500. During the progress of this work he was attacked by a dangerous illness, and after some months of great suffering, he went to Clifton, near Bristol, at the recommendation of his physician, in hopes that a change of air would hasten his convalescence. Here he painted the portraits of his friend Coleridge, and of Dr. King, his medical adviser; also some fancy pictures. Soon after his return to London from Clifton, he was visited with another calamity—the death of his wife—which again prostrated his weak and sensitive frame like a thunderbolt. He had just taken a house and collected about him some congenial spirits, as Coleridge, Southey, Leslie, and other eminent persons.

Allston remained in England till 1818, when, getting home-sick, to use his own expressive language, he returned to the United States, married a second wife—a sister of Dana the poet—settled himself first at Boston, and subsequently at Cambridge.

The principal pictures which he executed in England are, the *Dead Man*, before mentioned; the *Angel Liberating St. Peter from Prison*, painted for Sir George Beaumont; *Jacob's Dream*, in the possession of the Earl of Egremont; [there are a

multitude of figures in this picture, which he considered his happiest effort;] *Elijah in the Desert*; [this he brought with him to the United States, but it was afterwards bought by Mr. Labouche, M. P., and taken back;] the *Angel Uriel in the Sun*, in the possession of the Marquis of Stafford. [This is a colossal foreshortened figure, that if standing upright would be fourteen feet high, but by the foreshortening it is only nine. The Directors of the British Institution presented the artist one hundred and fifty guineas as a token of their approbation of Uriel.] All these paintings are of colossal size. He also executed many smaller pictures, as the *Mother and Child*; *Rosalie*; *Rebecca at the Well*; *Miriam*; *Lucretia*; *Catherine and Petruccio*; *Anna Page*; *Beatrice*; *Amy Robsart*, &c. Before he left London he had made great progress with *Belshazzar's Feast*, and intimated in a letter to a friend that he could finish it in a few months, which was never done. He executed but few large pictures after his return home; the principal of them are, the *Prophecy of Baruch the Scribe*; the *Witch of Endor raising the Spirit of Samuel before Saul*; and *Spalatro's Vision of the Bloody Hand*. But he painted many beautiful portraits and fancy pieces, both at home and abroad, so that it is evident that the accusation of indolence made against him is not well founded, and certainly it is not in accordance with his active temperament. In the Catalogue of the Boston Athenæum for 1850, is a list of forty-eight of his works then on exhibition. Nor is the charge of lack of appreciation and patronage true. The author has before him a letter of his to the late Wm. Hayward, dated Cambridge Port, 10th June, 1835, declining a commission in the following language: "It would give me great pleasure to accept a commission from you at some future time; but at present (and I sincerely regret it), I do not feel myself at liberty to enter into any new engagements, having commissions on hand that will occupy me full two years, if not more. I have, indeed, of late been obliged to decline several applications for this reason."

The citizens of Boston were ever proud of Allston, and when a fitting occasion calls for their liberality and generosity, they enter into it with spirit. They got up an exhibition of his works while living, for his benefit (in 1835), and after his death, for his family. They also formed a joint-stock company and bought his *Belshazzar's Feast*, which he was to complete, for \$10,000, which sum was paid him in advance. He was engaged on this picture, when death summoned him away. There has been needless disquisition and speculation on this subject. The truth is, the artist could never satisfy himself with his composition; for in a letter to a friend, speaking of the work, he says: "I could long ago have finished this and other pictures as large, had my mind been free; for, indeed, I have already bestowed upon it as much mental and manual labor as, under another state of mind, would have completed several such pictures." Allston had been embarrassed in his circumstances, and when this was known, the Bostonians came generously forward, and put the means into his hands to enable him to complete the work.

Allston was a perfect gentleman, of finished education, and a poet as well as a painter. He has been called the poet-painter, not only from his having contributed some of the best pieces to American poetic literature, but from the highly imaginative

qualities of his paintings. He was an enthusiastic admirer of nature, as all true poets are. As he was crossing the Alps by the pass of St. Gothard, he says: "I passed a night and saw the sun rise on Lake Maggiore. Such a sunrise! The giant Alps seemed literally to rise from their purple beds, and putting on their crowns of gold, to send up hallelujahs almost audible." As a prose writer he is chiefly known as the author of "Monaldi," a book written in the true vein of poetic feeling. An edition of his lectures on art, with his poems, was published in Boston, in 1843. He was exceedingly affable in his deportment, and kind and generous to a fault. Like most intellectual men of nervous temperament, his spirits freshened at night; when, all cares being banished, his conversation was singularly attractive, and in the society of cherished friends, they "took no note of time." His personal appearance was remarkable. His figure was tall and slender, his countenance pale and serrated, his forehead lofty, his features regular and pleasing, his eyes large and of a hazel color, and his hair long and silvery, falling gracefully down to his shoulders. He died very suddenly, without a struggle, as he was sitting conversing in his chair, in 1843, in the 68th year of his age.

Many of his compositions are highly poetic and imaginative. He was considered one of the best colorists of his age. The Italians called him the American Titian, and his coloring is said to more closely approach that master than has been done by any other modern artist. But he was not a great designer. He never would have won immortality in grand historical painting, when put in competition with the great masters. His great forte, like Reynolds, lay in what the latter terms fancy pictures, and many of these are exquisite. Had he confined himself more closely to this class of paintings, his fame and success would have been greater.

[For more extended information of American artists than space will allow in this work, readers are referred to Dunlap's "History of Art and Design in the United States;" "The Artists of America," by C. Edwards Lester; "A General View of the Fine Arts," by D. Huntington; and the "Arts and Artists of America," by A. C. Tuckerman.]

ALMELOVEN, JOHN, a Dutch painter and engraver, born about 1614. He is more known by several etchings of landscapes, executed with great lightness and intelligence, than by any thing he has left us a painter. He engraved quite a number of landscapes and other subjects, after his own designs and others, the principal of which are the following:

A set of twelve landscapes, signed *J. Almeloven, inv. et fec.*; six Mountainous Landscapes, with figures, *Joan ab Almeloven inv. et fec.*; ten Landscapes of the Four Seasons, after *H. Sijsleven*; a portrait of Gisbert Voetius, signed *J. Almeloven inv. et fec.*

ALMONACID, SEBASTIAN DE, an early Spanish sculptor, who executed in 1500, together with a Dutch artist named Copin, the statues of the great altar of the cathedral of Toledo. In 1509 and 1510, according to Bermudez, he made several statues for the cathedral at Seville.

ALMOR, DON JUAN, a Spanish historical painter of the last century, who executed many pictures for the Carthusian Convent of the Conception, near Saragossa.

ALOISIUS, an Italian architect who lived about 495, and, according to Cassiodorus, was commissioned by Theodoric to restore several edifices at Rome and elsewhere, particularly the sumptuous Basilica of Ravenna.

ALONSO, GIOVANNI, a Spanish architect, who erected the superb sanctuary of Guadalupe.




ALONSO, PEDRO DE LOS RIOS, a Spanish sculptor, born at Valladolid in 1650; died in 1700; studied with his father, Francesco Alonso, at Valladolid. He afterwards established himself at Madrid, where he acquired considerable reputation, and executed a number of works; several of which, according to Bermudez, are in various churches of that city.

ALS, PETER, a Danish painter of history and portraits, born at Copenhagen in 1725. He gained the first great prize awarded by the Copenhagen Academy in 1755. Directly after, he went to Rome, and entered the school of Mengs, where he occupied himself chiefly in copying the productions of Raffaele and Andrea del Sarto, which he did with great success. On returning to Denmark he painted some good portraits, but his coloring was too tame to give a pleasing effect in his pictures of females; and he also labored his works so much as frequently to deprive them of all animation. His want of success is an instance of the evil consequences that result from copying instead of studying the works of great artists. He died in 1775.

ALSLOOT, DANIEL VAN, a Flemish landscape and portrait painter of merit; born at Brussels in 1550; and died in 1608. Little is known of him. Another artist of this name is mentioned, called Denis Van A., probably one and the same person, or else brothers. Several pictures bearing the signature of Van Alsloot were brought to this country many years ago. The touch was light and spirited and the coloring good.

ALTAMONTE, or ALTAMONTI, MARTINO, a Neapolitan historical and architectural painter of considerable merit; was born in 1657, and died in 1745.

ALTDORFER, ALBERT, a German painter and engraver; born at Altdorff, in Bavaria, in 1488, as proved by Heineken, though others assert that he was a native of Switzerland. From the resemblance of his style to that of Albert Durer, both in their pictures and engravings, and especially in their wooden cuts, it is thought he studied under that eminent master, though he did not equal him in anything. There are several of his paintings at Ratisbon, which are much esteemed; and in the town-house is a complete collection of his engravings. He was quite distinguished among that class of engravers called the little masters; and his wooden cuts approach the merit of Holbein. He executed over one hundred and seventy prints, of which the following are the principal. He generally marked his prints with one of these mono-

grams:  or  or .

PRINTS ENGRAVED ON COPPER.

*Scriptural and Religious Subjects.*—The Virgin and Infant, with two Children, one holding a pot, dated 1507; the Virgin and Child in the niche of an Altar; the Virgin with the Child standing on her knee with a Glory round the head; the Virgin and Child dressed in the costume of Ratisbon; the Repose in Egypt, the Virgin sitting with the Child on her knee, and St. Joseph standing by, with a staff

in his hand—both have hats on; our Saviour on the Cross, with several figures standing by; St. Jerome in a Grotto, with an Altar, and a Book, and on a tablet over it the artist's monogram; St. Jerome with the Lion—one of his best prints; St. George and the Dragon.

*Historical and Mythological Subjects.*—The Death of Dido; the Death of Lucretia, an etching; Mutius Scaevola; Venus going into the Bath with Cupid, and Venus coming out of the Bath, both after *Marc Antonio*; Hercules and a Muse, sometimes called Apollo and Venus; Cupid riding on a Sea-horse, attended by three Nymphs; Amphion escaping from shipwreck on a Dolphin; Pyramus and Thisbe; a Woman holding a Sceptre, sitting on an Altar, surrounded by several Persons holding lanterns; a naked Woman with Wings seated on a Star, with a Torch in one hand and an Escutcheon in the other, inscribed *Lascivia*; a Man in Armour leaping into the Sea, with a Camp in the distance, and several Persons observing him; a Man and Woman dancing; six Children dancing, whilst three others are piping to them; two Landscapes; the Synagogue, inscribed *Sinagoga Judaica*; two ornamental plates.

## WOODEN CUTS.

*Scriptural Subjects.*—Forty prints of the Fall and Redemption of Man, very fine and scarce; the Sacrifice of Abraham; the Annunciation, 1513; the Purification; the Murder of the Innocents, 1511; the Decollation of St. John, 1512; the Resurrection, 1512; the beautiful Virgin of Ratisbon, after the picture in the cathedral—this is one of his best works, printed in chiaro-scuro; Interior of a Church with the Virgin, a Pilgrim, and Angels; St. Jerome kneeling before a Crucifix, in a Grotto; St. Christopher in the Water, stooping to take up the Infant, 1513; St. George and the Dragon, in a landscape, 1511.

*Mythological and Other Subjects.*—Paris dying on Mount Ida, with Venus, Juno, and Minerva, 1511; a Knight sitting with a young Woman; an Officer with a Flag, in a Landscape; a Mountainous Landscape, with Buildings; the Façade of a Portico.

ALTHAM, —, a German painter, who lived about 1660. He painted landscapes and sea views with considerable ability.

ALTICHERIO, or ALDIGIERI, DA ZEVIO, an old Veronese painter of the fourteenth century. He was living in 1382. He seems to have been the first Veronese painter of any note. Vasari says he executed, with great judgment and skill, a single picture of the history of the Jewish wars, according to the account of Flavius Josephus, on the four walls of the great hall of the Palazzo de' Scaligeri. Above this picture, he painted a series of medallions, among which he introduced the portraits of many eminent men of the time. He painted also, at Padua, in the old church of San Giorgio, the history of St. Jacopo, which is still extant, painted in the style of Giotto.

ALTISSIMO, CRISTOFANO DEL', a Florentine portrait painter of great merit, who lived about 1568, and studied under Bronzino. His family name was Papi. He copied a series of portraits of eminent men, in the possession of the Conte Giovinio, for Cosmo I., of Florence. He paid more attention to the features than to the rest of the picture, and they are very faithfully represented. His works generally are highly finished without a laborious appearance.

ALTOBELLO, FRANCESCO ANTONIO, a Neapolitan painter of the seventeenth century. He studied under Stanzioni, and is probably the same as Antonio de Bellis, a talented artist who was a scholar of the same master, and died young in 1656. Altobello is mentioned as using ultramarine excessively in his pictures; de Bellis as following the manner of Guercino, in whose works the same color abounds. Neither of them followed

the style of their master. Both are mentioned as talented, correct in drawing, of ready invention, and skilful composition.

ALTOBELLO, of Cremona, an Italian painter of the early part of the sixteenth century. Resta says he studied under Bramante, and Vasari extols him as superior to most of the Lombard painters of his time. He painted frescos in the cathedral of Cremona, and in a chapel of the Church of S. Agostino in that city. He painted also at Milan.

ALDOMONTE, ANDREA, an Italian engraver, lived at Vienna about 1728. In concert with A. J. de Premier, he engraved the plates from the paintings in the Imperial Gallery, published in that year.

ALTZENBACK, WILLIAM, a German engraver, who, according to Heineken, lived at Strassburg about 1650. In concert with his son, he executed twenty plates of sacred history.

ALUNXO, NICCOLO, an Italian painter, born at Foligno about 1450. He painted in distemper after the manner of artists before Perugino, and his coloring still retains its original lustre. In the Church of St. Niccolo, at Foligno, is an altar-piece by this artist, of the Virgin and Infant, with Saints; and also his picture of the Pieta, so highly praised by Vasari. He executed many works, and gained much reputation. He died about 1510.

ALVAREZ, DON JOSÉ, one of the most eminent sculptors of recent times, was born in 1768 at Priego, in Cordova; died in 1826. His father was a poor stone-mason, and bred his son to the same business; but José early evinced a great ability for design, and assiduously devoted his leisure moments to the study of drawing. In his twentieth year he entered the Academy at Granada, where he soon became distinguished for his skill in modelling. He executed a Lion destroying a Serpent, for the public garden of his native place, which attracted the notice of Don Antonio de Gongora, bishop of Cordova, who from that time became the patron of Alvarez, and caused him to be made a member of the Cordovan Academy, which he himself had founded. Alvarez remained at Cordova till his twenty-sixth year, when he visited Madrid and entered the Academy of San Fernando, where, as "the Andalusian," as he was called, he soon became distinguished above all his fellow students. He gained the first prize of the Academy for a bas-relief, representing Ferdinand I. and his sons, carrying upon their shoulders the miraculously discovered body of St. Isidore, into the Church of San Juan de Leon. In 1799 Alvarez was granted a pension of 12,000 reals, by Charles IV., to enable him to prosecute his studies in Paris and Rome. In Paris he applied himself to the practical study of anatomy, and made careful studies from the sculptures of the Parthenon, which Choiseul Gouffier had brought from Constantinople. Soon after his arrival he obtained the second great prize in sculpture awarded by the Institute; and in 1804 he made a statue of Ganymede for the Marquess of Almenara, which gained him the reputation of one of the first living sculptors. David, the celebrated painter, is said to have pronounced this statue equal to the antique. It is now in the Academy of San Fernando at Madrid. Napoleon visited the studio of Alvarez twice, and presented him with a gold medal valued at 500*fr.* Alvarez

modeled also, at Paris, a colossal statue of Achilles receiving the fatal arrow in his heel, which was greatly admired by competent judges, but was so large that it soon fell to pieces, and for some reason was never restored. He soon received an addition of 16,000 reals to his pension, and left Paris for Rome.

In Rome Alvarez added to his already high reputation by four bas-reliefs, which he modeled for a hall in the Quirinal Palace; but owing to political events, they were never executed in marble. He made many other fine works at Rome, the best of which is the group of Antiochus and Memnon, modeled in 1818, and executed afterwards in marble for Ferdinand VII.; it is now at Madrid. In 1818, Alvarez was appointed court sculptor; and in 1825, principal sculptor to the King of Spain, when he was presented with the Cross of the Order of Civil Merit. In 1826 he visited Spain, and received the honorable commission to select from all the royal collections in Spain, what he considered the finest works of art, for the purpose of having them placed in the splendid Museum of the Prado at Madrid. For a full list of his works see *Bernudez*.

ALVAREZ, DON MANUEL, a reputable Spanish sculptor of the eighteenth century, born at Salamanca in 1727; died in 1797; studied in his native city under Tomé Gavilan, and subsequently under Alessandro Carnicero. He then visited Madrid, and entered the school of the King's Sculptor, Don Felipe de Castro, whom he assisted in executing in marble his statues of the Kings of Spain for the new Palace; those of Witerico and Wadia were executed by Alvarez. He made also, in stucco, three of the four Cherubim in the Royal Chapel, on account of the illness of Castro; and, through the successful manner in which he executed these figures, he was appointed one of the sculptors to complete the works of the chapel. In 1753 he obtained the second prize of the Academy of San Fernando, and in 1754 he obtained the first prize, and was entitled to a pension to enable him to prosecute his studies at Rome, but was prevented by ill-health. In 1757 he was elected an Academician, and in 1762 Vice-Director of the Academy. He executed a model for an equestrian statue of Philip V., which was preferred before that of his competitors, but in consequence of the wars of Spain it was never executed. In 1786, Alvarez was elected Director of the Academy, and in 1794 was appointed sculptor to the King. His works are numerous in the palaces and public edifices of Spain. Many of them are at Toledo, Madrid, Salamanca, etc., for a full list of which, see *Bernudez*.

ALVAREZ, LORENZO, a Spanish painter, who studied at Valladolid and Madrid under B. Carducci. He settled at Murcia in 1638, and executed some reputable works for the convents of that city.

ALYPIUS, a learned architect who held many important offices under the Emperor Julian, called the Apostate. He was commanded by that monarch to rebuild the Temple at Jerusalem, with the avowed object of falsifying the prophecies of our Saviour with regard to that structure. It is said that while the workmen were excavating for the foundations, balls of fire issued from the earth and destroyed them. He lived about 303.

AMADEI, STEFANO, an Italian painter, born at Perugia in 1589; died in 1644; studied under Giulio Cesare Angeli. After painting several historical pieces, which are in the churches and palaces in and near Perugia, he commenced portrait painting in crayons, and acquired so much reputation as to be invited to practise at Rome. He visited that city and opened a school of design, which was well attended. He was well versed in mathematics and perspective, and gave lectures on those subjects.

AMADEO, or AMADEI, GIOVANNI ANTONIO, an excellent old Italian sculptor; born at Pavia about 1400. His chief works are the monuments of the Venetian General, Bartolomeo Colleoni, in a church at Bergamo; and of his daughter, Medea Colleoni, at Basella, near Bergamo; which are highly praised by Cicognara. The same author mentions a number of the works of Amadeo, among which is a bas-relief of the Deposition from the Cross, which, he says, might be taken for a composition of Perugino or Francia.

AMALTEO, GIROLAMO, the brother and scholar of Pomponio, was highly gifted by nature, as appears from his designs in small pictures, and in several mythological subjects, executed in fresco; and in altar-pieces which he painted for the Church of S. Vito. Ridolfi praises him greatly for his spirited manner; and another old writer is of the opinion, that had he not died young, he would have equalled the great Pordenone. He is styled by Graziano, in his poem of Orlando, "*Girolamo Amalteo de' vita santo*."

AMALTEO, POMPONEO, an Italian historical painter, born at S. Vito, a town in the Friuli, about 1595, and, according to Ridolfi, was a relative and scholar of Pordenone. He executed some works in the churches and public places in the vicinity of Friuli; also several pieces of Roman history in one of the public halls at Belluno. The latter are probably the Three Judgments, in a loggia at Ceneda, supposed by Ridolfi to have been painted by Pordenone, but in reality the work of Amalteo, completed in 1536. There is a picture signed with his name and dated 1577; Zani says he died in 1588.

AMAMA, —, an ingenious German painter in water-colors, who lived near the close of the seventeenth century. He painted landscapes, birds, and especially flowers, which he executed in miniature with remarkable delicacy. He lived at Altona or Hamburg, and was the first master of the celebrated Balthasar Denner.

AMANN, JOHANN, a Dutch engraver, who executed, according to Fuseli, a history of the Passion of Christ, in sixty-four plates, published at Amsterdam, in 1623.

AMANN, JOHANN, called the Younger, a German engraver of Schaffhausen, who lived in the early part of the last century. Fuseli says he executed principally portraits; among others, many of the clergy and other people of station of the cities of Berne and Zurich; also a series of all the known ministers of the churches of Berne, Basle and Schaffhausen, from the Reformation to the year 1718.

AMASTINI, ANGELO ANTONIO, an ingenious Italian gem-engraver of the last century; born at Fosombrone. He resided chiefly at Rome, where

he was much occupied in copying and imitating ancient gems, which he did with so much skill that his works were often sold at prices as high as ancient gems; a fact which may aid in accounting for the great abundance of ancient gems at the present time.

AMATO, FRANCESCO, an Italian painter and engraver. Little is known of him as a painter; but there are a few slight etchings extant, which are executed with spirit, in the style of Biscaino, among which are: St. Joseph seated, reading a book, with the Infant Jesus near him; St. Jerome; and the Prodigal Son. These are upright prints, inscribed *Francescus Amatus inv.*

AMATO, GIOVANNI ANTONIO D', called Il Vecchio, a Neapolitan oil and fresco painter of considerable eminence, born about 1475. He studied under Silvestro Bruno, or Buono, an old Neapolitan painter then in repute; but his master dying while he was young, he afterwards studied the works of Perugino, and imitated his style. In S. Dominico Maggiore, in the chapel of the family of Carrafa, is a picture by Amato of the Holy Family. There are several of his works in the churches of Naples; and he had a large number of scholars. His favorite study was theology, and he was noted for his exposition of many obscure parts of the Bible. He died in 1555.

AMATO, GIOVANNI ANTONIO D', the younger, a Neapolitan painter, born in 1535, and nephew of the preceding. His coloring was magnificent, some of his works being equal in this respect to those of Titian. His finest performance is the large altar-piece of the Infant Christ in the Church of the Banco de' Poveri, at Naples. He died in that city in 1598.

AMATRICE, COLA DELL', an Italian painter, who flourished in 1533. He lived in Ascoli di Piceno, and had a high reputation throughout all that province. His manner was hard in his first productions, but his subsequent works showed a fullness of design, and an accomplished modern style. He is praised in the Guida di Ascoli for his picture in the oratory of the Corpus Domini, which represents the Saviour in the act of dispensing the Eucharist to his Apostles.

AMAYA, —, an historical painter; scholar of Vincenzio Carducci; executed at Segovia, in 1682, several paintings, correctly designed and well colored.

AMBERGER, CHRISTOPHER, a German painter, born at Nuremberg, according to Michel, in 1490; studied under Hans Holbein the elder. Fiorillo says he imitated and copied the portraits of the younger Holbein so well, that many of them are considered originals. He executed a set of twelve pictures, representing the history of Joseph and his brethren, which gained him great celebrity; though he succeeded better in portraits than in history. In 1530, he painted the Emperor Charles V., who honored him with a gold medal and chain; and, according to Saubart, considered this portrait as equal to any painted of him by Titian. Zani says he died at Augsburg in 1563; others say in 1550.

AMBERES, FRANCISCO DE, a painter and sculptor of Toledo, the cathedral of which he adorned with his pictures in 1502. From 1508 to 1510, he

painted in concert with Jean de Bourgogne and Villoldo, the arabesque chapel; which still retains its attractions.

AMBERES, MIGUEL DE, a Spanish painter, originally of Antwerp, who lived about 1640. His portraits are said to be in the style of Vandeyck. Some of his pictures are to be found in the churches and convents of Spain.

AMBROGI, DOMENICO, called MENICHINO DEL BRIZIO, a Bolognese painter, who lived about 1650. Malvasia says he acquired that name from his being the scholar of Francesco Brizio. He painted in oil and in fresco, and excelled in historical pieces, landscapes, perspective, and architectural views. He executed many works for the churches and palaces at Bologna. In S. Giacomo Maggiore, is a picture by him of the Guardian Angel; and in the Nunziata, another of St. Francesco, with a glory of Angels. In 1653, he published some wooden cuts from his own designs, printed in chiaro-scuro, one of which represented a woman in a triumphal car, holding two flambeaux and a serpent, conducted by Neptune.

AMBROZY, WENZEL BERNARD, a German historical painter, born at Gottenburg, in Bohemia, in 1723; died in 1806; studied under his elder brother, Joseph Ambrozy, a miniature painter at Prague; and afterwards acquired a knowledge of fresco painting from P. Sierdus. He executed at an early period some ordinary works in Prague and its vicinity, but changed his style on becoming acquainted with Reimer, whose gay and elegant coloring, resembling that of the Venetian masters, he at once adopted, and executed many good frescos, and several good altar-pieces in his style. His compositions are spirited and well arranged, and his heads have a good expression; but his design is in very ordinary taste. Ambrozy was also skilled in restoring pictures. Maria Theresa appointed him one of her court painters, and he was honored with the notice of the Emperor Joseph II.

AMELSFOORT, QUIRINUS VAN, a Dutch painter of allegories, history, and remarkably truthful portraits, was born at Bois-le-duc in 1760, and died there in 1820.

AMENDOLA, FERRANTE, a Neapolitan historical painter, born in 1664; died in 1724; studied under the celebrated Solimena, in whose style he painted for some time, but afterwards imitated that of Luca Giordano. He painted many works at Naples, the best of which are two altar-pieces in the Church of the Madonna di Monte Virgine. Nagler mentions an ingenious picture, by this artist, of a Quack Doctor's Shop, in the Royal Gallery at Munich. Dominici says that Amendola's chief merit consisted in a practical facility of coloring, and that he completely failed in his attempt to imitate the masterly style of Giordano, especially in the draperies.

AMICI, FRANCESCO, a modern Italian engraver. Heineken says he executed some small plates of sacred history, among which the best are, Christ praying in the Garden; Christ before Pilate; and the Entombment of Christ.

AMICONI, or AMIGONI, OTTAVIO, a distinguished Italian fresco painter, who followed the style of P. Veronese, was born at Brescia in 1605, and a scholar of Antonio Gandini. He executed in

the Carmelite Church of Brescia, an important work in fresco, in concert with Bernardino Gandini, the son of his master, which is highly praised by Averoldi. The subjects were from the life of St. Alberto. He died in 1661.

**AMICONI, or AMIGONI, JACOPO**, a Venetian portrait and historical painter, born in 1675. His first works at Venice were two altar-pieces in the church of the fathers of the Oratorio, and a picture of St. Catherine and St. Andrew, for the Church of S. Eustachio. He subsequently went to Rome, and thence to Munich, where he remained some time; but his principal works are in England, where he went in 1729, and resided many years. His works were for some time in great celebrity, and several of the nobility employed him to adorn their houses. After leaving England he visited Spain, and died at Madrid in 1758. He etched several prints in a spirited style, of which the following are the principal: *Salvator Mundi*, half length; *Jupiter and Calisto*; *Zephyrus and Flora*; the *Four Elements*, in the style of *Watteau*.

**AMIDANO, POMPEO**, an Italian painter, born at Parma, and flourished, according to Lanzi, about 1595. He is supposed to have studied under Parmiggiano. His heads have a noble and graceful mien; and he has imitated so successfully the style of that master, that good judges have mistaken the picture he executed in the Church della Madonna del Quartiere, for the work of Parmiggiano. Orlandi relates that many of the pictures of Amidano were purchased by foreigners; and as his name is not mentioned in any catalogue of foreign collections, it is probable that many pictures ascribed to Parmiggiano are by this artist.

**AMIGAZZI, GIO. BATTISTA**, a Venetian painter, and a scholar of C. Ridolfi. He excelled in copying the works of other masters. In San Carlo there is one from a *Supper* by P. Veronese, finely drawn, and with colors fresh and vivid even at the present day.

**AMLING, CARL GUSTAVUS**, a German designer and engraver, born at Nuremberg in 1651. The Elector of Bavaria took him under his patronage, and sent him to Paris, where he studied under F. de Poilly. He followed the style of that master, and gained much celebrity, though he never attained his merit. He executed a large number of plates of historical subjects and portraits, the latter of which were most successful, many of them having great merit. In all of his prints, except the portraits, there is a want of effect, and his drawing is incorrect, especially in the nude. The following is a list of all his prints, except some private plates, after tapestry, in the possession of the Elector of Bavaria, and the prints he executed for the Academy of Sandrart. He died in 1701.

#### PORTRAITS.

Maximilian Emanuel, Elector of Bavaria, *J. C. Chamagne*—a large upright plate, said to be one of his best. Maximilian Emanuel, Electoral Prince; after *Thomas Masculinus*, dated 1670—an oval, very scarce. Equestrian Statue of Maximilian Emanuel, Elector of Bavaria; *Amling, fec. Monachii*—large plate. Ferdinand Maria, Elector of Bavaria, 1676—large plate, oval. Henrietta Maria Adelaide, Duchess of Bavaria; after *Delamonce*, 1675—oval, large plate. John Count de Berlo de Bruss, General, 1680—large oval. Alexander Sigismund, Count Palatine, &c.; *Hamilton, pin.* Roman Liberator, Abbot of St. Ulrich; *C. C. ab Amling, ad rivum del. et scul. Monachii*—a fine portrait, large plate. Petrus Marinus

Sormanus—in a medallion, large plate. Don Livio Odeschalehi—in a medallion. Marcus ab Aviano—oval, 1680. A young Prince conducted to the Throne by Hercules and Nestor; on the Throne is inscribed, *Ungaria—Amling, scul.* Two plates of Statues, engraved for Sandrart's Academy.

#### SACRED AND HISTORICAL SUBJECTS.

The Virgin and Child, with two Portraits, after *J. A. Wolf*, engraved by *C. G. ab Amling*—a very large plate. The Image of the Virgin of Consolation; *C. G. Amling, sc.*, 1682—large plate, oval. Vero Ritratto di S. Francesco d'Assisi, da Carlo Gustavo ab Amling—small folio. Image of St. Nicholas Toletin, 1691, large plate; Vrai Portrait de St. John de S. Facundo—large oval; *J. A. Wolf, pin.* St. Godard kneeling before the Virgin; *J. Dreutwick, del.*—folio. Ten plates in folio, of a Triumphal Arch in honor of the Elector Maximilian Emanuel; *C. G. Amling, Munich.* Grand Thesis, dedicated to the Emperor Leopold, and his son Joseph; *R. P. Antonius Lumlinsky, del.*; *C. G. Amling, fec.* Another large plate, representing the Virgin Mary treading on the Serpent, accompanied by the Four Doctors of the Church; *Amling, fec.*

**AMMAN, JUSTUS**, a Swiss painter and engraver, born at Zurich in 1539. Of his paintings we have no further account, except that his works in stained glass were richly and brilliantly colored. His pen-sketches are neat and spirited, and are highly prized. He has executed an immense number of prints, upwards of five hundred and fifty; many of which being of small size, he is classed with the little masters. He engraved both on copper and wood, the latter of which are by far the best. His manner is neat and decided; his drawing is tolerably correct; and his execution, especially in his animals, is spirited. His copper plates generally bear his name, but his wood cuts are marked with one of the following monograms, usually composed of his initials. He died at Nuremberg, 1591.

**A. A. R. A. W. A. K.**

#### COPPER PLATES.

Twelve small plates arched, of illustrious Women, beginning with Eve; title, *Eva die Gebereinn. Jost. Amman, fec.*; *Stef. Herman, exe.* Eight figures of Warriors, small upright plates, marked *Jost. Amman, Inventor*; *Stefan. Herman*, 1590. Eight plates, of Persons fighting with swords and sticks; small plates, lengthways, marked with his cipher. Six very small plates of friezes, lengthways, Huntings. Eight small plates, lengthways, the Four Seasons, and the Four elements, 1569. Twelve small upright plates arched, of the Months of the Year, represented in full-length figures; *Jo. Amman, fec.* A set of plates for a Bible published at Frankfort, 1571. The Bombardment of a Town; *Jo. Amman, fec.*, 1570—large plate, lengthways. Effigies Casparis de Colignon; *scult. Norimbergæ, Jost. Amman, Tigurinis*, 1573.

#### WOODEN CUTS.

The Creation, large print, marked *J. A.* An oval print, the Diet of the Empire—large, lengthways. The Marriage of Cana—middle-sized print, lengthways, *J. A.* A set of one hundred and fifteen prints of Arts and Trades, first printed under the title, *Παντοκλα, omnium liberalium mechanicarum, &c.*, printed at Frankfort in 1564. This edition is very scarce; the book was reprinted in 1574, and again in 1588. A set of one hundred and three prints of subjects from the Roman History, published at Frankfort in 1572-73, with a portrait of S. Feyerabendt, the celebrated bookseller. A book of Huntings, entitled *Neue Figuren aller hand Jagd, &c.* Frankfort, 1582. A set of prints for a book, entitled *Catii Plinii Secundi, &c.* Frankfort, 1584. A set of one hundred and three prints of a work, entitled *Cleri totius Romanæ Ecclesiæ subjecti, &c.* Frankfort: Sig. Feyerabendt, 1564. A set of one hundred and twenty prints for a book, entitled *Gynæceum, sive Theatrum Mulierum, &c.* Frankfort, 1586.

**AMMAN, JOHN**, a German engraver, who lived at Hanau about 1640. He engraved a set of small wooden cuts, representing the Passion of our Saviour, published at Amsterdam in 1623, with Latin verses. They are executed in a neat and spirited style, and possess considerable merit.

**AMMANATI, BARTOLOMEO**, an illustrious Florentine sculptor and architect; born in 1511; was the son of Antonio da Settignano, who died when Bartolomeo was twelve years old. As his father left but a small estate, he chose sculpture for his profession, and studied first under the celebrated Baccio Bandinelli, and afterwards at Venice under the distinguished Jacopo Tatti, better known as Sansovino. Ammanati executed a colossal statue of Hercules at Padua, by order of Marco di Mantova, a rich physician, and a great patron of the arts, who was residing in that city. He was also the author of the gigantic statue of Mount Appennine, placed at the edge of a small lake at Pratolino, near Florence. At Urbino he was employed to make the monument of Duke Francesco Maria, in the Church of Santa Chiara. At Naples he executed three statues for the monument of the poet Sannazaro, but owing to some disappointment he quitted Naples and returned to Venice, where he occupied himself on a colossal statue of Neptune for the Piazza di S. Marco. For Cardinal di Monte, afterwards Julius III., he made a handsome monument, which still exists in the Church of S. Pietro, at Montorio. He subsequently left Rome and visited his native city; but afterwards was extensively employed at Rome by Gregory XIII., and Sixtus V. Many other of his works as a sculptor are mentioned by Vasari.

As an architect, he designed and erected the new bridge of the Trinity over the Arno, at Florence, which is still remaining, and is admitted by competent judges to be one of the most elegantly designed and ingeniously constructed specimens of which the art can boast. Ammanati was also employed to complete the Pitti Palace at Florence; and at Rome he designed the Palazzo Rucellai, and the façade of the Collegio Romano. He also composed a large work entitled "*La Città*," containing designs for all the edifices belonging to a well ordered city. When Michael Angelo died, two painters, Agnolo Bronzino and Giorgio Vasari, and two sculptors, Benvenuto Cellini and Bartolomeo Ammanati, were chosen for the honorable office of superintending the magnificent obsequies of that great man. In recording this fact, Vasari observes that they were "all bright names, and illustrious in their respective arts."

The high reputation of Ammanati contributed to gain him for his wife, the celebrated Laura Battiferri of Urbino. She was a poetess and a highly accomplished lady, and her merit procured her election into the Society of the Intronati at Siena. A collection of her works was published in 1660, under the title of "*Opere Toscane*."

Ammanati died in 1589, aged 78 years, and was buried near his wife, in a chapel he had entirely ornamented and dedicated to the patron saint S. Bartolomeo, in the Jesuits' church of S. Giovannino, to which society he bequeathed all his property.

**AMMON, CLEMENT**, a very inferior German engraver, son-in-law of Theodore de Bry, the emi-

nent engraver. His principal work was the continuation of the collection of portraits entitled, *Bibliotheca Calcographica*, in six quarto volumes, published by Theodore de Bry, to which he added two volumes, the first dated Frankfurt, A.D. 1650, with his name, *Sculptore Clemen. Ammon, junior, Calcograp.*, and the second published in 1652, *Sculptore Clemente Ammonio calcograp. Franc.*

**AMMON, JOHANN**, a German artist, born at Schaffhausen, and lived about 1700. He executed several portraits, among which is one of the celebrated John Locke.

**AMOROSI, ANTONIO**, an Italian painter, born in the Communanza near Ascoli, and flourished about 1736. He executed several works for the churches at Rome, one of which is in S. Rocco; but he is principally known as a painter of drolls, and fancy subjects, in which he became quite eminent; so that Lanzi says, if his coloring had been a little more brilliant, his pictures would have equalled the similar productions of the Flemish school.

**AMOUREUX, ABRAHAM CESAR L.** a reputable French sculptor; born at Lyons in 1644; studied under N. Coustou the elder; executed several excellent bas-reliefs and other works in various churches at Lyons, distinguished for their fine composition and expression. He was invited to Copenhagen in 1682, where he executed the gilded leaden statue of Christian V., King of Denmark, which was placed before the Royal Palace in 1688.

**AMPHISTRATUS**, a Greek sculptor, who is mentioned by Pliny as the author of an admired statue of Callisthenes, which was in the Servilian Gardens at Rome. Tatian says he made a bronze statue of Clitus. This artist probably lived about the time of Alexander.

**AMSTEL, CORNELIUS PLOOS VAN**, an eminent Dutch engraver, born at Amsterdam in 1732. He executed a very interesting set of plates in imitation of the drawings of the most noted Dutch masters. The following is a list of his principal works:

Frontispiece, a Monument bearing a Latin inscription, on which stands a Genius holding an Esetheon, in the middle a Fleur de luce; *Inventor Cornelius Ploos van Amstel, D. 1 Febr., 1765.* Two small Landscapes; *H. Zeeft-leeven, del.; v. Amstel, fecit, 1766.* A Landscape, with a Shepherd and Shepherdess with Cattle on the Banks of a Canal; *Ad. van de Velde, del.; P. van Amstel, fecit.* A Woman looking out of a Door; *Rembrandt, del.; P. van Amstel, fecit, 1764.* A young Man with a Hat on, looking out of a Door; same inscription. These two are fine imitations of Rembrandt. An Interior of a Dutch Cottage, with Peasants, one reading the Gazette; *Ad. v. Ostade, del., 1673; P. van Amstel, fecit, 1766.* A Frost Piece, with six Spanish Figures, one a woman with a Mask; *Hendrick Avercamp, del., 1621; P. van Amstel, fecit.* Portrait of Jan Josephzoon van Goyen; *Ant. van Dyck, del., 1633; P. van Amstel, fecit, 1769.* A Landscape, with a Market at the Entrance of a Town; *Jan Josephzoon Goyen, del., 1653; P. van Amstel, fecit, 1767.* A similar subject with a Beast Market; same inscription. A Lady seated at a Harpsichord; *Ger. Douw, del., 1660; P. v. Amstel, fecit, 1767.* A Sea-piece, with Shipping; *Ludolf Bakhuysen, del., 1694; P. v. Amstel, fecit, 1769.* Landscape, with a Woman riding on an Ass, with Cattle, by the side of a Canal; *N. Berghem, fecit, 1764; P. van Amstel, fecit, 1769.* A circular of the Virgin Mary, with the Infant Jesus; *Abr. Bloemaert, del.; P. v. Amstel, fecit, 1769.* An assemblage of Peasants before an Alehouse, with a Man playing on the Violin, and another dancing; *Ad. v. Ostade, del., 1612; P. v. Amstel, fecit, 1769*—an imitation of the pic-



ture. Portrait of a Young Lady, with a Book on a Table; *H. Goltzius, del.*, 1612; *P. v. Amstel, fecit*, 1770. Portrait of a Young Man, sitting on a Chair; *C. Vischer, del.*, 1651; *P. v. Amstel, fecit*, 1771. Landscape, with a Man leading a Horse, and in the foreground some Women washing; *Ph. Wouwerman, del.*, 1660; *P. v. Amstel, fecit*, 1772. The Inside of a Church, with a Man drawing; *E. Saeinredam, del.*, 1630; *E. v. Amstel, fecit*, 1774—very neatly finished. A Spanish Concert; *Karel van Mander, del.*, 1603; *P. v. Amstel, fecit*, 1772. A Man seated, holding a Flute, with a Bonnet in the manner of Rembrandt; *G. Flinck, del.*, 1643; *Pl. van Amstel, fecit*, 1773. A Sea-piece with Shipping; *P. Coops, del.*; *P. v. Amstel, fecit*, 1773. An assembly of Peasants, one sleeping; *Ad. Bröwer, del.*, 1635; *P. v. Amstel, fecit*, 1775. A Man sitting at a Table, with Cards in his hand; *P. Mieris, del.*, 1663; *P. v. Amstel, fecit*, 1777. Two Dogs, small prints; similar inscription. Three Peasants, one with a Bottle; *C. Dusart, del.*; *Pl. van Amstel, fecit*. A Young Lady taking a Beverage presented by a Boy, and a Physician standing near her; *Ger. Terberg, del.*; *Pl. v. Amstel, fecit*, 1779. A Young Lady, with a Musical Instrument; *G. Netscher, del.*, 1664; *P. van Amstel, fecit*, 1781, oval. Two Sea-pieces; *Ludolf Bakhuysen, del.*; *Pl. v. Amstel, fecit*, 1781. The Judgment of Solomon; *Lucas van Leyden, del.*, 1515; *P. v. Amstel, fecit*, 1782. A Landscape, with Ruins, and a Man with an Ass; *Th. Wyk, del.*; *P. v. Amstel, fecit*, 1782. A View in Norway, with Figures; *Adl. van Eerdingen, del.*; *P. v. Amstel, fecit*, 1782. Five Dutch Magistrates, sitting round a Table; *J. de Bray, del.*, 1663; *Pl. v. Amstel, fecit*. The Attorney and his Clerk; *J. Steen, del.*, 1672; *P. v. Amstel, fecit*. A Landscape, with Ruins, and a Shepherd with Sheep and Goats; *J. rander Does, del.*, 1699; *P. van Amstel, fecit*. A Mountainous Landscape, with Cattle; *J. v. der Meer, de Jonge, del.*, 1704; *Pl. v. Amstel, fecit*. The Carpenter and his Wife; *J. Suenredam, del.*, 1610; *P. v. Amstel, fecit*. The Inside of a Cottage, with Peasants; *Corn. Bega, del.*, 1684; *P. v. Amstel, fecit*. The Botanist, with Figures bringing him Plants; *G. v. den Eekhout del.*; *P. v. Amstel, fecit*. A Landscape, with four Sheep; *K. du Jardin, del.*; *P. v. Amstel, fecit*. The Chymist; *J. Langhans, del.*, 1711; *P. v. Amstel, fecit*. A Sea-piece with Shipping; *J. Esselens, del.*, 1708; *P. van Amstel, fecit*.

AMSTEL, JAN VAN, a painter who is said to have excelled in landscapes, which he enriched with numerous figures in the manner of Van Eyck; but when or where he lived is not recorded. Guarienti, in his edition of Orlandi, mentions a picture by Amstel at Genoa, though it is conjectured that some more distinguished painter is disguised under this name. The painting represents the Crucifixion, and contains over two hundred figures admirably painted.

AMULIUS, a Roman painter who flourished in the reign of Nero, and was principally employed by that emperor in decorating his golden palace. His best works, with the palace, were destroyed by fire.

ANASTASI, GIOVANNI, an Italian historical painter, born at Sinigaglia in 1654; died in 1704. Lanzi says there are many of his works in that place; the two from sacred history, in the church della Croce, are reckoned among his best. In Santa Lucia of Monte Albodo, there are three of his works; and Marcheselli mentions a portrait by him of one of the Malatesta family, in the church of San Francesco at Rimini. His manner was easy and spirited, though not refined.

ANAXAGORAS, a Greek sculptor of Ægina, who flourished about B. C. 475. Herodotus mentions a bronze statue of Jupiter by this artist, which was fifteen Grecian feet in height. It was dedicated at Olympia by the States of Greece that fought at Plataea against the Persians.

ANCHETA, MIGUEL, a Spanish sculptor of the

sixteenth century; born at Pampeluna; studied in Florence, and soon after returning to his native place, he acquired, according to Bermudez, the reputation of one of the best sculptors of his time. Ancheta made the beautiful stalls of the choir of the cathedral at Pampeluna, which are considered the finest in Spain. There are one hundred of them; they are made of English oak. He also executed an Assumption for the principal altar of the parish church of Santa Maria at Tafalla; the equestrian statue in alabaster, of St. George killing the Dragon, at Saragossa; and in 1578, an Assumption for the great altar of the cathedral at Burgos, in which he surpassed Rodrigo del Haya, who, with his brother Martin, executed the other sculptures of the altar.

ANCHILUS, N., a Flemish painter, born at Antwerp in 1688; executed conversations and other subjects of some merit, in the style of Teniers and Watteau. He went to London, and copied pictures by Snijders for Sir R. Walpole. He died at Lyons in 1733.

ANCHINI, LUIGI, a renowned seal engraver, in the time of Michael Angelo, born at Ferrara. He was largely patronized by cardinals and princes. His *Interview of Alexander the Great with the High Priest of Jerusalem*, was pronounced by Michael Angelo to be the perfection of his art.

ANCKER, JOHANN, an old copper-plate engraver of the fifteenth century; supposed to have resided at Zwoll, in Holland. Bartsch mentions eighteen of his plates, the two largest of which are Christ on the Mount of Olives, and a Gothic Altar. The rest are all from the New Testament, or from subjects connected with the Romish Church.

ANCONA, ANDREA LILIO, an Italian painter of some eminence, born at Nella Marca; flourished about 1595. He painted allegorical subjects, some of which have been engraved. Baghioni says he was employed by Sixtus V. on the ornaments of the Library of the Vatican; also in St. John of Lateran, where he painted in fresco in the Scala Santa, Moses striking the Rock—a grand composition; and Moses with the brazen Serpent. In a chapel of the Chiesa Nuova, he represented Michael driving the evil Spirits from Heaven; also a fine fresco painting in S. Maria Maggiore, representing our Saviour washing the Feet of his Disciples. After the death of his patron, he was employed in the Roman churches and convents by Clement VIII.

ANDERLONI, FAUSTINO, an Italian engraver of some merit, was born at Brescia, and executed in 1786 and 1794, portraits of the distinguished Herder, Carlo Porta, and Schiller; also illustrations to several works of science. Afterwards he executed a small but beautiful plate from the Dying Magdalene, by Correggio; the Repose in Egypt, by N. Poussin; and Mater Amabilis, by Sasso Ferrato.

ANDERLONI, PIETRO, a distinguished Italian engraver, brother of the preceding, was born in 1784, and manifested an early inclination for art. He first studied under F. Palazzi, but afterwards under his brother Faustino, who, perceiving he vacillated between painting and engraving, induced him to adopt the latter. After learning much from his brother, he entered the school of Longhi at the age of twenty, and remained there nine years. He assisted that master in the production of many admirable works, among which was Ezekiel's Vis-



ion, after Raffaele. Longhi allowed his pupil to place his name to some of these, in acknowledgment of the share he had in their execution. In 1824 he visited Rome for the second time, to make drawings of the Heliodorus and Attila of Raffaele; and in 1831 succeeded Longhi in the superintendence of the Academy of Engravers at Milan. Anderloni usually succeeds in embodying the style of the master whose picture he engraves; but he sometimes works his plates too far, and produces glossiness. He was a member of several academies, and perhaps is now, for it is uncertain whether he is still living. His principal works are, Moses defending the Daughters of Midian, after *N. Poussin*; the Adoration of the Shepherds, after *Titian*; a Holy Family, Heliodorus, Flight of Attila, and Incendio di Borgo, after *Raffaele*; St. John, after *Luini*; a Magdalene, after *Correggio*; Portraits of Canova, Longhi, Appiani, and other eminent Italians.

ANDERTON, HENRY, an English painter of history and portraits, who lived about 1650. He studied under Streeter, but afterwards visited Italy. He executed a portrait of Mrs. Stuart, afterwards Duchess of Richmond, which gained him the patronage of Charles II. He died about 1655.

ANDRATTA, JOAQUIN, an old Spanish painter. Kunstblatt mentions two pictures by him on wood, in the Escorial—the Miracle of the Loaves and Fishes, and St. Jerome with the Lion in the Wilderness. The drawing, the draperies and the landscape in these pictures are much in the style of the old German masters; but the coloring is cold, and much less brilliant than the old Germans.

ANDRÉ, or ANDRÉA, DIETRICH ERNST, an able German historical and portrait painter; born at Mietan, in Kurland, and lived about 1700. He studied for twelve years under Gustav. Von Buntum, at Königsberg, and, according to Heineken, was much superior to that master while still his pupil. That author speaks in high terms of several of his works at Brunswick. The Duke of Brunswick, perceiving his great ability, advanced him the funds necessary to enable him to visit Rome. The artist obtained permission to visit Holland first, and while there, was induced to go to England, where he forgot his engagement with the Duke. He married, gave himself up to a life of pleasure, and forsook the careful and elegant style of his early works for a gaudy and superficial manner. His habits involved him in difficulties that compelled him to quit England, and in 1724 he went to Paris, where he died.

ANDRE, JEAN, a French painter of history and portraits, born at Paris in 1662. He studied the works of M. Angelo and Raffaele at Rome, under Carlo Maratti, and was a good designer and colorist. He died at Paris in 1753.

ANDREA, ALESSANDRO, an Italian engraver. Heineken says he executed in 1578 the portrait of Gilles de Noailles, Abbe de St. Amand, French Ambassador to the Sublime Porte.

ANDREA PISANO, a distinguished Italian sculptor and architect, was born at Pisa in 1270, and studied under Nicola and Giovanni Pisano. These artists, who may be justly termed the fathers of modern sculpture, had already effected a great revolution in taste; but, though sensible of

the superior beauty of Grecian sculpture, they stopped far short of the real advantages they might have derived from it; and it was left for Andrea to make that most important use of them which his masters (and it may be said even more modern artists) too often lost sight of. This was, to combine their excellencies with his own original ideas; not servilely to represent Greek subjects in Greek forms, nor to recur to ancient fable and mythology because he found them set forth in the superior beauty of ancient sculpture; but to adapt the finer forms of that more finished and perfect school of art, to illustrate and give effect to his own conceptions. His works are doubtless far from perfection, but his merit, to be fairly judged, should be considered in relation to what had been done by his immediate predecessors. He was the first artist who truly appreciated the value of the fine models of antiquity to modern art, and who made them subservient to the illustration of subjects of present interest. In this respect he is justly entitled to rank as one of the great improvers of design.

Andrea was employed at the Duomo of Pisa, as one of the assistants, or workmen, under Giovanni. Soon after, he was associated with his master in the execution of the bronzes at Perugia; both their names appear together as the artists. After this, he was employed alone to execute some small figures in marble for S. Maria al Ponte, at Pisa. His success in these works led to his being invited to Florence to assist in completing the façade of the cathedral of S. Maria del Fiore. Andrea here formed the acquaintance of Arnolfo da Lapo, and Giotto di Bondone; the latter is said to have furnished some of his designs. He executed a marble statue of Boniface VIII., and two other statues of St. Peter and St. Paul, which were placed in the façade, and gained so much admiration that he was commissioned to execute all the works required for the decoration of that edifice. Vasari says he visited Venice, where he remained about one year, and executed several small statues for the front of St. Mark's. He afterwards returned to Florence, where he executed the bronze reliefs for the gates of the baptistery at Florence, which Cicognara correctly states to have been commenced in 1331, and finished in 1339; though Vasari asserts they took 22 years for their completion. The subject is the life of St. John, and the incidents are represented in twenty-two compartments. In other panels are smaller figures of the Virtues. The work deserves a high degree of praise for its simplicity, dignity, and sentiment, and it gained for the sculptor an immense reputation. The chief authorities, with the foreign ambassadors, went to visit it; and the republic elected him a citizen of Florence. Andrea also executed many other works, of which the *reliefs* in marble, for the Campanile of S. Maria del Fiore, at Florence, have considerable merit.

As an architect, he designed the castle of Scarperia, the arsenal at Venice, and the Church of San Giovanni, begun at Pistoja in 1337. At Florence, by order of Guattieri, Duke of Athens, he fortified and enlarged the ducal palace, surrounded the city with towers and magnificent gates, and designed a small citadel. He died in 1345.

ANDREA, ZOAN, [*GIOVANNI*], an Italian engraver of the beginning of the sixteenth century, contemporary with Mantegna; first noticed by Zani,

who explains the initials *Z. A.* by this name. He copied and imitated the prints of Mantegna, and of Dürer; also apparently engraved from his own designs. His works are scarce. Some of them have great merit, and are sold at high prices. Partsch enumerates thirty-three, but Brulhot says there are more. The largest and most remarkable of them is an allegory of Mercury and Ignorance, after Mantegna.

 or *AA* or *AA*. **ANDREANI, ANDREA**, a Mantuan painter

and very eminent engraver, born, according to Bruliot, in 1560; though others say in 1540. He is little known as a painter, and seems to have devoted his talents to engraving early in life, when he settled at Rome, some time after Hugo da Carpi first commenced wood engraving. His works are confined to this branch. His drawing is very correct; his execution neat and spirited, and done in a masterly style. His cuts are printed in the chiaro-scuro, and he carried this department of the art to a much higher degree than he found it. His works have often been confounded with those of Altdorfer, from his using a similar monogram. The following are his principal works:

The Portrait of Albert Dürer, dated Siena, 1588. Eight prints of the Pavement of Siena, from a drawing by *Franco Vanni*, after the Design of *Domenico Beccafumi*,—very scarce, dated 1587. The Deluge, large print in four sheets, after *Titian*, with his cipher. Pharaoh's Host destroyed in the Red Sea, a large print in four sheets, after the same, 1585, with his cipher. The Adoration of the Magi, after *Parmiggiano*, 1585, with his cipher. The Purification, after *Salviati*, with his cipher, 1608. The Virgin and Child, with a Bishop kneeling; after *A. Casolani*, with his cipher, and the words, *Andrea Mantuano, Pittore Senese*, 1591. The Virgin and Child, with St. John presenting a Bird, and a Female Saint holding a Lily; after *Giac. Ligozzi*, with his name. Christ curing the Leper, after *Parmiggiano*, with cipher. Christ curing the Paralytic, after *Franco de Nauto da Sabaudia*. The Miraculous Draught of Fishes, after *Raffaello*, 1609, with his cipher. Christ departing from Pilate, who is washing his hands; after a *basso-relievo* of *Giorgio Bologna*, with the name of the engraver, in two sheets.—[This is one of his most finished prints.] Christ bearing his Cross, after *A. Casolani*, with his cipher, and inscribed *Andreani in Siena*, 1591. The Entombing of Christ, after *Giulio Scavari*, *pittore eccellente*, with his cipher. Another Entombing, half figures, after *Raffaello da Reggio* and the name of the engraver. St. Peter preaching, marked with the name *Polidoro*, and his cipher, 1608. St. Sebastian, marked *Fridericus Barolius Urbinas*, with his cipher, 1608. The lower part of the picture of St. Nicholas, by *Titian*, with the cipher of *Andreani*, *Intagliat. Mantuano*. The Triumph of the Church; *Christi Triumphus*, large frieze, in eight sheets, after *Titian*, dedicated to the Duke of Mantua in 1599, and published by Calisto Ferranti at Rome in 1608. An emblematical print, of a Christian after Life received into Heaven, and crowned by Jesus Christ; marked *B. F.* for *Baptista Franco*, and the cipher of the engraver. An. MDCX. Mantua. The Picture of Human Life, represented by a Woman at the Foot of a Rock, assailed by the Passions, marked *Jac. Ligotius, inv. et Andreani*, 1585. Firenze. Three prints, after a marble group by *Gio. da Bologna*, seen on three sides, representing the Rape of the Sabinas, inscribed *Rapta Sabinaum a Jo. Bolog. marm. d.c.* MDLXXXIII. Another Rape of the Sabinas, after *Gio. da Bologna*, in three sheets, inscribed *Andreas Andreanus Mantuanus acri incidit, d.c.*, MDLXXXV. Florentia. Celia on Horseback, with one of her Attendants, going to cross the Tiber, marked with the name of *Maturino* and his cipher, 1608. Mutius Scevoli, holding his hand over a Brazier, marked with the name of *Bald. Peruzzi*, and his cipher, 1608. The Triumph of Julius Cæsar, with the title, in ten sheets, after *And. Mantegna*, MDXCVIII.—[It is difficult to meet with all these pieces of the same color, or equally good impressions.] Venus and Cupid, with Nymphs bathing, after *Parmiggiano*, with

the cipher of *Andreani*, 1605. Circe giving Drink to the Companions of Ulysses, oval print, after *Parmiggiano*, with his name, 1602. A Woman warning herself before a Fire, marked *Bernard Malpitiis, inv.*, with his cipher. The Scene of a Comedy represented before the Grand Duke Cosmo I., after a design of *Barl. Neront*; large piece, 1579. A Sepulchral Monument, representing a kind of Rock, on which are the three Fates, after *Fortuna Fortunius*, with the cipher of the engraver, 1588.

**ANDREASI, IPPOLITO**, an Italian painter of some merit, who studied under Giulio Romano; assisted him in his cartoons, and executed pictures in S. Barbara and elsewhere.

**ANDREOLA, FILIPPO**, a Neapolitan painter and scholar of Solimena; painted arabesques and architecture, in distemper and in fresco, in various churches of Naples. He died, according to Dominici, in 1724.

**ANDREOLI, GIORGIO**, called **GIORGIO DA GUBBIO**, or **MAESTRO GIORGIO**, an Italian sculptor, and *maiolica* or delft painter, who settled, says Fiorillo, at Gubbio, in 1498. Passeri says he established a *maiolica* manufactory at Gubbio, about 1519, which he continued till 1538. During this time he painted many beautiful designs upon table service, and executed in this material two beautiful bas reliefs for altar-pieces; one for the Church of San Domenico, and the other for the house-chapel of the Bentivogli family. He was living in 1552. His son, Vincenzo, according to Lanzi, practised the same arts as his father.

**ANDRIESSEN, ANTONY**, a Dutch painter of landscapes and figures, which he executed in concert with his brother Jurriaan; born at Amsterdam in 1746; died in 1813.

**ANDRIESSEN, or ADRIENSES, HENDRICKS**, surnamed *Mankenhein*, a Flemish painter, born at Antwerp in 1600. He painted subjects from still-life with great skill of composition and finishing. He died at Zealand in 1655.

**ANDRIESSEN, JURRIAN**, a Dutch painter, born at Amsterdam in 1742, and studied under J. M. Quinkhart and A. Elliger. He executed in concert with Numan, the decorations of the new theatre at Amsterdam, in which branch of the art he excelled. He instructed several eminent living Dutch painters. He died in 1819.

**ANDERLOT, or HANDERLOT, FRANZ**, or **FRANÇOIS**, a Parisian engraver, was born about 1655, and practised both in France and Italy, especially at Rome. He imitated the style of Poilly, but is not to be classed with that master, though his works are much in demand in consequence of their subjects, and the masters after whom he engraved. The most important are, a Magdalene, a Madonna and a Bambino, after *Guido*; the Holy Family with a Rose, after *Raffaello*; two Annunciations, after *Albano*; the Good Samaritan, after *Poussin*; the Crowning with Thorns, after *Domenichino*; and the same after *A. Caracci*.

**ANDRIOLI, GIROLAMO**, a Veronese painter, whose name and the date 1606 are inscribed on an altar-piece of San Domenico, and other saints, in the Church of Santa Caterina di Siena, at Verona.

**ANDROCYDES**, a painter of Cyzicus, is mentioned by Pliny as a rival of Zeuxis; he therefore lived about B. C. 400. Plutarch mentions a picture he executed for the Thebans, representing the victory of Pelopidas and Epaminondas; and another

of Scylla surrounded by fishes, in which the fish were so admirably painted as to be the principal objects in the picture, to the great detriment of the figure of Scylla.

**ANDRONICUS**, an ancient Grecian architect, who, according to Vitruvius, erected the celebrated Tower of the Winds, which still remains entire among the ruins of Athens.

**ANDROSTHENES**, an Athenian sculptor, and a pupil of Encadmus. He was employed to complete the statues of Latona, Diana, Apollo, the Muses, the Setting of the Sun, and a group of Bacchantes, in front of the temple of Apollo at Delphi, which had been begun by Praxias, but were left incomplete at the death of that artist. Pausanias supposes he lived about B. C. 420.

**ANDROUET DU CERCEAU, JACQUES**, a French architect, who erected at Paris the palaces of Sully, Mayenne, and the Fermes Générales. He built the Pont-Neuf by order of Henry III.; and designed the great Gallery of the Louvre, built by Henry IV. He also wrote several architectural works.

**ANEDA, JUAN DE**, a painter of Burgos, who lived about 1565, and painted in concert with Juan de Cea, some fine pictures which still remain in the cathedral.

**ANESI, PAOLO**, a Florentine painter, who flourished about 1720. His landscapes gained him considerable reputation, and he painted ancient ruins in the style of P. Panini. Some of his works are to be found in the palaces and private collections at Florence and Rome. Francesco Zuccherelli studied for some time under this master.

**ANFOSSO, JACOPO**, a celebrated gem engraver of Pavia, who lived in the sixteenth century. Though little known, he seems to have been an artist of great ability, and was in favor with Pius V. and Gregory XIII., as appears from an epitaph in the *Lettere Pittoriche*.

**ANGARANO, OTTAVIANO**, a Venetian historical painter of noble birth, who lived about 1650. Zanetti says he acquired much reputation by a picture he executed for the Church of S. Danielo, at Venice, representing the Nativity.

**ANGE, FRANCO L', DI ANNECY**, an Italian painter of small pieces of sacred history, which are commended by Lanzi; born in 1675; studied under Crespi; became a Phillippine monk at Bologna, and died in 1756.

**ANGELI, FILIPPO D'**, called **IL NAPOLITANO**, a Roman painter, born in 1600, was the son of an artist who was employed by Sixtus V. He often painted architectural views, with a number of figures arranged and composed with great ingenuity. He excelled in representing battles and landscapes, and, according to Baglioni, was much employed in ornamenting the palaces and villas at Rome. He died at Rome in 1640.

**ANGELI, GIOVANNI BATTISTA D'**. See **MORO**.

**ANGELI, GIULIO CESARE**, an Italian painter, was born about 1570, and studied under the Carracci. He executed an immense work in the Church of S. Agostino at Perugia. His coloring was better than his design, and he excelled rather in the draped than in the naked figure. He died in 1630.

**ANGELI, GIUSEPPE**, a Venetian painter of cabinet pictures and altar-pieces, was born about 1715,

and studied under Piazzetta, whose style he imitated. His extremities are well drawn, and his heads have considerable expression. He was living in 1793.

**ANGELI, NICCOLO**, an Italian engraver, who lived about 1635, and studied under Remigio Cantagallina. In concert with his master, he engraved a set of plates from the designs of Giulio Parigi, representing the festivals at Florence on the occasion of the marriage of the Prince of Tuscany.

**ANGELICO, FRA. GIOVANNI DA FIESOLI**. See **FIESOLI**.

**ANGELINI, SCIPIONE**, an admirable Italian flower painter, was born in 1661 at Perugia according to Pascoli, though others say at Ascoli. He practised at Rome, and executed a large number of paintings which he sold to dealers, who exported them to England, Holland and France. He died in 1729.

**ANGELIS, DOMENICO D'**, a fresco painter, of considerable ability and reputation, living at Rome at the commencement of this century. He was one of the best scholars of M. Benefiale; was a member of the Academy of St. Luke, and executed several public works at Rome. He is praised in the work by Goethe.

**ANGELIS, PETER**, a Dutch painter, was born at Dunkirk in 1685, and studied the elements of the art in his native place; after which he visited Flanders and Germany, remaining some time at Düsseldorf, where he gained some advantage from the Electoral Gallery. His subjects were generally conversations, and landscapes with small figures, into which he often introduced fruit and fish. He visited England about 1712, where he was so much employed that he remained sixteen years. In 1728 he visited Italy, and passed three years at Rome, where his pictures were admired. On leaving Italy he intended returning to England, but staying a while at Rennes, in Bretagne, he met with so much encouragement that he settled in that city for life. His pencil is free, bright, and flowing, though his coloring is sometimes weak. His style is a mingling of Teniers and Watteau, with more grace than the former, and more nature than the latter. He was unostentatious and reserved, and exhibited his works with reluctance; his inclination being rather to the pursuit of his art than the advancement of his fortune. He died at Rennes in 1734, aged 49.

**ANGELO, and AGOSTINO**, of Siena, Italian architects, were brothers, and the most illustrious disciples of the school of Giovanni of Pisa. Sansoni says that the latter, in 1308, designed a palace for the magistrates of Siena, and thereby acquired so much reputation that he and his brother were chosen to superintend the public edifices of the city. They erected the northern façade of the cathedral; made two new gates to the city; began the Church and convent of San Francesco, and the Church of Santa Maria; and finished the tower of the Public Palace. They also erected the great fountain in the square before the Hotel de Ville; the Hall of the Grand Council; and various other works in Assisi, Orvieto, Arezzo, and Bologna.

**ANGELO, LORENTINO D'**, a painter of Arezzo; lived about 1550; was the scholar of Piero della Francesca, and followed his style. He executed many original works in fresco at Arezzo and its

vicinity, and completed several works in that city which his master had left unfinished at his death.

ANGELO, MICHAEL. See BUONAROTTI.

ANGELO, MICHAEL AMERIGI, DA CARAVAGGIO, an Italian painter; born at Caravaggio, a village in the Milanese, in 1569; was the son of a mason, and while a lad, was employed to prepare plaster for the fresco painters of Milan. From seeing them often at work, he became inspired with the ambition to become an artist; and without instruction from any particular master, he became an excellent imitator of nature, and adopted a singular style, characterized by daring lights and shadows, which became highly popular. For some years he painted fruit, flowers, and portraits, which were remarkably faithful; and so exact an imitator was this artist, that he copied nature even when deformed, and followed the same slavish practise in historical painting. While young he lived at Venice, where he greatly improved his coloring by studying the works of Giorgione. His early pictures are far better colored than his later works. He subsequently went to Rome, and executed his first productions in that city in concert with Cav. Giuseppe Cesari. The novelty of his style soon became so popular that even Guido and Domenichino were unwillingly induced to imitate it, to gratify the public passion for the vulgar but attractive manner of Caravaggio. This did not, however, continue long; the popular taste soon returned to its true channel. His chief works at Rome are the Crucifixion of St. Peter, in the Church of S. Maria del Popolo, and the Entombing of our Saviour, in the Chiesa Nuova. At Naples there is a fine picture by him of the Scourging of Christ; and in S. Martino is another, representing Peter denying Christ—one of his most famous works. The merit of this artist consists in a fine coloring, and an astonishing effect produced by a strong contrast of light and shadow, which only belongs to nature in abstracted situations. To give it veracity, we must suppose the light to fall from a partial and prescribed aperture, which alone can sustain the illusion. He seldom ventured on grand compositions, to which his want of academic study rendered him totally inadequate. His works are characterized by wonderful vigor, and admirable distribution of light and shadow. He died at Rome in 1609.

ANGELO, MICHAEL CERQUOZZI, called DELLE BATTAGLIE, a Roman painter, born in 1600. When quite young he evinced an inclination for the art, and was placed under Pietro Paolo Bonzi. Like his preceptor, he first painted fruit and flowers; but he soon left these for battle-pieces, the excellence of which gave him his surname. The productions of Peter de Laer, called Bamboccio, being at this time much in vogue at Rome, Angelo represented similar subjects, as fairs, and scenes of country festivity, in which he succeeded admirably, so that these are esteemed his best works. Bamboccio surpassed him in landscapes and chiaro-scuro, but he surpassed the Fleming in the character and taste of his design. He worked with amazing facility, never making any design for his pictures; and he often painted a picture representing some circumstance he had heard. His best works were the Four Seasons, painted for the Salviati Palace at Rome. He died in 1660.

ANGELO, MICHAEL COLONNA, an Italian painter, was born at Ravenna in 1600, and first studied under Gabriello Ferrantino, but subsequently under Girolamo Curti, called Il Dentone. In concert with the latter, he executed some important works in fresco, in the churches and palaces at Bologna, in which Colonna painted the figures, and Dentone the architecture and perspective. Their most celebrated works were a saloon in the Palazzo Grimaldi, and the grand perspective painted in S. Michael Bosco. Colonna was invited to Madrid by Philip IV., where he executed some works in fresco, and was well rewarded by the king. He died in 1687.

ANGELO, called ANGELUCCIO, a talented Italian painter, and a scholar of Claude Lorraine, whose style he followed, but died young.

ANGELO, MICHAEL, called IL CAMPIDOGGIO, from an office he held in the Campidoglio or Capitol of Rome, a Roman painter of fruit and flowers, was born in 1610, and a scholar of Fioravanti. There are many of his works in England, especially a fine one in the collection of the Duke of Marlborough at Blenheim. His coloring was full of harmony and richness, and his touch was light and spirited. He died in 1670.

ANGERMANN, DAVID, an able miniature painter established at Berlin, where, according to Nagler, he was living in 1810. He was born at Eger in 1763, and was the pupil of A. Graff.

ANGIOLILLO, called ROCCADIRAME, a Neapolitan painter, who lived about 1450. He studied under Antonio Solario; and Dominici says he painted some works for the churches at Naples, one of the best of which was a picture in the Church of S. Lorenzo, representing the Virgin and Infant, with Saints. He died about 1458.

ANGOSCIOLA, or ANGUISCIOLA, SOFONISBA, a celebrated Italian portrait and historical paintress, of an ancient family, born at Cremona about 1530. She studied first under Bernardino Campo, but subsequently under Bernardo Gatti, called Sojaro. Her first work was a portrait of her father and two of his children, which gained her great reputation, and she was soon considered one of the most eminent portrait painters of her time. She also executed several admirable historical pieces. That great patron of art, Philip II., invited her to Madrid, where she arrived in 1561, with her three sisters. She executed a portrait of Queen Isabella, which was presented by the King to Pope Pius IV., a near relative of Sofonisba, accompanied with a letter from the artist, to which the pontiff replied, highly praising her talents, and assuring her that he had placed her work among his most valuable paintings. She executed a picture of the Marriage of St. Catherine, which is now in the Pembroke collection at Wilton; also her own portrait, playing on a harpsichord, which is at Althorp, in Northamptonshire. A portrait of one of her sisters, painted on a panel, was sold in 1801 at the sale of Sir William Hamilton's pictures; and Mr. Gough had a miniature of Sofonisba, inscribed: "*Sophonisba Angussola, virgo, ipsius manu ex speculo depicta, Cremonæ.*" There was also a picture of her sisters playing chess, in the collection of Lucien Bonaparte, which is now in England. Her sisters Lucia, Europa, and Anna Maria, also

painted, but they were far inferior to Sofonisba. She was married twice; first to Don Fabrizio di Moncada, a Sicilian nobleman, after whose death she returned to Italy *via* Genoa, where she married Orazio Lomellino, the captain of the vessel in which she made the voyage. She subsequently became blind from strenuous application to the art, and in this state was frequently visited by the great Vandyck, who used to say that he had learned more of the practical principles of the art from a blind woman, than by studying all the works of the best Italian masters. Her countrymen assert that she died in 1626, aged 93; though Lanzi and Zani say, in 1620.

ANGOULÊME, JACQUES D', a French sculptor who lived at Rome about 1550. His works, according to Fuseli, were highly valued at Rome. There are, or were, three figures in black wax by him in the Papal Library; and in the grotto at Meudon, near Paris, there was a fine statue of Autumn, in marble, by this artist.

ANGUIER, FRANÇOIS, and MICHEL, two celebrated French sculptors; born at the town of Eu, in Normandy, François in 1604, and Michel in 1612. Their father was a carpenter, and taught them to carve in wood when very young. Some of their productions having attracted the notice of a respectable citizen of Eu, he sent them to Paris, and placed them under Simon Guillain, a good sculptor of that metropolis. They soon gave proofs of their ability, and were in a few years enabled, by the fruit of their own exertions, to visit Rome. François practised some time in England, and then went to Rome, where he remained two years. He acquired the reputation of one of the first sculptors of his age in France; his figures are remarkable for their truth and beauty of expression. His best works are, a marble crucifix in the church of the Sorbonne; the mausoleum of Cardinal de Bérulle, in the church de l'Oratoire, Rue St. Honoré; that of M. de Thou, in the church St. André-des-Ares; and that of the last Duke of Montmorency, at Moulins, his greatest work; also four figures at the tomb of the Duke de Longueville; and the tomb of the Duke of Rohan, in the church of the Celestines at Paris. He made also some copies after the antique. Louis XIII. gave him apartments in the Louvre, and appointed him keeper of his cabinet of antiquities. He died at Paris in 1669, aged 65 years.

Michael Anguier visited Rome in 1641, where he became the pupil of Algardi, some of whose models he worked in marble; he also executed works for this sculptor, for St. Peter's, and for the palaces of several cardinals. This employment enabled him to follow his pursuits at leisure, and he spent ten years in Rome, living on terms of friendship with Poussin, Algardi, and Du Quesnoy. In 1651 he returned to Paris, and assisted his brother in his works for the mausoleum of the Duke de Montmorency. He made in the same year a statue of Louis XIII., which was cast in bronze at Narbonne. In 1653 he adorned the apartment of Queen Anne of Austria, in the Louvre, with several admirable works. He made also, for the same queen, the principal sculptures in the church of Val de Grace, of which the Nativity, in marble, placed over the altar, is considered his master-piece; also the sculptures of the great altar of St. Denis de la Chartre. His last works

were the statues and bas-reliefs of the Porte St. Denis; the statues of Holland and of the Rhine were after the designs of Le Brun. This artist was professor of the Academy of Arts at Paris, and wrote fourteen discourses on sculpture. He died at Paris in 1686, aged 76.

ANGUILLA, FRANCESCO ANDREA, an Italian painter of Lucca, of the fifteenth century; studied under Giotto. Nagler says that his coloring was lively, his drawing correct, and the folds of his draperies cast in good taste.

ANGUS, WILLIAM, an English designer and engraver of landscapes and edifices, who lived at the commencement of the present century. He executed from his own designs, and those of Sandby, Dayes, Samuels and others, many country views, which were issued in the publications of the day. He also engraved and published many views of country-seats, in a very delicate and pleasing style.

ANICHINI, LUIGI, a celebrated cameo and gem engraver of the sixteenth century; born at Ferrara, but resided in Venice. According to Vasari, he surpassed all his contemporaries, except Alessandro Cesari, called Il Greco. The praise that Vasari bestows on Cesari for his medal of Paul III., which Michael Angelo pronounced perfect, Fuseli has given to Anichini, and he appears to have led Dr. Nagler into the same error.

ANICHINI, PIETRO, an Italian engraver of the seventeenth century, of whose works the following are the principal: A Holy Family, dated 1655; the Good Samaritan, two small plates, lengthways; the Portrait of *Cosmos Etrurice, P. Anichinus, fec.*

ANIMOLA, VINCENZO, called VINCENZO ROMANO, an Italian painter, born at Palermo. He studied under Raffaele, and went to Messina after the sacking of Rome, where he executed some paintings for the churches and convents.

ANJOU, RENÉ OF, King of the Sicilies, Duke of Lorraine, and Count of Provence, was a painter of some merit. He executed miniatures in missals and on glass; painted a portrait of himself, which still remains in the Carmelite Chapel at Aix; and is supposed to have painted that of Charles VII., of France.

ANNA, BALDASSARE D', born in Flanders, but of the Venetian school, who flourished about 1610. He studied under Corona da Murano, some of whose pictures he finished after the death of that master. He also executed several originals for the Servi and other churches, which surpass those of Corona in the softness of the chiaro-scuro, and occasionally in its force, though inferior to his works in the selection of forms.

ANRAAT, PETER VAN, a Dutch historical painter, born at Amsterdam in 1635. Balkema says he was a painter of portraits, animals, and conversation-pieces. Houbraken says he was an artist of great merit, and highly praises one of his works, representing the Last Judgement, which was well designed, contained a multitude of figures, correct in the outline, and executed with a free and bold pencil. Notwithstanding his talents, little is known of his works or of the events of his life.

ANSALDI, GIOVANNI ANDREA, a very distinguished Italian oil and fresco painter, born, according to Soprani, at Voltri, a small town near Genoa,

in 1584. He was a scholar of Orazio Cambiasi, but studied with great attention the splendid works of P. Veronese, and became an admirable colorist, especially in fresco. His principal work was the cupola in the Church of the Santissima Annunziata, at Genoa. There are many of his works in the churches and palaces of that city. His invention was fertile, and his compositions ingeniously adorned with architecture and landscape. He died in 1638.

ANSALONI, VINCENZO, a Bolognese historical painter of considerable reputation, who, according to Lanzi, lived about 1615, and studied under Lodovico Caracci. Malvasia extols an altar-piece by him, in the chapel of the family of Fioravanti, in the Church of S. Stefano at Bologna, representing the Martyrdom of St. Sebastian; and in the church of the Celestine monks is an admirable work representing the Virgin and Infant in the Clouds, and St. Roch and St. Sebastian beneath. Zani says he died young.

ANSELIN, JEAN LOUIS, a Parisian engraver; born in 1754; studied under Augustin de St. Aubin, and executed several good plates. The best are Adam and Eve, after *Lebarbier*, the elder, 1808; the Siege of Calais, after *Barthélemi*; Madame de Pompadour, after *Boucher*; several Scenes of Bacchanals, after *Carême*; Molière reading his "Tartuffe" before Ninon l'Enclos and others, after *Monsian*, 1814; Portrait of Lally-Tolendal, after *Verholot*; Sabinus discovered in his Retreat, after *Taillasson*, 1819; Anacreon, after *Restout*. He died in 1823.

ANSELM, GIORGIO, a Veronese painter, born in 1722; studied under Balestra; painted the cupola of San Andrea, at Mantua, and other reputable works in fresco. He died in 1797.

ANSELM, MICHAEL ANGELO, an Italian painter, was born at Siena in 1491, and studied under Gio. Antonio Vercelli, called Sodoma. He lived principally at Parma, where one of his first works was a large painting, after a design by Giulio Romano, representing the Crowning of the Virgin Mary. He also executed some pictures from his own designs for the churches of Parma, some of which resemble the style of Correggio. Lanzi says he died at Parma in 1554; but Zani, in 1560.

ANSIAUX, JEAN JOSEPH ELEONORA ANTOINE, an eminent French historical and portrait painter of the present century, was born at Liege in 1764, and studied under Vincent. He executed portraits of several eminent statesmen and generals of Napoleon, besides many works in sacred and profane history, and poetical subjects. There are three pictures by him in the Church of St. Paul, at Liege. He ranks among the first artists of the modern French school. He died in 1840.

ANTEAMI, BENEDETTO DEGLI, an old Italian sculptor, who practised at Parma from 1178 to 1196. There is in the cathedral of that city a bas-relief by him, representing the Deposition from the Cross, which, though rather a rough performance, is, according to Lanzi and Nagler, perhaps unequalled by any of the Italian sculptors previous to Giovanni Pisano. It contains many figures, but is simple in composition. It is marked with his name and date, 1178. Antelami was likewise an architect, and is said to have built the baptistery at Parma.

ANTENOR, an Athenian sculptor, who lived about B. C. 500, and executed the bronze statues that were erected in honor of Harmodius and Aristogiton, who delivered Athens from the rule of the Pisistratidae. These statues were carried away by Xerxes, B. C. 480; and were afterwards found at Susa by Alexander, who sent them back to Athens. They were erected in the Ceramicus, near those that had been made by Critias to replace them, and were seen by Arrian and Pausanias.

ANTHEMIUS, an architect, was born at Tralles, a city of Lydia, in Asia Minor. Procopé says he erected, in conjunction with Isidorus of Miletus, the famous Temple of St. Sophia, at Constantinople, by order of the Emperor Justinian. The Emperor was desirous of making it the most superb edifice in the world, and on its completion exclaimed with joy: "I have surpassed thee, O Solomon!"

ANTHERMUS and BUPALUS, two ancient Greek sculptors, who lived about B. C. 570, were the sons of Micciades, who was also a sculptor. There were many of the works of these artists in Delos and other Grecian isles, most of which were taken to Rome by Augustus, who placed them in various temples. Pliny mentions a statue of Diana, which he saw in the Island of Chios, of such ingenious execution, that to those entering the temple, the goddess appeared of a serious countenance, while she seemed to smile on those going out. They introduced great improvements in marble sculpture. Greece and Asia strove to possess their works. On some of their statues were inscribed the following verse: "*The sons of Micciades will render thee, O Chios, more renowned than thy vines have done.*"

ANTICHO, PIETRO, a Venetian painter of the eighteenth century. His pictures are remarkable for their high coloring. In the church of San Salvatore there are two of his works—the Pool of Bethesda, and Christ driving the sellers and money-changers from the Temple. Antichio visited Germany, and met with considerable success in different parts of that country.

ANTIDOTUS, a Greek painter, probably of Athens; was the scholar of Euphranor, and is principally noted for having been the master of Nicias. He was more severe in coloring than Euphranor, and more distinguished for the care with which he finished his works, than for their number. Pliny mentions three of his paintings—a Warrior with a Shield, fighting; a Wrestler; and a Flute-player.

ANTIPIHILUS, a celebrated Egyptian painter, who is commonly supposed to have lived in the time of Alexander, and to have been the contemporary of the great Apelles. But the story of Lucian, in his treatise against Calumny, places him a century later, about B. C. 230; for the Apelles and Antiphilus there mentioned, were contemporary with Ptolemy Philopator, the fourth of the Ptolemies, who lived about a century after Alexander. The time of Antiphilus cannot be inferred from his paintings of Philip and Alexander, which do not appear to have been portraits, and might have been painted at any period. Besides, he is noticed by Pliny after the scholars of Apelles. See *Apelles of Ephesus*.

According to Quintilian, Antiphilus excelled in facility of execution, and he distinguished himself

apparently in various styles. Pliny mentions several of his works which were preserved at Rome: Hesione; Alexander; Philip; Minerva; Bacchus; Alexander as a boy; Cadmus and Europa; and Hippolytus and his horses startled at the sight of the Sea-monster sent against them by Neptune. He also mentions Ptolemy hunting; a Boy blowing a Fire, with the reflected light on his face; a Work-room in which women were employed in knitting and weaving; and a very celebrated picture of a Satyr with a panther's skin hanging on his shoulder, holding his hands over his eyes, and looking into the distance. He excelled in paintings of a grotesque character, as is evident from the fact that such subjects were called *Grylli*, after a painting of his representing the clown Gryllus, with cap and bells. He also executed fire-light pieces admirably, and one such is especially commended; that of the Boy blowing the Fire with his mouth, which was greatly admired for the fine effect of the reflected lights.

**ANTIMACHIDES.** See **ANTISTATES**.

**ANTIQUUS, JOHN,** a Dutch painter, born at Groningen in 1702. He acquired the art of glass-staining from Gerard Vander Veen, which he followed for several years, but subsequently studied for some time under John Abel Wassenberg, a historical and portrait painter of some merit. He afterwards visited Paris, where he obtained a plenty of employment; but being desirous of visiting Italy, he went to Florence, where he was employed six years by the Grand Duke of Tuscany, and executed a large composition, called the Fall of the Giants, which was so much esteemed that a sketch of it was placed in the Florentine Academy. He afterwards returned to Holland, where he was received with much honor, and was engaged by the Prince of Orange to execute several paintings for the Palace of Loo, among which is a large picture of Mars disarmed by the Graces. He painted with great facility, and was a good designer and colorist. In all his pictures may be seen the fine taste he acquired from the study of the old masters in Italy. He died in 1750.

**ANTISTATES, ANTIMACHIDES, CALLESCHROS, and PORINUS,** four Grecian architects, who lived B. C. 555, and, according to Vitruvius, were employed by Pisistratus to erect a temple to Jupiter Olympius, in the place of the one erected in the time of Deucalion, which the storms of a thousand years had entirely destroyed. They proceeded so far with it that Pisistratus was enabled to dedicate it, but after his death the work ceased; and the completion of this temple, so magnificent and grand in its design that it impressed the beholder with wonder and awe, became the work of after ages. Perseus, King of Macedonia, and Antiochus Epiphanes, nearly four hundred years after Pisistratus, finished the grand are, and placed the columns of the portico; Costantius, a Roman, being the architect. It was considered, and with good reason, one of the four celebrated marble temples of Greece; the other three were that of Diana, at Ephesus; Apollo, at Miletus; and Ceres, at Eleusis. The Corinthian order prevailed in its design. In the siege that Sylla made to Athens, this temple was greatly injured, but the allied kings afterwards restored it at their common expense, intending to dedicate it to the genius of Augustus. Livy says that among so

many temples this was the only one worthy of a god. Pausanius says the Emperor Adrian enclosed it with a wall, as was usual with the Grecian temples, of half a mile in circumference, which the cities of Greece adorned with statues erected in honor of that monarch. The Athenians distinguished themselves by the elevation of a colossal one behind the temple. This enclosure was also ornamented with a peristyle one hundred rods in length, supported by superb marble Corinthian columns, and to this façade were three grand vestibules which led to the temple. Adrian dedicated it a second time. In this temple was placed a splendid statue of Jupiter Olympius, of gold and ivory; and the courtiers added four statues of the Emperor. This wonderful structure, which is said to have cost five millions of *scudi*, is now in ruins. Sixteen Corinthian columns are standing, six feet four inches, and some six feet six inches, in diameter. The length of the temple, according to Stuart, upon the upper step, was three hundred and fifty-four feet, and its breadth one hundred and seventy-one feet; the entire length of the walls of the peribolous is six hundred and eighty-eight feet, and the width four hundred and sixty-three feet.

**ANTISTIUS, LABEO,** who had been a prætor and even pro-consul of the province of Narbonne, is said to have amused himself in painting small pictures. He died at an advanced age, in the reign of Vespasian. His works do not appear to have gained him any reputation, but rather the ridicule of his contemporaries.

**ANTOINE, JACQUES DENIS,** a reputable Parisian architect, born in 1733. One of his earliest works was the completion of the alterations of the Palais de Justice in Paris, on which Desmaisons had been employed. He also executed the portal in the court of the Hospice de la Charité. In 1771 he commenced the mint, and finished it in 1776. The principal façade towards the Quai Conti and Pont Neuf, presents a fine unbroken mass 400 feet in extent. The edifice is characterized by a unity and simplicity that contrast very strongly with the false taste which then prevailed in the French metropolis. Antoine also designed the mint at Berne, and a mansion for the Duke de Berwick at Madrid. He died in 1801.

**ANTOINE, SEBASTIEN,** a French engraver of little note, born at Nancy, in Lorraine. He executed a representation of the jewelled crown used in the coronation of Louis XV., dated 1722; the Enterprise of Prometheus, from the ceiling at Versailles, painted by Mignard; also a portrait of R. P. Augustin Calmet, a large oval plate, 1729. His style was slight and feeble, and he worked usually with the graver.

**ANTOLINEZ, DON JOSEF,** a Spanish historical and portrait painter, was born at Seville in 1639. He studied, while young, at Madrid, under Don Francisco Rizi, one of the painters of Philip IV. Palomino commends two pictures by this master in the Church of La Magdalena, at Madrid, representing the Miraculous Conception, and the Good Shepherd. The landscapes he introduced into his pictures were much admired. He died at Madrid in 1676.

**ANTOLINEZ, DESARABIA, FRANCISCO,** a talented Spanish historical and land-scape painter of the



seventeenth century, was a nephew of Joseph Antolinez, and was educated at Seville for the law, but afterwards studied painting under Murillo, whose style he imitated. He went to his uncle at Madrid in 1672; but although he had acquired some reputation as a painter, he threw up the pencil and returned to his original profession for the purpose of obtaining a lucrative station at the bar; a change which was greatly deprecated by the friends of art. Not succeeding, he was compelled again to return to painting as a means of support, and subsequently executed a number of small pictures from the Bible, and the life of the Virgin, which are highly esteemed for their invention, facility of execution, and admirable color. He died in 1700.

ANTONELLA, DA MESSINA. See MESSINA.

ANTONIANO, FERRARESE, or ANTONIO ALBERTO, of Ferrara; studied under Angiolo Gaddi, and was the most eminent painter of Ferrara in his time. About 1438, he executed several great works in the palace of Alberto d'Este; he painted also, according to Vasari, many beautiful works at San Francesco d'Urbino, and at Città di Castello. He died about 1450.

**A**NTONIANUS, SILVANUS, a Flemish wood engraver, who, according to Papillon, lived about 1567, and executed a set of cuts for a Book of Fables, published at Antwerp in that year.

ANTONIASO, a Roman painter of the beginning of the sixteenth century. Vasari, in his life of *Filippino Lippi*, states that Antoniaso, and Maestro Lanzilago of Padua, two of the best Roman painters of that time, were required to estimate the value of the frescoes of *Filippino*, painted for the Cardinal Caraffa, in his chapel in the church of the Minerva. Nothing further appears to be recorded of these artists.

ANTONINUS, an ancient Roman architect, who, according to Pausanias, erected several temples in Epidaurus, an ancient city of Peloponnesus. He also built the bath of Esculapius, and restored a portico called Coryos, constructed originally of unburnt bricks.

ANTONIO, DI FEDERIGO, a reputable Italian sculptor, who lived, according to Vasari, about 1450. He executed three statues in the cathedral of Siena, which Della Valle has assigned to Jacopo della Quercia. He made also some of the works for the external embellishment of the cathedral. About 1457, he executed a statue of St. Peter.

ANTONIO, FIORENTINO, an Italian architect, who lived about 1560. He was born at Cava, near Naples; studied at Rome; established himself at Naples, and built there the Church of Santa Caterina à Formello.

ANTONIO, MARC. See RAIMONDI.

ANTONIO, PEDRO, a Spanish painter, was born at Cordova in 1614, studied under Antonio del Castillo, and painted some pictures for the convent of St. Paul, at Cordova, which are finely executed, with excellent coloring. He died in 1675.

ANTONIO, DA TRENTO. See TRENTO.

ANTONIO, VENEZIANO, one of the most eminent fresco painters of his time, was born, according to Vasari, in 1310, at Venice; though Baldinucci concludes he was a Florentine. He studied

at Florence with Angelo Gaddi, and followed his style. He painted several frescoes at Venice for the Signory, but was so ill-rewarded that he left that city in disgust. His chief works, now nearly all destroyed, were painted in Florence and Pisa, where he executed many works of extraordinary merit for the period, according to Vasari, who praises the force of his coloring, and the truth and harmony of his chiaro-scuro, in which he was scarcely equalled by any painter of his time. His design also was correct and graceful, and he was distinguished for the choice of his attitudes, the elegance of his draperies, and the variety of his expression. One of his most celebrated works was the *Miracle of the Loaves and Fishes*, in the convent of S. Spirito, at Florence. In the Campo Santo, he completed the series commenced by Simone Memmi, of the Life of San Ranieri, in which his own portrait is inserted. These works are still extant. He died in 1384.

ANTONISSEN, HENRY, a Flemish painter of landscapes and cattle, was born at Antwerp in 1737. His manner was feeble, and his works are not in demand except in his own country. Ommeganck, and several popular artists of the present century, received instructions from this master. He died in 1794.

ANTONISZE, CORNELIUS, a reputable Dutch painter and engraver of perspective and architectural views, was born at Amsterdam about 1500. There is a picture by him in the Treasury Chamber at Amsterdam, representing that city as it appeared in 1536. He subsequently painted twelve views of Amsterdam, with its principal public edifices, which he engraved on twelve blocks of wood. The prints from these are very scarce.

ANVERSA, LIEVINO D', a Flemish painter. In an Italian work, published in 1800, by J. Morelli, this artist is said to have painted, in concert with Hans Hemling and Gerard of Ghent, one hundred and twenty-five miniatures in a beautiful MS., now in the Library of St. Mark, at Venice.

ANWANDER, JOHANN, a Bavarian oil and fresco painter, born at Landsberg about 1700. He lived several years at Bamberg, and executed many works there, both in oil and fresco; the latter are superior to the former.

APARICO, —, a Spanish sculptor, who lived about A. D. 1000. He constructed, for Don Sancho the elder, King of Navarre, Castile and Arragon, a costly and elaborately ornamented tomb, to contain the remains of St. Millan. This tomb was seen by Bermudez, who describes it, in the monastery de Yuso, where it was placed in the year 1053.

APELLES, the most renowned painter of antiquity, was a native of Cos, according to Ovid and Pliny, but Suidas states that he was a native of Colophon, and was made a citizen of Ephesus, which may account for his being called an Ephesian by Strabo. He lived in the latter half of the fourth century before Christ. He had, apparently, several masters, and he studied under Ephorus of Ephesus before he entered the school of Pamphilus at Sicyon, where Melanthius, or Melanthus was his fellow-student, in which famous school the routine of study is said to have occupied ten years; but Plutarch says he entered this school, and paid the fee of a talent (about \$1000), not so much for the



improvement he might derive therefrom, as for the mere reputation of having studied in the school of Sicyon.

Apelles appears, according to the general testimony of the ancients, to have not only had the most brilliant success during his life time, but also after death to have eclipsed all other painters in reputation. Painting is termed by some of the Romans, the Apellean art; and Pliny affirms that he alone contributed more towards perfecting the art than all other painters. He seems to have claimed the palm in elegance and grace, or beauty, the *charis* of the Greeks, and the *venustus* of the Romans; a quality for which, among the moderns, perhaps Correggio is the most distinguished; but in the works of Apelles, it was unquestionably connected with a proportionably perfect design; a combination not found among the moderns. Pliny remarks that Apelles allowed that he was equalled by Protogenes in all respects save one, namely, in knowing when to take his hand from the picture. From this we may infer that the deficiency in grace which he remarked in the works of Protogenes, was owing to the excessive finish for which that painter was celebrated. Lucian speaks of Apelles as one of the best colorists among the ancient painters.

Apelles was famed for his industry; he is said never to have allowed a day to pass without exercising his pencil. "*Nulla dies sine linea*," is a saying that arose from one of his maxims. His principal works appear to have been generally single figures, and rarely of more than a single group. The only large compositions his execution that are mentioned by the ancient writers are, Diana surrounded by her Nymphs, in which he was allowed to have surpassed the lines of Homer from which he took the subject; and the Procession of the High Priest of Diana at Ephesus.

In portraits Apelles was unrivalled. He is said to have enjoyed the exclusive privilege of painting Philip and Alexander the Great, both of whom he painted many times. In one of his portraits of Alexander, which was preserved in the temple of Diana at Ephesus, he represented him wielding the thunderbolts of Jupiter: Pliny says the hand and lightning appeared to start from the picture; and, judging from an observation in Plutarch, the figure of the king was lighted solely by the radiance of the lightning. Apelles received for this picture, termed the Alexander Ceraunophorus, twenty talents of gold (about \$200,000). The criticism of Lysippus, upon this picture, which has been approved by ancients and moderns, that a lance, as he had himself given the king, would have been a more appropriate weapon in the hands of Alexander, than the lightnings of Jupiter; is the criticism of a sculptor who overlooked the pictorial value of the color, and of light and shade. The lightning would certainly have had little effect in a work of sculpture, but had a lance been substituted in its place in the picture of Apelles, a totally different production would have been the result. This picture gave rise to a saying, that there were two Alexanders, the one of Philip, the invincible, the other of Apelles, the imitable.

Competent judges, says Pliny, decided the portrait of Antigonus (king of Asia Minor) on horseback, the master-piece of Apelles. He excelled greatly in painting horses, which he frequently introduced into his pictures. The most celebrated

of all his works was the Venus Anadyomene, which was painted for the people of Cos, and was placed in the temple of Æsculapius on that island, where it remained until it was removed by Augustus, who took it in lieu of 100 talents tribute, and dedicated it in the temple of Julius Cesar. It was unfortunately damaged on the voyage, and was in such a decayed state in the time of Nero, that the Emperor replaced it with a copy by a painter named Dorotheus. This happened about 350 years after it was executed, and what then became of it is not known. This celebrated painting, upon which every writer who has noticed it, has bestowed unequalled praise, represented Venus naked, rising out of the ocean, squeezing the water from her hair with her fingers, while her only veil was the silver shower that fell from her shining locks. This picture is said to have been painted from Campaspe, a beautiful slave of Apelles, formerly the favorite of Alexander. The King had ordered Apelles to paint her naked portrait, and perceiving that the painter was smitten with the charms of his beautiful model, he gave her to him, contenting himself with the painting. He commenced a second Venus for the people of Cos, which, according to Pliny, would have surpassed the first, had not its completion been interrupted by the death of the painter: the only parts finished were the head and bust. Two portraits of Alexander painted by Apelles, were dedicated by Augustus in the most conspicuous part of the forum bearing his name; in one was Alexander with Castor and Pollux, and a figure of Victory; in the other was Alexander in a triumphal car, accompanied by a figure of War, with her hands pinioned behind her. The Emperor Claudius took out the heads of Alexander, and substituted those of Augustus. The following portraits are also mentioned among the most famous works of this great artist: Clitus preparing for Battle; Antigonus in armor, walking by the side of his Horse; and Archelaus the General, with his wife and daughter. Pausanias mentions a draped figure of one of the Graces by him, which he saw in the Odeon at Smyrna. A famous back view of a Hercules, in the temple of Antonius at Rome, was said to have been by Apelles. He painted many other famous works: Pliny notices a naked figure by him, which he says, challenged Nature herself. The same author says he covered his pictures with a dark transparent liquid or varnish, which had the effect of harmonising the colors, and also of preserving the work from injury.

The celebrated contest of *lines* between Apelles and Protogenes, is a subject which has generally perplexed painters and critics; and in fact, Carducci asserts that Michael Angelo and other great artists treated the idea with contempt. According to Pliny, Apelles visited Rhodes expressly to see the works of Protogenes, whose studio he sought immediately on his arrival. The Rhodian painter was not at home, but there was an old woman taking charge of a large panel, which was standing on the easel, prepared for painting; who asked the stranger what name she should give to her master upon his return. "*This*," said Apelles, at the same moment drawing upon the panel a line (*linea*) of great delicacy. When Protogenes returned, he immediately exclaimed, "Apelles has been here, for that was done by no other hand," and immediately drew upon the same line

or panel (*in illa ipsa*) (linea or tabula?) a still finer line in another color, and going away, left orders that if Apelles should return, to show him "*That*," and tell him 'twas the one whom he sought. Apelles returned, and blushing to see himself surpassed, drew a line between or upon these two, (*secuit lineas*) in a third color, and attained the summit of subtilty, leaving no possibility of being surpassed. When Protogenes returned a second time, he acknowledged himself vanquished, and immediately sought out Apelles. This panel, continues Pliny, was handed down, a wonder for posterity, but especially for artists, and notwithstanding it contained only those three scarcely visible lines (*tres lineas*) still it was the most noble work in the Gallery, though surrounded by many finished paintings of renowned masters. It was preserved in the Gallery of the Imperial Palace on the Palatine, and was destroyed by the first fire that consumed that palace, in the time of Augustus; it was therefore not seen by Pliny, and the account must be related by him from some other work. In regard to the vagueness of Pliny's account, one of the principal causes is undoubtedly the mutilation of the text; but the whole thing is told with obscurity, and this great panel could not have contained only three simple lines, as it appears to have done, else how could it have been termed the most noble work in the Gallery, and the wonder of posterity?

The character of Apelles shows itself in a noble light in his conduct towards Protogenes; for perceiving that the Rhodians did not appreciate the works of that great artist, he volunteered to purchase all the finished works he had by him, at any valuation the latter might fix; and Protogenes having estimated them far below their real value, Apelles generously offered him 50 talents (about \$500,000) for the whole, and spread the report that he intended selling them as his own. He thus opened the eyes of the Rhodians to the merit of their painter, and they accordingly secured his works at a still higher price. Apelles left writings on the arts, which he dedicated to his pupil Perseus, who, however, does not appear to have realized the expectations of his master.

Pliny says Apelles was the first artist who painted tetrachromes, or paintings executed with four colors, viz: lamp black, white chalk, ruddle, and yellow ochre, yet, in describing his Venus Anagorane, he says she was rising from the green or azure ocean under a bright blue sky. Zeuxis painted grapes so naturally as to deceive the birds. Where was his green and purple? There has been a great deal of useless disquisition about the merits of ancient painters and the materials they employed. When we take into consideration their thorough system of education; that the sister arts had been brought to such perfection as to render them the models of all succeeding times; that these painters enjoyed the highest honors and admiration of their polished countrymen, who, it must be admitted, were competent to judge of the merits of their works; that the Romans prized and praised them as much as the Greeks themselves; that there were in Rome in the time of Pliny many ancient paintings 600 years old, still retaining all their original freshness and beauty, it can scarcely be doubted that the paintings of the great Greek artists equalled the best of the moderns; that they possessed all the requisite colors and materials;

and, if they did not possess all those now known, they had others unknown to us. It is certain that they employed canvass for paintings of a temporary character, as decorations; and that they treated every subject, both such as required those colors suitable to represent the solemnity and dignity of the gods, as well as others of the most delicate tints, with which to depict flowers; for the Venus of Apelles and the Flower Girl of Pausias must have glowed with Titian tints to have attracted such admiration. Colonel Leake, in his Topography of Athens, speaking of the Temple of Theseus, says that the stucco still bears the marks or stains of the ancient paintings, in which he distinctly recognized the blue sky, vestiges of bronze and gold colored armor, and blue, green, and red draperies. What then becomes of the tetrachromes of Apelles and the monochromes of previous artists, for Mycon painted the Theseum near 200 years before the time of Apelles.

APELLES, an Ephesian painter, who flourished about B. C. 230. This artist stood high in the favor of Ptolemy Philopator, whose reign began B. C., 222, and according to Lucian, was falsely accused by Antiphilus, a celebrated Egyptian painter, of having participated in the conspiracy of Theodotus of Tyre. But upon his innocence being established, Ptolemy, who had listened to the accusation, presented Apelles with 100 talents, and condemned Antiphilus to be his slave. Apelles, however, was not satisfied with this reparation, and on returning to Ephesus, painted in retaliation his famous picture of Calumny, in which Ptolemy acted a principal part. Lucian saw this picture and thus describes it:

"On the right, is seated a person of magisterial authority, to whom the painter has given ears like Midas, who holds forth his hand to Calumny, as if inviting her to approach. He is attended by Ignorance and Suspicion, who stand by his side. Calumny advances in the form of a beautiful female, her countenance and demeanor exhibiting an air of fury and hatred; in one hand she holds the torch of discord, and with the other, she drags by the hair a youth personifying Innocence, who, with eyes raised to heaven, seems to implore succor of the gods. She is preceded by Envy, a figure with a pallid visage and emaciated form, who appears to be the leader of the band. Calumny is also attended by two other figures who seem to excite and animate her, whose deceitful looks discover them to be Intrigue and Treachery. At last follows Repentance clothed in black, and covered with confusion at the discovery of Truth in the distance, environed with celestial light."

This sketch has been regarded as one of the most ingenious examples of allegorical painting which the history of the art affords. Raffaele made a drawing from Lucian's description, which was formerly in the collection of the Duke of Modena, and was afterwards transferred to the French Museum.

Professor Tölkén, of Berlin, has shown that this Apelles was not the great cotemporary of Alexander, for the persons mentioned in connection with the story, lived more than 100 years after the death of Alexander—or about the 144th Olympiad.

See Pliny, Plutarch, Lucian, Cicero, and Horace.

APEZTEGVIA, DON JUAN FELIPE, a Spanish sculptor; born at Navarre about 1724; studied

under Salvador Carmona, and afterwards under Francisco Gutierrez. He made rapid progress, and executed several works of ability, by which, according to Bermudez, he acquired considerable reputation. There are some of his works in the church of San Gaetano. He was elected a member of the Academy of St. Ferdinand in 1777.

APENS, C., a Dutch engraver of some merit, who lived at Groningen. He executed a number of plates, among which is the portrait of Samuel Maresius, theologian, dated 1673.

APHRODISIUS, a sculptor, born at Tralles in Lydia; probably lived in the first century after Christ. Pliny mentions him as one of the artists who decorated the palace of the Caesars on the Palatine Hill at Rome, with some of its finest statues.

APOLLODORO, FRANCESCO, called IL PORCIA, a reputable Italian portrait painter, who was born in the Friuli, and resided at Padua about 1600. According to Ridolfi and Lanzi, he painted the portraits of nearly all the literati of Padua in his time.

APOLLODORUS, one of the most celebrated of the ancient Greek painters, was born at Athens about B. C. 440. Pliny commences his sketch of the history of Greek painting with Apollodorus, terming him the first luminary of art; but he mentions only two of his works—a Priest in the act of Devotion, and Ajax Oilens Wrecked—both remarkable works, not only in chiaro-scuro, but as to invention and composition. These paintings were preserved at Pergamos in the time of Pliny, 100 years after they were executed. This artist was the founder of a new school of painting; or rather he made painting complete as an imitative art. Earlier artists had distinguished themselves for a certain degree of effect in chiaro-scuro, as Dionysius of Colophon; but Apollodorus was the first who attained the perfect imitation of the effects of light and shadow invariably seen in nature. If we may depend upon the criticisms of ancient writers, the works of this master were not inferior in this respect to those of the most distinguished moderns. His pictures riveted the eye, not merely from their general coloring, but also for a powerful and peculiar effect of light and shade; on which account he acquired the surname of “the Shadower.” He introduced great and rapid advances in the art of painting; he was the first to give varieties of character and expression to his figures, the advantages of breaking the colors and showing the value of light and shade, and the harmony of contrast. Pliny says of him, “I may well and truly say that none before him brought the pencil into a glorious name and especial credit.”

APOLLODORUS, an eminent ancient architect who lived, according to Pliny, about A. D. 100, and was born at Damascus. By his great genius he acquired the favor of the Emperor Trajan. He built the great Square of Trajan, to effect which he levelled a hill one hundred and forty-four feet high; in the centre was raised the famous column, of the same height as the hill that had been removed, which commemorated the victories of Trajan, and served as a monument to that victorious emperor. Around the square there was the most beautiful assemblage of buildings then known in the world, among which was the triumphal arch erected in memory of Trajan's victories. The mar-

ble pavements of the square are fifteen feet below the streets of modern Rome. Apollodorus also erected a College, a Theatre appropriated to Music, the basilica Neptia, a celebrated Library, the baths of Trajan, Temples, Aqueducts, and other important edifices in Rome. His most famous work was the stone bridge over the Danube, in Lower Hungaria, near Zeverino, where the river is narrowest and most rapid. On account of its great depth, it was necessary to make a foundation, by throwing into the bed of the river an immense quantity of materials; on which were constructed twenty piers, (some parts of which still remain) and twenty-two arches; each pier was sixty feet wide, one hundred and fifty feet high, distant from each other one hundred and sixty feet; the bridge was three hundred feet high, and a mile and a half long; its extremities were defended by two fortresses. Trajan had it constructed to facilitate the passage of his troops, but his successor Adrian dismantled it, fearing the barbarians would use it against the Romans.

Pliny says that Apollodorus was imprudent enough to deride the young Adrian, presumptive heir to the throne, for wishing to show his knowledge of architecture. After the latter had attained the crown, he erected a temple, from his own designs, and sent the drawings to the great architect, to shew him that he could erect a building without his assistance. Apollodorus answered that, “If the goddesses had a mind to rise and go out, they could not.” Adrian was so enraged at the sarcasm, and the error he had committed, that he caused the architect to be murdered.

APOLLONIO, JACOPO, an Italian painter, born at Bassano in 1584; was the grandson, and one of the most talented pupils of Jacopo da Ponte; and imitated his master with such exactness that the only difference in their works is, that those of the latter have a more lively touch and vigorous execution. His best work is the martyrdom of St. Sebastian, in the church dedicated to that saint. There is also a Magdalene in the dome of the Cathedral at Bassano, and a picture of St. Francesco, at the Riformati. He died in 1654.

APOLLONIUS, and his brother TAURISCUS, the sons of Artemidorus, were the sculptors of a marble group of the size of life, representing Zethus and Amphiion tying Dirce to the horns of a wild bull. This work was brought from Rhodes to Rome by Asinius Pollio; and, according to Pliny, was formed of a single block of marble. The group of this subject, now in the court of the Museo Borbonico at Naples, known as the Toro Farnese, from its having at one period belonged to the Farnese family, is believed to be the work alluded to by Pliny. Tauriscus was a native of Tralles, in Lydia; Apollonius of Rhodes. They probably lived in the second century before Christ.

APOLLONIUS, an Athenian sculptor, the son of Nestor, who probably lived in the first century before Christ. He executed the marble statue of Hercules, of which a fragment, well known as the Torso of the Belvedere (or the Torso of Michael Angelo, from the high estimation in which it was held by that master), is preserved in the collection of the Vatican at Rome. This monument, one of the finest specimens of Grecian art existing, is much mutilated; the body and thighs alone are preserved. The figure was seated on a lion's skin.

This Torso was engraved in the Musco Pio Clementino.

APPEL, JACOB, a Dutch painter, was born at Amsterdam, in 1680, and studied some time under Timothy de Graaf, but was afterwards instructed in landscape painting by David Vander Plas. Descamps says that he at first followed the style of Tempesta, but afterwards that of Albert Meyering. His landscapes are of some merit, but he succeeded far better in portraits. He died in 1751.

APPELDOORN, JEAN, a landscape painter, born at Amersfort in 1765, and studied under Jordanus Hoorn. He executed a few pictures in oil, but his works were principally in water colors, and possess considerable merit. He died in 1838.

APPELINS, JEAN, a French painter of portraits, history and landscapes, was born at Middlebourg, and flourished about 1778. His compositions are generally large, and possess considerable merit.

APPELMAN, BERNARD, or BARENT, a Dutch painter, was born at the Hague, in 1640. It is not known under whom he studied, but he probably visited Italy, as his landscapes are taken from views in the vicinity of Rome. He adorned the hall of the palace of Soesdyk with several admirable portraits, and some landscapes which are finely pencilled and well colored. He often executed the landscapes and back grounds of the portraits of Jan de Baan and others. He died in 1686.

APPIANI, ANDREA, an Italian oil and fresco painter, born in the Upper Milanese, in 1754. He studied under Cav. Guidi with such ardor that he formed a graceful and original style that approaches Correggio. His best frescoes are at Milan: his best oil paintings are Rinaldo in the garden of Armida, Venus and Love, and Olympus, which are works of great beauty and merit. Napoleon sat to him for his portrait, and appointed him his painter; this portrait is now in England. Rosaspina has engraved the frescoes he executed in the Royal Palace at Milan. He was made a knight of the Iron Crown, and a member of the Legion of Honor. He suffered an attack of apoplexy in 1813, which rendered it impossible for him to paint; and he lost his pension at the restoration of the Bourbons; so that he was compelled to sell his drawings and other valuables to obtain support. In 1818 a second attack of apoplexy terminated his life.

APPIANI, FRANCESCO, an Italian painter, born at Ancona in 1702. He studied under Domenico Simonetti, and subsequently at Rome in the time of S. Conca and Mancini, with whom he lived in intimate friendship. His style was soft and harmonious, as is well shown in his Death of St. Domenico, painted for Benedict XIII; for which he was honored with a gold medal and chain. He resided chiefly at Perugia, where he painted the vault of the cathedral and many other works, and continued the practise of the art with great vigor till 1792, when he died, aged 90.

APPIANO, or APLANO, NICCOLÒ, a Milanese painter who lived about 1510. He is said to have studied under Leonardo da Vinci. Cesariani compares him with the greatest masters of the age; but no other writer on the fine arts has mentioned him, except Zani. His works may have been ascribed to some of his great cotemporaries.

APSCH, JEROME ANDREW, a German wood engraver, born at Nuremberg about 1490, and assisted Hans Burgkmair in engraving two hundred and thirty-seven wooden cuts for a book issued at Vienna, entitled the Wise King, containing the chief events of the life and reign of Maximilian I. He died in 1556.

AQUILA, FRANCESCO FARAGNE, an eminent Italian designer and engraver, elder brother of the distinguished Pietro Aquila, was born at Palermo in 1676, and settled at Rome about 1700. He executed numerous engravings, some of which are highly esteemed. In drawing and expression he is inferior to his brother. Some of his plates are done with the graver only, but they are by no means equal to those where he used the point. Several of his prints are from his own designs. The following is a list of his works:

A set of twenty-two large plates after Raffaele, entitled, *Picturæ Raphaelis Urbinais ex aula et conclavibus Palatii Vaticanæ*, &c. Franc. Aquilo, del. et incid. 1722. The Repose in Egypt, with St. Joseph at work in the background. The Last Supper; after Albano, inscribed *unus ex vobis*, &c., 1711. The Dead Christ in the Lap of the Virgin Mary, with Mary Magdalene and St. Francis; after Caracci. Our Saviour with a Glory, the Virgin Mary, St. Ambrose, and St. Charles Borromeo; after Carlo Maratti. The Bark of St. Peter; after Lanfranco. St. Rosalie; from his own design. A Bishop announcing to the Virgin the arrival of the Body of St. Helena. The First Vault in the Vatican; after Ciro Ferri, 1696. Three large prints, of the Vault of St. Francis Xavier at Naples; after Paolo de Mattei. Three Nymphs—one in the Chapel of the Holy Sacrament, one in the Church of St. Sebastian, and one in the Chiesa Nuova—all of them circular; after P. da Cortona. The Battle of Constantine with Maxentius; and the Triumph of Constantine; after Andrea Cammasi. Venus showing the Arus to Eneas; after Poussin. Mars with his Arms hung on a Tree; after his own design. Hercules, to whom Mars offers a Sword, and Minerva a Crown of Laurel; after Ant. Bonfiglio. Two Portraits—the Cardinal Casini, and Cardinal Joseph Maria de Thomas; after P. Nelli. Some of these plates are of very large size.

AQUILA, GIORGIO, a Florentine painter of some merit, who flourished from 1314 to 1325. Little is known of the events of his life. He is said to have been the first Italian artist who used the nut-oil in painting.

AQUILA, PIETRO, a reputable Italian painter and excellent engraver, the younger brother of Francesco, according to Baldinucci, was born at Palermo, and settled with his brother at Rome in 1700. While young he prepared himself for the priesthood, and on arriving at Rome, he became a monk, but still followed his natural inclination for the art. His plates are etched in a free, bold style, and his drawing is extremely correct. His best prints are those he engraved after the Caracci, which are very highly valued. The following are his principal plates, some of which are from his own designs. Heineken's *Dictionnaire des Artistes* has a full catalogue.

*Subjects after Caracci.*—The Holy Family; the Adoration of the Magi; the Flight into Egypt; Lions fighting—an emblematical subject, inscribed *spe suscitata iras*.

*After P. da Cortona.*—The Sacrifice of Polyxena; the Triumph of Bacchus; the Rape of the Sabines; Diana returning from the Chase; the Battle of Alexander and Darius.

*After Ciro Ferri.*—Moses and the Daughters of Jethro; Moses striking the Rock; the Virgin Mary appearing to St. Alesio; The Vestals keeping up the Sacred Fire.

*After Carlo Maratti.*—The Virgin Mary with five Saints; the Triumph of Religion—an allegorical piece; St. Luke showing the Virgin the Portrait he had painted of her.

*After Gio. Murandi.*—The Death of the Virgin.

The Bible of Raffaello, a set of fifty-five plates; entitled *Imagines Vteris ac Novi Testamenti, a Raphaele Sancti. Urbini. in Vaticano pictæ*, &c.—[The first thirty-six of these plates were engraved by Cesare Fantetti; the rest by Aquila in a very superior manner.] The Farnese Gallery in twenty-five plates, with the Statues and Ornaments. The Chamber of the Palace Farnese, in thirteen plates; inscribed *Imagines Farnesiani Cubiculi*. The Assembly of the Gods, in nine plates, after the painting by *Luinfranco*, in the Villa Pinciana at Rome, inscribed *Deorum Concilium ab Equite Joanno Luinfranco*, &c. Fourteen Portraits of Roman Emperors, from medals; and a Portrait of Livio Odescalzchi, with ornaments.

**AQUILA, POMPEO DELL'**, an Italian painter, was born at Aquila, and lived about 1570. Padre Orlandi, in the *Abbecedario Pittorico*, says he was a very reputable historical painter, both in oil and fresco. He executed a fine painting in the Church of San Spirito at Rome, representing the Descent from the Cross, of which there is a print by Horatius de Sanctis, 1572. At Aquila, there are some considerable frescos by this master.

**AQUILES, JUAN DE**, a Spanish sculptor of Valladolid, who lived in the early part of the sixteenth century, and executed a number of works in the churches of that city and other towns of Castile, which, according to Bermudez, evince much ability.

**ARAGON, JUAN DE**, a Spanish painter of history, who resided at Granada in 1580, and was one of the eminent artists who adorned the monastery of St. Jerome, founded by the great Captain.

**ARBASIA, CESARE**, an eminent Italian painter, was born at Saluzzo; flourished in the latter part of the 16th century; studied under Federigo Zuccheri, and imitated the style of Leonardo da Vinci. In 1579 he visited Spain, and executed a picture of the Incarnation, and some other works, in the cathedral at Malaga, for which he received 3000 ducats. In 1583, he executed a splendid work in fresco in the Cathedral of Cordova, representing the martyrs who suffered in that city. He also painted the ceiling of the Church of the Benedictine monks at Saragliano. It is probable that he visited Rome in 1588, with his former master, Federigo Zuccheri, who was the first president of the academy of St. Luke, of which Arbasia was one of the founders. He afterwards returned to Spain, where he died in 1614.

**ARBULO, MARGUEVETE PEDRO**, a Spanish sculptor of the sixteenth century. Bermudez says that from 1569 to 1574, he was occupied upon the altar and stalls of the choir of the Church of S. Ascensio, in the Rioja at Castile, which are executed with great ability. He received for them 7,387 ducats. He died at Briones in 1608.

**ARCE, DON CALEDORO D'**, a Spanish sculptor, born at Burgos in 1739; studied under Fra. Gregorio Barambio; was elected a member of the Academy of San Fernando at Madrid; and in 1788 was appointed *escultor de cámara* to Charles IV., King of Spain; of whom he executed an equestrian statue in marble, which has been engraved by Salvador Carmona. In 1786, Arce published at Pampluna a work on sculpture.

**ARCE, JOSEF D'**, a reputable Spanish sculptor; studied under Juan Martinez Montanes, and executed several works at Seville, among which are eight colossal stone statues over the balustrade of the Church of the Sanctuary, in the Cathedral. He flourished about 1657.

**ARCESILAUS, or ARCESILAS**, a sculptor, who distinguished himself at Rome in the last years of the republic. He was the friend of Lucius Lucullus; and his models or sketches, according to Varro, brought a higher price than the finished works of other artists. An unfinished statue by him, of Venus Genetrix, was placed in the forum of Julius Cæsar; and at his death he left incomplete a statue of Felicity, that he was making for Lucullus, and for which he was to receive 6,000,000 sesterces (about \$260,000). Varro had in his possession a group by Arcesilaus, of some winged Cupids playing with a Lioness, sculptured out of a single piece of marble; and Octavius, a Roman citizen, paid him a talent for a model in plaster of a bowl or drinking cup.

**ARCHELAUS**, a Greek sculptor of uncertain age, the son of Apollonius of Priene. This name is inscribed on the upper part of a bas-relief of the Apotheosis of Homer, formerly in the Colonna Palace at Rome, now in the British Museum. It was found in the Via Appia, near Albano, at a place called Alle Frattocchie, the ancient Bovillæ, where the Emperor Claudius had a villa. It was purchased for the British Museum at the enormous price of \$5000.

**ARCHITA**, —, an Italian painter of some merit, born at Perugia in 1560; died in 1635. He resided chiefly at Rome, where he executed a number of works for the churches, among which are three frescos in S. Sebastiano, representing Saints Girolamo, Carlo, and Bernardo.

**ARCIS, MARC**, a French sculptor of Toulouse; studied under J. P. Rivalz, and in 1684 was elected a Royal Academician. There are several reputable works by him in the Church of the Sorbonne, and in the Gardens of Versailles.

**ARCIMBOLDI, GIOSEFFO**, a Milanese painter, born in 1533, was favored for the greater part of his life with the patronage of the emperors Maximilian and Rodolphus. He excelled in painting interiors of kitchens with fruit, vegetables, culinary utensils, &c.; and sometimes with grotesque figures formed of flowers and fruit, which at a distance appeared like human figures. He died at Prague in 1593.

**ARCO, ALONSO DELL'**, called **EL SORDILLO DE PEREDA**, a Spanish historical and portrait painter, born at Madrid in 1625; studied under Antonio de Pereda, and though deaf and dumb from his birth, acquired considerable eminence. Palomino mentions several of his works, particularly the Miraculous Conception, and the Assumption, in the cloister of the Trinitarios Descalvos at Madrid; also a fine picture of St. Teresa in the Church of San Salvador. Bermudez mentions a large number of his works in the churches at Madrid, and other public edifices throughout Spain. He died at Madrid in 1700.

**ARDELL, JAMES MC**, a reputable mezzotinto engraver, was born about 1710, and of Irish extraction. He executed a considerable number of plates, some of which are from historical subjects; but the greater part are portraits of eminent persons after the principal painters of the time. He died in 1765. The following are his principal plates.

#### PORTRAITS.

*After Reynolds*.—George, Lord Anson; Dr. Ashton; the Countess of Berkley; Vice-Admiral Boscawen; the

Countess of Essex; Lady Fontesque; James, Earl of Waldegrave—fine and scarce.

*After Hudson.*—Mary, Duchess of Ancester; William Bann, Lord Mayor—scarce.

*After Vanduyck.*—George, Duke of Buckingham, and his Brother, from the picture at Kensington Palace—very fine; Mary, the Countess of Coventry—scarce; Francis du Quesnoy, called Fiamingo, sculptor; Rachael, Countess of Southampton—very fine; Lord John and Lord Bernard Stuart—very fine; Ruben's Wife—fine and scarce.

*After Wilson.*—Dr. Franklin—fine and scarce.

*After Zoffany.*—Mr. Garrick and Mrs. Cibber, in Jaffier and Belvidera in Venice Preserved.

*After Hogarth.*—Two of John Pine, painter—one with, and the other without hands; Daniel Locke.

Also, Archibald Bowen; *after Knapton.* Elizabeth, Duchess of Hamilton; *after Coles.* General Washington; *after Pine.*

#### OTHER SUBJECTS.

*After Vanduyck.*—The Virgin and Child; Moses found in the Nile; Time clipping the Wings of Love.

*After Rembrandt.*—An Interior, with a Woman reading, and a Child in a Cradle; the Tribute Money; the Angel and Tobit; Rembrandt's Mother reading; the Student in Mathematics.

*After Murillo.*—The Virgin, with a Glory of Angels; St. Jerome kneeling before a Crucifix; St. Francis da Paola.

*After Rubens.*—Rubens and his Family.

All the above are fine prints, and good impressions are very scarce.

**ARDEMANS, DON TEODORO**, a Spanish painter and architect; born at Madrid in 1664. His father was a soldier in the noble body-guard, in which Ardemans served also for some time; but his love for the arts led him to place himself under Claudio Coello to learn painting. He commenced at the same time to study mathematics and architecture. In 1689, when in his twenty-fifth year, he contended at Granada with Boccanegra, then painter to the King, for the appointment of chief master to the Cathedral of that city. The artists were ordered to paint each other's portraits, and Ardemans, who was the first to begin, in less than one hour painted a very masterly likeness of Boccanegra, which so discouraged the latter that he deferred his trial to another day, but not appearing on the day fixed, Ardemans obtained the appointment. This defeat is said to have caused the death of Boccanegra. Ardemans remained several years at Granada, practising both painting and civil and hydraulic architecture. In 1694 he was appointed chief master of the cathedral of Toledo; in 1700 he received a similar appointment at Madrid; and again in 1702, from Philip V., who placed him over the Alcazár and other palaces of Madrid, with a salary of 400 ducats per annum. In 1704, after the death of Ruiz, the King appointed Ardemans his cabinet painter. According to Bermudez, his pictures are scarce, because he applied himself chiefly to architecture; but that author praises a fresco by Ardemans, in the sacristy of the chapel of the third order of Franciscans at Madrid.

As an architect, Ardemans designed the decorations at the celebration of the funerals of the Dauphin of France in 1711, and of the Queen Maria Louisa of Savoy in 1715, at the convent of the Incarnation at Madrid. In 1719 he designed the principal part of the Palace and Gardens, the Collegiate Church, and the great altar of San Ildefonso; and in 1722 the Church of San Millán at Madrid. He is known also as an architectural and scientific writer. It is probable that he was living in 1730, as he wrote the eulogy on his friend Palomino,

prefixed to the second volume of the works of that author, who died in 1726.

**ARDEnte, ALESSANDRO**, a Piedmontese painter, who, from the dates on his pictures, probably flourished from 1565, to 1592. At Turin, in the Monte della Pietà, is a picture by this master, of the Conversion of St. Paul, painted with such grandeur as might lead us to suppose he was of the Roman school. In the Church of S. Paolini, at Lucca, is a picture of S. Antonio Abate, dated 1565; and at Moncaliere, near Turin, an altar-piece of the Adoration of the Magi, dated 1592. Ardente was painter to the Court of France, and died at Paris in 1575.

**ARDITI, ANDREA**, a Florentine sculptor, of the early part of the fourteenth century, who executed among other works, the silver head of San Zanobi, which, according to Vasari, gained him great celebrity in his time.

**AREGIO, PABLO DE**, a reputable Spanish painter who lived about 1506, and executed in that year, in concert with Francisco Neapoli, the doors of the great altar of the cathedral of Valencia. Each door contains six pictures. The subjects are from the life of the Virgin, executed in the style of Leonardo da Vinci. Bermudez says they are admirable in respect to the design, style, and expression of the figures. Aregio received 3000 ducats for these works.

**ARELLANO, JUAN DE**, a Spanish painter, born at Santorcaz in 1614, studied under Juan de Solis, but not succeeding as a historical painter, he copied the subjects of Mario de Fiore, and by his assiduity became an excellent painter of fruit and flowers. His pictures are in most of the collections of Spain, where they are highly esteemed. He died in 1676.

**ARELLIUS**, a Roman artist of some celebrity, who flourished at the beginning of the reign of Augustus. From the manner in which he is mentioned by Pliny, he must have been an artist of ability, for the only fault he finds against him is that he selected as the models of his goddesses the most beautiful courtezans of his time; a reproach which that author never thought of making against the greatest artists of Greece, who constantly availed themselves of this practice.

**ARENDs, or ARELNDs, JAN**, a Dutch landscape and marine painter, born at Dort in 1738, studied under J. Ponce. His pictures are praised for their admirable perspective. There are a few prints by this artist which possess considerable merit. He died at Dort in 1805.

**ARETINO.** See SPINELLO.

**ARETUSI, CESARE**, an eminent Italian painter, born at Modena, and lived about 1590. It is not known under whom he studied, but he formed his style from the works of Bagnacavallo. Lanzi says he was an excellent colorist in the Venetian style, but of a weak and dull invention; while Gio. Battista Fiorini, was full of fine conceptions, but worthless in his coloring. These two painters were intimate friends, and by uniting their talents produced works of considerable merit, among which is the cupola of the cathedral of S. Pietro, at Bologna. However this may be, Cesare's merit as a portrait painter equals that of many of his contemporaries, and his portraits possess a breadth and beauty of coloring, that approaches the excellence

of Correggio. He painted several of the most illustrious men of the day. He surpassed all artists then living as a copyist of the works of great masters, for he could assume the style of almost any painter, and even pass off his copies as genuine. In imitating Correggio, he was very successful, and received a commission to execute a copy of the celebrated *Notte*, by that master, for the Church of S. Giov. di Parma, where it still remains. Mengs declared that were the original at Dresden lost, it might be well supplied with so fine a duplicate. He gained so much reputation for this work that he was appointed to restore the painting executed by Correggio for the tribune of the same church, which had been removed to extend the choir. Ruta, in his *Guida*, says that so accurate was the imitation of the taste displayed in the original, of its conception and harmony, as to lead those unacquainted with the change, to suppose it the work of Correggio. Pungileone is of the same opinion. In the Church of San Giovanni del Monte at Bologna, is a fine altar-piece by this master, representing the Virgin and Infant with two female figures embracing each other. His principal patron was the Duke of Ferrara, whose favor he lost by an act of indiscretion. The prince commissioned Cesare to paint the portrait of a lady for himself, but on no account to divulge the secret to the fair one or any of her family. The artist accomplished his purpose, but from a feeling of vanity, shewed it to some of his acquaintances, and the secret soon transpired. The relatives of the lady were much enraged, and the duke at first threatened Cesare with death for his treachery, but he afterwards merely banished him.

ARFIAN, ANTONIO DE, a Spanish oil and fresco painter of the school of Seville, studied under Murillo and L. de Vargas. He was employed on several important works, particularly the grand altar-piece of the cathedral, which he painted in 1551, in concert with Antonio Ruiz. He was living in 1587.

ARIAS, FERNANDEZ, a distinguished Spanish historical painter, was born at Madrid; studied under Pedro de las Cuevas. At the early age of fourteen, he gained great reputation by the grand altar-piece he executed for the Carmelites at Toledo. He subsequently pursued his studies with great assiduity, so that at the age of twenty-five, he was one of the best painters in Madrid, and was chosen by the Duke d'Olivarez to paint the series of portraits of the kings of Spain, which were in the saloon of the ancient palace. He is said to have died in a hospital, in 1680, though some say in 1684.

ARISTIAS. The name of this artist, associated with that of Papias, is found on two marble statues of Centaurs, which were formerly in the Furietti Palace, but are now in the Vatican. They were natives of Cyprus, and probably lived in the second century.

ARISTIDES, of Thebes, one of the most celebrated painters of antiquity, a cotemporary of Apelles; flourished from about B. C. 360 to 330; was the son of Aristodemus, and the brother and pupil of the celebrated Nicomachus. A painter named Euxenidas, was also his master. Pliny relates that when Alexander stormed Thebes, he was so struck with one of Aristides' works he saw there, that he

ordered it to be sent to Pella, his native city. It represented a Dying Mother, wounded at the sacking of a city, with a child at her bosom; remarkable for the expression of agony in the mother, lest the child should suck blood from her breast instead of milk. Aristides painted an easel picture of a Persian Battle, for Mnason, tyrant of Elatea, containing 100 figures, for which that prince paid him 1000 minæ (about \$18,000)—an immense price, since being an easel picture, the figures were probably small, and of many of them, only parts were seen. His works appear to have risen in value after his death. After the capture of Corinth by L. Mummius, B. C. 146, Attalus III., of Pergamos, bought a picture of Bacchus and Ariadne by Aristides, for 600,000 sesterces, (about \$26,000) so great a price that it excited the suspicion of Mummius, who withheld the picture, notwithstanding the complaints of Attalus, and sent it to Rome; where it was dedicated in the temple of Ceres, which was afterwards destroyed by fire. The same king of Pergamos purchased another of the works of Aristides at the enormous price of one hundred Attic talents (about \$100,000.) Pliny mentions many other works by this artist;—Running Quadrigæ; Huntsmen with Game; a Suppliant whose voice you could almost hear; portraits and other pieces in various styles. He notices also an unfinished picture of Iris, which was greatly admired. Polomon, in his work on the pictures of Sicyon, quoted by Athenæus, says he painted light subjects; and he is also denominated a *Pornographer*, or painter of lascivious pieces. There was a picture in the temple of Apollo at Rome, of a tragic poet and a boy, by Aristides, which was destroyed by a picture-restorer, to whom the prætor M. Junius had given it to be cleaned, before the celebration of the Apollinaria. Pliny says Aristides had the power of impressing his forms with soul—of representing those impassioned actions of the body which result from violent emotions of the mind. So effective was the earnestness of supplication portrayed by him, that the voice seemed to escape from the picture. Temanthes first drew the line that separates terror from an excess or horror; Aristides marked the boundaries which divide it from disgust. His picture of the Wounded and Dying Mother, shuddering lest her starving infant should suck her blood instead of milk, was one of the most celebrated pictures of antiquity. The expression of the principal figure, still alive, though mortally wounded, helpless, beautiful, and forgetting herself in her anguish for her child, excited the beholder to tears and produced an effect never since equalled, although the same subject has frequently been handled by succeeding artists. He painted battle-pieces, hunting scenes and chariot races, for foreign princes and public halls, which commanded any price he pleased to ask for them.

ARISTIDES, a Grecian sculptor, and pupil of Polyeletus of Sicyon, who lived in the latter part of the fifth century before Christ. Pliny says he was celebrated for his skill in making chariots, Quadrigæ, and Bigæ. These chariots were probably constructed for some important purpose; either to be presented as votive offerings to some temple, or to be used on particular occasions; and being the work of an eminent artist, were decorated with designs of figures in relief, or enriched with foliage or other elaborate ornament.



**ARISTOCLES**, a Greek sculptor of uncertain age, who executed a group, dedicated at Olympia by Evagoras of Zancle, representing Hercules fighting an Amazon on horseback for her girdle.

Another Aristocles executed a group representing Jupiter and Ganymede, dedicated at Olympia by one Gnothis a Thessalian.

**ARISTOCLIDES**, a Greek painter of uncertain age, classed by Pliny among artists of the second rank. He painted the temple of Apollo at Delphi.

**ARISTOGITON**, a Greek sculptor, who was employed with Hypatodorus to execute some of the offerings dedicated at Delphi by the people of Argos.

**ARISTOLAUS**, a celebrated Grecian painter, a native of Pausias. He was celebrated among the artists of his time for the grandeur and simplicity of his style. He seldom introduced more than one or two figures into his compositions, and he made choice of those eminent personages whose virtues and great exploits had endeared their memory to their country. Among these were Theseus, Epaminondas, and Pericles.

**ARISTOMEDES**, a Theban sculptor, who lived about B. C. 500. Pausanias says he executed, in concert with his countryman Socrates, a statue of the goddess Cybele, which was dedicated by Pindar, and placed in her temple near Thebes. The statue and throne were made of Pentelic marble.

**ARISTOMEDON**, a sculptor of Argos, who lived about B. C. 480, and executed for the Phocians the statues of Apollo, of Tellias the Seer, of the Commanders in their army, and also of the Heroes of their country; all of which were dedicated at Delphi, in commemoration of the success obtained over the Thessalians.

**ARISTON**, a sculptor of Laconia, who, with his brother Telesias, executed a marble statue of Jupiter, about eighteen feet high, which was dedicated by the Cleitorians at Olympia, in commemoration of their victories.

**ARISTONIDAS**, a sculptor, who is said by Pliny to have been so skillful in mixing the different metals he employed in his art, that he was able to express the various tints of the complexion. This was effected in the statue of Athamas, at Thebes, who was represented as overcome with grief for the death of his son Learchus, whom he destroyed in a fit of insanity.

**ARISTOTILE**. See **BASTIANO SAN GALLO**.

**ARLADI ALESSANDRO**, an Italian historical painter, born at Parma about 1470, studied at Venice under Giovanni Bellini, and painted in the style that Lanzi terms *antico moderno*. In the Church of the Carmelites at Parma, is a picture by this master, representing the Annunciation, which is highly praised by the critics. He died in 1528.

**ARLAUD**, JAMES ANTHONY, a Swiss painter, born at Geneva in 1668. His first practise was painting ornaments in miniature for the jewellers, but he subsequently attempted portraits, in which he was so successful, that when twenty years old he settled at Paris, and obtained the patronage of the Duke of Orleans, who condescended to become his pupil, and gave the artist apartments in the palace at St. Cloud. This patronage stimulated the efforts of Arlaud, so that he became one of

the most ingenious portrait painters of his time. While at St. Cloud, he copied a Leda from the bas-relief of Michael Angelo, or, as others think, from the famous picture of Correggio; which was universally admired. The Duke de la Force purchased it for 12,000 livres, but happening to be a loser in the Mississippi scheme, he returned it to the artist with 4,000 livres for the use of it. He was favored with the patronage of the Princess Palatine, who presented him with her portrait, set with diamonds, and in 1721, when he visited England, she gave him a letter of recommendation to the then Princess of Wales, afterwards Queen Caroline, whose portrait he painted. While in England, he sold a copy of his Leda for £600, but refused to part with the original. He painted several of the nobility, and was liberally rewarded. He returned to Paris, where he remained a few years, and, having acquired wealth, he settled in Geneva, his native city, where he died in 1743.

**ARLAUD, BERNARDO, OR BENJAMIN**, a Genevan painter of miniature portraits of the last century, who lived at two different periods in London, where he met with considerable success, and was a frequent exhibitor at the Royal Academy. In 1801, he returned to his native city, where he suffered much from the depredations of the French.

**ARLER, PETER VON**, a German architect, born in 1333. At the early age of twenty-three he was employed to carry on the cathedral of St. Vitus at Prague, which had been commenced by Mathias Von Arras in 1343. This edifice, which ranks as one of the finest specimens of the Gothic style in that period, occupied him for thirty years, from 1356 to 1386, when, though not fully completed, it was left by him nearly in its present state. He also erected the Allerhelige Kirche; began the celebrated Moldau bridge in the same city; and built the church at Kollin on the Elbe.

**ARMAND, CHARLES**, a reputable French painter of history and portraits, was born at Bar-le-duc in Lorraine, and died there in 1720.

**ARMAND, JACQUES FRANÇOIS**, a reputable Parisian historical painter, was born in 1739, and died 1769.

**ARMANI, PIERMARTINO**, an Italian historical painter, born at Reggio, in the Modenese, in 1613; died in 1669; studied under Lionello Spada, with whom, according to Lanzi, he painted some works in the Church of S. Maria at Reggio.

**ARMANNO, VINCENZO, OR VINCENT ARMANN**, a landscape painter, was born in Flanders, in 1598, and practised at Rome. His landscapes are truthful to nature, and have a certain stillness of color, pleasingly varied with light and shade. His figures are excellent, and his invention abundant. According to Passeri, he was imprisoned by the Inquisition for eating flesh on fast-days, and that on his liberation he left Rome in disgust, and settled at Venice, where he died in 1649.

**ARMENINI, GIO. BATTISTA**, an Italian painter, born at Faenza, studied under Perin del Vaga, and published in 1587, a work entitled "True Precepts of Painting."

**ARMESSIN**. See **L'ARMESSIN**.

**ARNALDI, CONTE ENEA**, of Vicenza, an Italian architect of noble birth, who was born in 1716, and superintended the restoration of the Palace of



Reason, which gained him much reputation. He also wrote two works on architecture.

**ARNAU, JUAN**, a Spanish historical painter, born at Barcelona in 1595; studied under Eugenio Caxes, and was chiefly employed in works for the churches and convents of Barcelona. In the Church of Santa de la Mar is a picture of St. Peter, to whom Angels are presenting the Keys; and in the Augustine monastery there are several pictures representing scenes from the life of St. Augustine. He died in 1693.

**ARNOLD, or ARNOUL, JONAS**, a designer and engraver, who drew the portraits and figures engraved by Philip Kilian, and engraved among other plates, one of Louis le Grand seated on his Throne, and Louis Dauphin, *after Antoine Dieu*.

**ARNOLD, JOHN**, an engraver of little note, who executed, among other works, a small plate of Daniel in the Lions' Den, *after Fra. Xav. Palco*.

**ARNOLDI, or DI ARNOLDO, ALBERTO**, an eminent Florentine sculptor of the fourteenth century. He executed the colossal group in marble, of the Madonna and Child with two Angels, in the Church of S. Maria del Bigallo at Florence, which, until lately, has been ascribed to Andrea Pisano, through the error of Vasari. Arnoldi was engaged on it from 1359 to 1364.

**ARNOLFO**, a Florentine architect, was born in 1322, studied under his father, Lapo, and acquired much reputation. He built the new walls of Florence, and ornamented them with towers. In the same city he formed the square now called St. Michel; the square of the Priors; the Abbey and Church of Santa Croce, four hundred eighty-two and a half feet long, and one hundred and thirty-three feet wide; and designed the magnificent Cathedral. For these and other works, the Florentines elected him a member of the city council.

**ARNONE, ALBERTO**, a Neapolitan painter of the end of the seventeenth century; studied under Luca Giordano at Naples, and afterwards under Carlo Maratti at Rome. Dominici says he united the styles of those masters. He excelled in portraits, and painted most of the Neapolitan gentry of his time. He was presented by Luca Giordano to Philip V. as an excellent portrait painter; the King sat to him, and rewarded him highly for the portrait that Arnone executed, with which he was well satisfied. He died at Naples in 1721.

**ARNOULLET, BALTHASAR**, a French wood-engraver, who lived at Lyons. Papillon says he executed a large print of the town of Poitiers.

**ARNOULT, N.**, a Parisian engraver, who gained some reputation by his portraits *à la mode* of the personages at Court. There is a set of six figures in folio, published in 1673 and 1674; also a portrait of the Marquise d'Angeau at her toilet; with several others, in a coarse, poor style.

**ARPINO, IL CAVALIERE D'**. See CESARI.

**ARRAS, MATHIEU D'**, a French architect, born at Arras about 1300, and died in 1352. In 1344 he was summoned by John IV., King of Bohemia, to erect the new cathedral of St. Veitskirche, in that city. The corner-stone was laid with great solemnity by John himself, but the structure was not completed until 1385. This fine edifice still exists. Arras also superintended the construction

of the royal castle called Karlstein, four leagues from Prague, commenced by the Emperor Charles IV. in 1348; but this also he did not live to complete. There is a bust of Arras in the cathedral at Prague.

**ARREDONDO, DON ISIDORO**, an eminent Spanish historical painter; born at Colmenar de Oreja in 1653; studied first under Garcia, but subsequently under Rizi, at whose death he was appointed painter to the King by Charles II., who gave him letters of nobility. Palomino, in describing a number of his works, speaks in admiration of one representing the Incarnation. He died in 1702.

**ARREGIO, or AREZZO, PAOLO DI**, probably an Italian painter, though mentioned as Spanish. In 1506 he painted the doors of the great altar of the cathedral of Valencia, in concert with F. Neapoli. The subjects are taken from the life of the Virgin, and possess the correct design, grandeur, and noble character that distinguished the school of Leonardo da Vinci, in which both these artists are supposed to have been instructed.

**ARRIGHI, GIUSEPPE**, an Italian historical painter of the latter part of the seventeenth century, born at Volterra. He was, according to Lanzi, the favorite pupil of Baldassare Franceschini, whom he greatly assisted in his works.

**ARTEAGA Y ALFARO, MATIAS**, an eminent Spanish painter and engraver, born at Seville. He studied under Juan de Valdes, and painted numerous perspective pieces, in which he represented subjects from the life of the Virgin. He was secretary to the Academy of Seville, and died in 1704.

**ARTEVELT, ANDREW VAN**, a Flemish marine painter, was born at Antwerp about 1570. His pictures of storms and rocky shores are executed with sublimity and grandeur. Vandyck admired his works, and painted his portrait among the celebrated artists of his country. Artevelt resided several years at Genoa, but the time of his death is not recorded.

**ARTEMISIA**, the Queen of Caria, was the wife of Mausolus, and built the magnificent tomb for her husband, which was accounted one of the seven wonders of the world, and which has given a name to all structures of that description.

**ARTEMON**, a Greek painter of uncertain age and birth-place. Pliny mentions the following works by him: Danaë with the Infant Perseus discovered by the Corsairs or Fishermen of the Island of Seriphus; Hercules and Dejanira; Queen Stratonice; and two pictures in edifices adjoining the portico of Octavia at Rome, which were his master-pieces; the Apotheosis of Hercules from the summit of Mount Eta; and some part of the story of Hercules, Neptune, and Laomedon, King of Troy: probably the delivery of Hesione from the Sea-monster by Hercules.

**ARTEMON**, a sculptor who lived about the time of Pliny, and according to that author, executed many works in the Palace of the Cæsars on the Palatine Hill.

**ARTIGA, FRANCISCO DE**, a celebrated Spanish landscape and historical painter. He was born at Huesca, and painted several Sibyls, Conceptions, and perspective pieces for the Spanish collections, which were remarkable for their fertile invention,

fine coloring, and correct design. He was also an architect and a mathematician of considerable ability, and an author of reputation. He died in 1711.

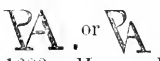
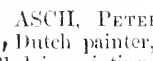
ARTOIS, JACQUES, a celebrated Flemish landscape painter, was born at Brussels in 1613. From his style he is supposed to have studied under John Wildens. His works are faithful delineations of the scenery around Brussels, and are often decorated with excellent figures by David Teniers, which renders them much more valuable. His pencil is light and free, his skies and perspective are admirably managed, and his trees are of grand forms, with foliage that appears in motion. Writers generally place his death in 1665, but Zani says he was living in 1666.

ARZERE, STEFANO DELL', an Italian painter, born at Padua. Ridolfi says he executed several paintings for the churches and convents of that city. In the Church of the Monastery of the Padri de Servi, he painted the principal altar-piece; and in the Chiesa degli Eremitani, subjects from the Old Testament, and two pictures of St. Peter and St. Paul, which possess considerable merit.

ASAM, COSMUS DAMAN, a Bavarian historical and portrait painter and engraver, who studied several years at Rome, and afterwards settled at Munich, where he was quite successful. He engraved some prints from his own designs, marked *Cosmus Asam*, among which are: a Franciscan monk kneeling, with the Virgin in the Clouds surrounded by Angels; and St. Joseph presenting a book to a Bishop.

ASCANI, PELLEGRINO, DA CARPI, a reputable Italian flower painter of the last century, who was educated in the Modenese school. He executed a number of fine pictures for the private collections at Modena, which are much esteemed. Little is known of the events of his life.

ASCARUS, a Theban sculptor, who executed a statue of Jupiter crowned with Flowers, and holding a Thunderbolt; which was dedicated at Olympia by the Thessalians out of spoils taken from the Phocians.

 or  ASCH, PETER JOHN VAN, a Dutch painter, born at Delft, in 1603. He excelled in painting small landscapes, which, according to Houbraken, were universally admired. It is said, that by his unremitted attention to an aged father and mother, who were sick many years, he neglected his profession; which accounts for the scarcity of his works. He signed his pictures with a monogram of his initials, P. J. V. A. Time of his death is not recorded.

ASCIANO, GIOVANNI D', a Sienee painter of the latter part of the fourteenth century; studied under Bernardo da Siena, whom, according to Lanzi, he surpassed in coloring. In the parish church of Arezzo, he completed a series of frescos which his master had left unfinished.

ASCIONE, ANGELO, a talented Neapolitan fruit-painter of the latter part of the seventeenth century. Dominici says he studied under Gio. Battista Ruoppoli.

ASCLEPIODORUS, a celebrated Athenian painter, cotemporary with Apelles; ranked by Plutarch with Euphranor and Nicias, and noticed by him as one of those artists who had done great honor to their country. He was of great reputation, for Mnason, a tyrant of Elatea, paid him for pictures



of the twelve gods at the rate of 300 minæ each, about \$5000. Pliny says that Apelles yielded to Asclepiodorus in symmetry. There was a Greek sculptor of this name, who excelled in his statues of philosophers.

ASCONDO, FRANCISCO, a Spanish architect of considerable eminence; born in the Province of Biscay in 1705; died in 1781. In 1731 he entered the convent of San Benito at Valladolid, in quality of lay brother, and also in his professional capacity. In 1742 he erected the churches at Hornija and Villardefrades; also the Church of the Priory of S. Maria de Duero, near Tudela; considerable portions of the monastery of Fromesta, and of the nunnery of S. Pedro de las Duenas, near Sahagun; also a mansion for Viscount Valoria at Valladolid.

ASENSIO—a Spanish portrait painter of some distinction, who practised the art at Saragossa, about the end of the seventeenth century. He executed a number of portraits of eminent personages in his time, which have received considerable commendation.

ASIFIELD, EDMUND, an English painter in crayons, who studied under Michael Wright. He has the credit of being the instructor of Lutterel.

ASNE L'. See MICHAEL LASNE.

 or  ASPER, HANS, a Swiss painter, born at Zurich in 1499, died in 1571. His drawings of flowers, birds and game were greatly admired. He was cotemporary with Holbein, and painted portraits in the style of that master, which gained him great reputation in his day, but he has been deprived of much of it by his portraits being ascribed to Holbein, and sold as the works of that master. He was so much esteemed that a medal was struck to record his merit, yet, according to Fuseli, he lived and died in indigence.

ASPERTINO, GUIDO, a Bolognese painter, born about 1460, studied under Ercole di Ferrara, and became a distinguished historical painter. His chief work, which he completed in 1491, was the Crucifixion in the cathedral at Bologna. He died in the prime of life, much regretted, as he was an artist of great promise.

ASPERTINO, AMICO, a Bolognese historical painter of little note, the younger brother of Guido Aspertino, born in 1474, studied under Francis Francia, and according to Vasari, was called Amico da due Pennelli, from his being able to use both hands in painting with equal facility. He was of a capricious and whimsical disposition, sometimes approaching mental derangement. He died in 1552.


ASPETTI, TIZIANO, an Italian nobleman and sculptor; born at Padua in 1565; died in 1607; was the nephew of Titian. He studied under Jacopo Sansovino at Venice, and executed many excellent works in marble and in bronze at Venice, Pisa, Padua, and Florence. There are several of his works in the Church of S. Antonio at Padua.

ASPRUCK, FRANTZ, a German designer and engraver, who probably studied under R. Spranger, from the resemblance of style. There are a few prints by him marked F. A., or, *Franz Aspruck fecit*—viz.: Four small plates, half-length figures—of the Archangels Michael, Gabriel, Raphael, and Uriel; Cupid and Anteros, half-length figures, small plates.

**ASSCHE, HENRI VAN**, a Flemish landscape painter, born at Brussels in 1775. In his infancy he showed an inclination for the art, and learned the elements of design and perspective from his father, who was an excellent artist. He subsequently studied under De Roi, at Brussels, and made two journeys into Switzerland for improvement. There are several fine landscapes by him at Ghent, Lisle, Brussels, and Harlem, some of which are enriched with figures and animals by Ommegeanck. He died in 1841.

**A or A, or A, ASSELYN, JOHN**, called **CRABBTJIE**, a distinguished Flemish landscape painter, born at Antwerp, in 1610. He studied under Esaias Vanderelde, and went to Italy while young, where he remained several years. He was called Crabbtjie by the Flemish artists at Rome, on account of a contraction in his fingers. His pictures represent views in the vicinity of Rome, enriched with ruins of edifices, and decorated with figures and cattle in the style of N. Berghem. In landscape he imitated Claude Lorraine; his touch is free and firm, his coloring bright and clear, his skies warm, and his figures well drawn and judiciously disposed. He also painted battle-pieces of considerable merit. His works are very highly esteemed, and justly merit the approbation they receive. He died in 1660.

**ASSEN, JAN VAN**, a Dutch historical and landscape painter of some eminence, born at Amsterdam in 1631. He was educated in Italy and adopted the Italian style, especially that of Antony Tempesta. He died in 1695.

 **ASSEN, JOHN WALTHER VAN**, a Dutch wood engraver, born in Holland about 1490. He was very distinguished among the early wood engravers; his prints are admirably executed, and are highly prized. His monogram is composed of the letters J. W. A. Little is known of this artist. There has been much discussion among connoisseurs to whom many prints and wood cuts bearing certain marks should be attributed. Bruliot, in his Dictionary of Monograms, though he confesses these marks have always been attributed to Werner van Ossanen or Walter van Assen; yet he says that Carl van Mander more properly calls this artist Jacques Cornelisz van Oostanen, and thinks the real name should be Jacques Cornelisz, or Corneliszoon (which last signifies the son of Cornelisz.) But Bartsch on the other hand says, "these monograms, improperly explained as meaning *Werner van Oostanen*, are generally attributed to J. Walter van Assen, an artist of whom little is known except that he lived in Amsterdam in 1517." By carefully examining the character of the prints and the monograms, (for there are several forms of the latter, see plate 1.) we shall perceive them to be the work of one and the same artist, and without doubt Prof. Bartsch is right in attributing them to J. W. van Assen, with whose initials the monograms accord, but have not the least reference to Cornelisz, or any other known artists. The following are his principal prints:

A set of six prints, of a circular form, about nine inches diameter, representing the Passion of our Saviour, marked with his cipher, and dated in 1513 and 1514, viz:

Our Saviour Praying in the Garden, three of the Disciples sleeping below, and in the distance, Jews, conducted by

Judas, entering the Garden—very fine. Jesus betrayed by Judas, is seized, and St. Peter cutting off the Ear of Malchus. The Scourging of Christ. Christ bearing his Cross. The Crucifixion, with St. John and the Marys at the Foot of the Cross. The Entombing of Christ. A set of six large prints, each containing six different subjects in architectural compartments, and in the middle of the prints, the words, 1. *Superbia*. 2. *Luxuria*. 3. *Invidia*. 4. *Ira*. 5. *Gula*. 6. *Avaritia*; and their opposite virtues. There is a small print by this artist, representing an armed Figure on Horseback, inscribed *St. Hadrianus Amstelodamus in Edibus Donardi Petri, &c.*

**ASSERRETO, GIOVACCHINO**, an Italian painter, born at Genoa in 1600, studied under Borzone and Ansaldo, and with such assiduity, that at the age of sixteen he executed a picture of the Temptation of St. Anthony for the monks of that order. There are several of his works in the churches and convents at Genoa, which possess considerable merit. He died in 1649, leaving a son named Giuseppe, who painted history in the style of his father, but died young.

**ASSISI, ANDREA LUIGI DI**, an Italian painter, born at Assisi. Bryan makes him out a wonderful genius, and mentions several extraordinary works of his execution, but Von Kunohr has satisfactorily proved that the only known work by him is an inferior painting of a coat of arms in the town-house at Assisi, executed in 1484.

**ASTA, ANDEA DELL'**, a Neapolitan painter, born in 1673; studied in the school of Solimena, but afterwards visited Rome, where he studied some time, and introduced something of an imitation of Raffaele into the Neapolitan style. He returned to Naples, where his works were greatly admired, particularly the Nativity, and the Adoration of the Magi, in the church of San. Agostino. He died at Naples in 1721.

**ASTLEY, JOHN**, an English portrait painter, who lived about 1750, born at Wemm, in Shropshire; studied under Hudson, and afterwards visited Italy. Bryan says his talents were of a high order, and on returning to England he was very successful. The widow of Sir William Daniel, a lady of large fortune, sat to him for her portrait, and was so much pleased with the artist that she offered him her hand; on his marriage he relinquished the profession. He was a lucky dog, and died in 1787.

**AST, BARTHOLOMEW VANDER**, a Dutch painter, born at Utrecht. He painted small fruit and flower-pieces in the style of Brengel, in which he introduced shells, insects, drops of water, and other objects, which, though excellent by themselves, made a combination defective in ordonnance and harmony. In 1629 he presented a picture of fruit to the hospital of St. Job, at Utrecht.

**ATHANASIO, DON PEDRO. BOCANEGRA.**

**ATHENION**, a celebrated Greek encaustic painter, of Maronea, in Thrace, cotemporary with Nicias of Athens, to whom, says Pliny, he was somewhat preferred. He was the pupil of Glaucion of Corinth. That author mentions the following works by him: Phylarchus and the Athenian Assembly, called *Syngenicon*; Ulysses detecting Achilles in a female dress among the daughters of Lycomedes; and a Groom breaking in a Horse, his most celebrated work. The first two were painted in the temple of Eleusis. This name is inscribed on a cameo in the Museo Borbonico at Naples, which is one of the best in that collection. It represents Jupiter in a chariot destroying two giants

with his thunderbolts. This artist was more austere in his coloring than Nicias, but in his austerity was more pleasing. His pictures seem to have been less a display of pictorial effect than of a thorough knowledge and understanding of his subject; the distinction between the Roman and Venetian schools.

ATTIENODORUS, a Greek sculptor of Clitor, in Arcadia, was a scholar of Polyclethus. According to Pliny, he excelled in his Statues of noble Women. Pausanias says he executed two statues of Jupiter and Apollo, which were dedicated at Delphi by the Lacedæmonians.

ATTALUS, an Athenian sculptor of uncertain age, who, according to Pausanias, executed the statue of the Lycian Apollo, which was in the Temple of Apollo at Argos.

ATTIRET, JEAN DENIS, called FRÈRE ATTIRET, a French painter, whose career is quite remarkable. He was born in 1702, in the Franche-Comté at Dolé, where his father practised the art, and was his first instructor. The Marquis de Broissia sent him to Rome, where he completed his studies. After his return, Attiret attracted some notice by several pictures he painted at Lyons; he subsequently went to Avignon, where he joined the Jesuits. During his novitiate, he painted four pictures for the cathedral at Avignon; also some other works. About this time the French Jesuit missionary at Peking wished a painter to be sent to them from France; and, accordingly, Attiret set out in 1737 to join his countrymen in China. Soon after his arrival he presented the Chinese Emperor Keen-Loong, with a picture of the Adoration of the Kings, which so pleased his Celestial Majesty that he ordered it to be hung up in his palace; and moreover, indicated his intention of entirely engrossing the time of Attiret upon works according to his taste, and in water-colors, for he disliked the gloss of oil. He ordered Attiret to restore in distemper, a painting on a wall of one of the rooms of his palace, which, though an extraordinary honor to Attiret as a foreigner, was, through the ceremonies of the palace, an exceedingly tedious and annoying task. Notwithstanding his difficulties, he completed the picture entirely to the satisfaction of the Emperor, assisted by the advice of Castiglione of the Portuguese mission. The Chinese court painters became very jealous of Attiret, and knowing his dislike of water-colors, they took care that he should be allowed to use no others.

He soon had so many commissions from the Emperor as well as from the nobles, that he was obliged to employ Chinese painters. He made all the designs and executed the figures and other chief objects, and especially the carnations. He found that the Chinese painters executed the costumes, the landscapes, and even the animals, with much greater facility, and even better than himself. By conforming to the Chinese taste he became a great favorite, even with the painters, and was enabled to establish a drawing-school. Between 1753 and 1760, the Emperor obtained several victories over some Tartar hordes in distant provinces of the north-west of the empire; and in 1754, Attiret was ordered to follow, in order to immortalize the victories on the scene of their occurrence. He made many accurate drawings of triumphs, processions, festivals, etc., in which he was assisted by Chinese artists; and from these he

painted several pictures, which, with portraits of the Emperor, so much pleased the monarch that he created Attiret a Mandarin, with all the appointments; a dignity which the painter declined. Some of these pictures were preserved in the palace, and shown only by permission of the Emperor. No pains were spared to render them complete; many officers who distinguished themselves, travelled, according to Amiot, even eight hundred leagues to sit for their portraits. Sixteen of these, or similar drawings, were sent to Paris to be engraved at the Emperor's expense. The prints were on a mammoth scale, and are extremely scarce, for they were sent with the plates to China as soon as printed, a few impressions only being reserved, for the royal family of France, and for the Library of Paris.

Attiret died at Peking in 1768, aged sixty-six. The Emperor ordered two hundred ounces of silver to be given towards the expense of his burial.

ATTIRET, CLAUDE FRANÇOIS, a French sculptor, the nephew of the preceding; born at Dolé in 1728; studied under Pigal, and executed four statues of the Seasons; two of St. André and St. Jean; and one of Louis XVI., the first ever erected to that monarch, made for the city of Dolé. He executed also the ornaments of the public fountain of his native city.

AUBERT, AUGUSTIN, a French portrait, historical and landscape painter, born at Marseilles, in 1781. His landscapes represent views in the vicinity of his native city. His principal subjects are from sacred history, many of which are of large size. His works are held in considerable estimation in France.

AUBERT, JEAN, a French engraver. The following are his principal works, which are little more than slight etchings, without much effect: Portrait of Gillot, an upright plate; A set of Academy figures, from *E. Bouchardon*; and a Book of studies for Drawing, after *Raffaëlle*, and other masters, from drawings by *Bouchardon*.

AUBERT, MICHEL, a Parisian painter, and historical engraver, born in 1700. His style is slight and free; in some of his historical subjects he seems to have imitated the manner of Gerard Audran, though not with much success. He died at Paris in 1757. His plates are:

#### PORTRAITS.

Elizabeth, Queen of England, &c. Charles Emanuel, Duke of Savoy, after *Fandych*. Victor Amadeus, King of Sardinia, after *Ferrand*. James I. King of England, Philip of France, Duke of Orleans, after *Noërl*. The Marchioness de Montespan. Louis, the Dauphin of France, on Horseback; Louis XV. on Horseback, after *Le Sueur*. Two portraits, of the Dauphin and Dauphiness; Charles Stuart, oval, after *La Tour*. A great many portraits for *La Vie des plus fameux Peintres*, by *D'Argenville*.

#### SUBJECTS AFTER DIFFERENT MASTERS.

The Circumcision, after *Ciro Ferri*. St. Francis, after *Guido*; arched. Pan instructed by Cupid, half-length figures, after *Caracci*. St. George kneeling before the Virgin Mary and Infant, after *Parmigiano*. Mars and Venus bound by Love; Mars disarmed by Venus, after *P. Veronese*, for the *Crozat Collection*. Vanity, an allegorical subject, after *Bouchardon*. Venus reclining with Cupid; the Death of Adonis, after *Boucher*. Laban seeking for his Gods; the Reconciliation of Jacob and Esau, after *Jeanraut*. The Promenade on the Ramparts; the Rendezvous de Chasse, after *Watteau*.

AUBIN, AUGUSTIN DE St., a very ingenious Parisian engraver, born in 1720, studied under

Laurence Cars, and imitated his style. He executed an immense number of plates, embracing historical subjects, portraits, frontispieces and other ornaments for books; besides the collection of gems of the Duke of Orleans, and the collection of medals belonging to M. Pellerin, which numbered about three thousand. He was a member of the Academy of Painting. The following is a list of his principal works:

PORTRAITS AFTER COCHIN LE FILS, MOSTLY IN QUARTO.

Charles Nicholas Cochin, 1771; Anthony Beaume, 1772; Joseph Anthony de Blanchard; Guillaume le Blond; Marie Joseph Lavalette de Bueclav; Jean Jacques Caffieri, sculptor; Guillaume Conston, sculptor; Antoine Deparcieux; Jacques Dumont le Romain, painter; Madame de Norman d'Estiollès (Pompadour), 1764; Benjamin Franklin, with Spectacles; Benjamin Franklin, reading a Paper; L'Abbe Charles Ganzargues; Guérin, famous surgeon; Pierre Jelliot, etched by Cochin, and finished by St. Aubin; Jean Antoine Rigoly de Juvigny; Joseph Marie François de Lassone, the Queen's Physician; Pierre Jean Mariette, celebrated amateur; J. F. Marmontel, of the French Academy; Jean Joseph Cassana de Mondenville; Monet, Director of the Comie Opera; Sauveni François Morard, surgeon; Jean Baptist Pigale, sculptor; Guillaume de la Motte Piquet; Alexis Piron, poet; M. Philidor, the celebrated chess player and musician; L'Abbe Pommier, etched by Cochin, and finished by St. Aubin; Jean Philip Rameau, musical composer; L'Abbe Raynal, the historian; Roetiers le Pere; Leonard le Roux, architect; Charles des Brosses, Comte de Tournay; Thomas Walpole; George Washington.

PORTRAITS FROM HIS OWN DESIGNS, AND OTHERS.

Le Prince Charles de Saxe, Duc de Courland, 1769; Charles Henri de Heineken, amateur; Lingnet, fameux Avocat, 1774; P. L. de Belloy, author of the Siege of Calais—an allegorical portrait; Pierre le Grand, for M. de Voltaire's work; Portrait of M. Pellerin, famous antiquary; Le Duc de Chevreuse; Buste de Languet de Guerey, 1767; from his own designs. Claude Joseph Dorat; Salomon Gesner, poet and painter; François Arronet de Voltaire; M. Worlock, English physician; after Denon. Denis Diderot; after J. B. de Grouze. Buste de Voltaire; Buste de Crebillon; after J. B. Le Moine, sculptor. Jean Jacques Rousseau; after La Tour. Claude Adrien Helvetius; after L. M. Vanloo. Charles XII, King of Sweden; after Gardelle, for Voltaire's work. Portrait du Roi de Sardaigne; after J. P. Boucherat.

SUBJECTS FROM HIS OWN DESIGNS, AND OTHERS.

Set of six prints, entitled *Différens jeux des petits polissons de Paris*; two prints for Pretot's Roman History; from his own designs. Vertumnus and Pomona; Amphion saved by the Dolphin; after Boucher. Four prints, of the Fountain of Grenelle; after E. Bouchardon. Venus on the Waves; etched by M. L. du Ronserai, and finished by St. Aubin. The Five Senses; after P. Dumesnil; engraved by St. Aubin, *Le Vasseur*; after Tillard. Concert of the Graces and Nymphs; after Cochin. Venus and Adonis; after D. Le Ferre. Custom of the Russians before and after Marriage; after J. B. le Prince. Venus a la Coquille; after Titian. Jupiter and Leda; after P. Feroneze. A Battle in a mountainous Country in China; a Chinese Camp.—[These two prints were engraved from two drawings sent to Paris by the Emperor of China.

AUBIN, CHARLES GERMAIN DE ST., a Parisian designer and engraver, brother of Augustin A., born in 1721. He executed several plates, from his own designs, of flowers and fancy subjects, which possess considerable merit.

AUBIN, GABRIEL JACQUES DE ST., a Parisian historical painter and engraver, brother of Augustin, born in 1724. He engraved some plates, from his own designs, the principal of which are: Six Statues—of the Christian Virtues; View of the Louvre Exhibition of Paintings in 1753.

AUBIN, AUGUSTIN DE ST., a skilful Parisian engraver, born in 1736. Besides compositions of

his own, he engraved the works of several Italian and French masters, of which a list may be found in Heineken. His works are executed with the graver in a neat, clear, fine manner.

AUBRIET, CLAUDE, a French painter and designer, born at Châlons-Sur-Marne in 1651, and died in 1743. Having studied under Joubert, and acquired some reputation as a miniature painter, he was appointed to make drawings of objects of natural history in the Jardin des Plantes at Paris. Here he formed the acquaintance of Tournefort, who thought so highly of his talents, that he proposed that Aubriet should accompany him on his journey to the Levant, which the latter accepted. On his return he was appointed painter to the King at the Jardin des Plantes, as successor to Joubert; where he was occupied many years in adding to that fine collection of Illustrations of Natural History, which was commenced at Blois by Nicolas Robert, by order of Gaston, Duke of Orleans. This collection, to which Joubert also contributed, amounts to sixty-six folio volumes, and is now in the library of the Jardin des Plantes. Aubriet's drawings in this collection are superior to those of Joubert, though not always equal to those of Robert. The plates which illustrate Tournefort's great work, *Éléments de Botanique*, or the Latin edition *Institutiones Rei Herbariæ*, were from the designs of Aubriet. The plates accompanying Tournefort's account of his voyage to the Levant, were after designs by Aubriet, drawn on the spot. On his return from the Levant, he commenced the drawings for Sebastian Vaillant's great work, published in folio, in 1727. In the Royal Library at Paris are five folio volumes of his designs. Aubriet was also an able botanist.

AUBRY, ABRAHAM, a German engraver, born at Oppenheim, and flourished about 1650. He engraved eleven of the twelve plates representing the twelve months of the year; after Sandrart; the other, the month of May, was executed by F. le Brun. He resided chiefly at Strasburg, where he dealt considerably in prints.

AUBRY, PETER, a German engraver, born, according to Huber, at Oppenheim in 1596. He was probably a relative of Abraham Aubry, and was also established at Strasburg as a print-seller. Heineken mentions a list of his portraits of eminent persons of different countries, which are executed with the graver in an indifferent style. Among others are the following: Oliver Cromwell; Bernard, Duke of Saxe-Weimar; Ferdinand Ernest, Count of Wallenstein; John Schmidt, Doctor of Theology; Michael Virdunga, Professor at Altdorf.

AUBRY, JOHN PHILIP, an engraver and print-seller, who lived at Frankfort about 1670, and was probably a relative of the two preceding artists. He executed a large number of plates for the book-sellers, as well as for his own collection; consisting chiefly of portraits. They are executed in a very indifferent style.

AUBUISSON, MARQUIS D., a reputable French painter. He exhibited in the Royal Academy from 1812 to 1822, a number of poetical and historical pictures; namely, Paris taking leave of Helen; Hector forcing Paris to quit Helen; Alexander and Bucephalus; and the Punishment of Hebe.

AUDEBERT, JEAN BAPTISTE, a French artist.

who united in a high degree the talents of an engraver to the knowledge of natural history. He was born at Rochefort in 1759, and at the age of 18 went to Paris, where he studied drawing and painting, and became an excellent miniature painter. In 1789 he made the acquaintance of Gigot d'Orey, a great lover and promoter of the science of natural history. D'Orey possessed a very large collection, and employed Audibert to paint copies of the rarest specimens. He afterwards enabled the latter to visit England and Holland for improvement, where he made a great number of designs from nature, some of which have been used in Olivier's History of Insects. This occupation awakened in him a taste for natural history, and he immediately undertook some works which laid the foundation of his reputation. The first was *l'Histoire Naturelle des Singes, des Makis et des Galopithèques*, (Paris, 1800, folio), in which he shows himself an able draughtsman, engraver, and writer. With regard to coloring so essential in natural history, he brought it to a high degree of perfection. Not satisfied with laying different colors on the same plate, he went even farther, and substituted oil instead of water colors, as more durable. He carried his art to still greater perfection by using gold in his impressions, the color of which he changed in different ways, in order to imitate the splendor of his models. Natural history was greatly benefitted by his work, the splendor of which is astonishing. He also rendered much assistance in the publication of Le Vaillant's African Birds. His *Histoire des Colibris des Oiseaux-Mouches, des Jacamars et des Promerops*, (Paris, 1802, folio,) is esteemed the most complete work of the kind extant. Scarcely was it begun, when Audibert formed new plans, the execution of which would have occupied the longest life. He died in 1800, when he had scarcely commenced *l'Histoire des Grimpereaux et des Oiseaux de Paradis*. Both works were admirably finished by Desray, who was in possession of the materials, and the process for carrying on the work.

AUDENAERDE, or OUDENAERDE, ROBERT VAN, a Flemish painter and engraver, born at Ghent in 1663. He studied first under Francis van Mierhop, and subsequently with John van Cleef. At the age of twenty-two he visited Rome, and studied with Carlo Maratti, under whose instruction he became a reputable historical painter. He etched a few plates for amusement, which were shown to Maratti, who advised him to devote his energies entirely to that branch of art. He however painted several pictures for the churches of Ghent, executed entirely in the style of Carlo Maratti, among which is the great altar-piece in the Church of the Carthusians, representing St. Peter appearing to the monks of that order; considered his best work. In the Church of St. James is a picture of St. Catherine refusing to worship the *False Gods*. As an engraver, his drawing shows a perfect knowledge of the human figure, and is extremely correct. Some of his plates are executed entirely with the graver, but are considered inferior to those where he used the point. Most of his prints are after the pictures of Carlo Maratti. The following is a list of his principal works. He usually marked his plates with one of these mono-

grams: **RW**, or **JA**, or **VA**, or **VR**.

## PORTRAITS.

The Cardinal Sacripanti, 1695; the Cardinal Turusi; the Cardinal Ottoboni; after J. B. Gaudi. The Cardinal F. Barberini; after C. Maratti. The Cardinal Henry de la Grange d'Arquien; after S. Desportes, 1695. The Cardinal Joseph d'Archinto, 1699; the Cardinal Andrea di Santa Croce; after G. Passeri. The Father Francesco Caraccioli, adoring the Sacrament; after A. Procaccini.

## SUBJECTS AFTER DIFFERENT ITALIAN MASTERS.

After Carlo Maratti.—Agar in the Desert; the Sacrifice of Abraham; Rebecca and the Servant of Abraham; David, with the Head of Goliath; the Triumph of David; Bathsheba in the Bath; the Annunciation; the Adoration of the Magi, etching; the Flight into Egypt, same, A. v. Westerhout, etc.; the Repose in Egypt, octagon; our Saviour on the Mount of Olives; the Crucifixion; the Dead Saviour in the Lap of the Virgin, with the Marys and St. John; the Death of the Virgin, 1728; the Assumption of the Virgin; the Death of St. John, etching; the Virgin Mary with the Infant Jesus, distributing Chaplets to Nuns; Mary Magdalene, penitent; the Martyrdom of St. Blaise; St. Anthony of Padua, kissing the Infant Jesus; St. Philip of Neri; Janus, first King of Italy, received amongst the Gods; Romulus and Remus; Apollo and Daphne, in two sheets.

After P. da Cortona.—The Nativity; six etchings, of the Life and Death of St. Bibiana.

After Bernini.—Hippomenes and Atalanta, a group.

After Gio. da Bologna.—The Rape of a Sabine Woman.

After Giac. Brandi.—St. Facunda.

After Ann. Caracci.—The Birth of the Virgin.

After Domenichino.—The Scourging of St. Andrew; St. Andrew conducted to his Crucifixion; St. Andrew transported to Heaven.

After Marc. Antonio Franceschini.—St. Luke painting the Portrait of the Virgin.

After J. B. Gaudi.—The Wrath of Achilles, in three sheets.

The Pope Innocent XII. on his Throne, at his feet Heresy subdued, and the Four Quarters of the World prostrate.

AUDOUIN, PIERRE, an eminent Parisian engraver, born in 1768, studied under Beauvarlet. He engraved for the collection of the Museum, published at Laurent, several of the finest works of the Italian and Dutch masters. The following are his best works:

Jupiter and Antiope; after Correggio. La belle Jardinière; after Raffaele. The two Portraits called Raffaele and his Fencing-master; ascribed to Raffaele. The Entombment of Christ; after Caravaggio. Charity; after Andrea del Sarto. Melpomene, Erato, and Polyhymnia; after Le Sueur. Two subjects, after Terburg; one do., after Mieris; and one do., after Netscher. The Portrait of Louis XVIII.; after Le Gros.

AUDRAN, CHARLES, a Parisian engraver, born in 1594. He was the first of the family of Audran that became eminent in this art, in which it holds so distinguished a rank. When very young he manifested a strong inclination for art. After receiving some instruction in drawing, he went to Rome for improvement, where he executed some plates that attracted admiration, and encouraged him to fresh efforts. On returning to France, he settled at Paris, where he had great success, and died in 1674, aged 80. He used the graver exclusively; his style resembles that of C. Bloemaert, but is more highly finished. He marked his prints during the earlier part of his life, with a C., until his brother Claude began to mark his own plates with the same letter, when he changed it for K., as the initial of Karl. The following are his principal works:

## PORTRAITS.

Henry of Bourbon, with the Four Cardinal Virtues; K. Audran, sc.; oval. Andrew Laurent, Physician to Henry IV.; oval. Peter Legier; oval, with ornaments. An allo-

gorical subject, of two Portraits, with a Genius painting a third Portrait, inscribed on the palette, *unus ex duobus*; signed *C. Audran, fecit.*

#### SUBJECTS AFTER DIFFERENT MASTERS.

*After P. da Cortona.*—A set of twenty prints with the title, for the Gallery of the Great Women, representing Anne of Austria, and nineteen other eminent women, with a subject from their life in the background.

*After Lodovico Caracci.*—The Annunciation, inscribed *Spiritus Sanctus, &c.*; incorrectly attributed on the plate to Annibale; very fine. It is from the picture in the Cathedral at Bologna.

*After Ann. Caracci.*—The Baptism of Christ, small oval, no name.

*After Melini.*—St. Francis de Paola; marked *Carl. Audran, sc.*

*After the Younger Palma.*—The Stoning of Stephen.

*After Stella.*—The Conception of the Virgin Mary, inscribed *amat hanc, &c.*; The Nativity, with David writing on a Tablet; The Holy Family, with St. Catherine and Angels, fine.

*After Titian.*—The Virgin and infant Jesus, St. John presenting an Apple, and St. Catherine kneeling; very fine. *After G. L. Valesie.*—The Virgin Mary and infant Jesus treading on the Serpent.

*After C. Vignon.*—A Thesis, representing Religion as the true knowledge, inscribed *Non judicamus, &c.*

*After Vouet.*—St. Francis in ecstasy before the Sacrament, inscribed *Tergeminus interitis*; Frontispiece for a Book, a Genius holding the Portrait of Cardinal Mazarin, inscribed *Johannes Francisci, &c.*

*After Domenichino.*—The Assumption of the Virgin; very fine.

AUDRAN, CLAUDE, a French engraver, born at Lyons in 1639. He was the second son of Claude, the brother of Charles Audran, and studied drawing under his uncle Charles at Paris, but afterwards went to Rome. On his return to Paris he was engaged by Le Brun, whose style he imitated. He painted in fresco under the direction of that master, the chapel of Colbert's Chateau de Seceaux; the gallery of the Tuilleries; the grand staircase at Versailles, and many other works. He also assisted Le Brun in his Battle of Alexander at the Passage of the Granicus, and the Battle of Arbela. His drawing was correct, and he had great facility of execution. He was appointed Professor of the Academy of Painting, and retained this situation with much credit till his death, which occurred at Paris in 1684.

AUDRAN, GERMAIN, a French engraver, born at Lyons in 1631. He was the brother of Charles Audran, and studied under that master. His merit was considerable, though inferior to that of some others of his family. He engraved several plates, consisting of portraits, and a variety of ornaments, ceilings, vases, &c., among which are the following:

The portraits of Charles Emanuel II., and of Francis of Orleans, in an oval; *after Caracaglia.* The portrait of Cardinal de Richelieu, in an oval. The portrait of Theophilus Reynaul; *Ger. Audran, sc.* 1663. Six sheets of Ceilings; *after George Charmin.* Six ornaments of Vases; *after N. Robert.* A book of Friezes; *after La Fage.* A book of Views in Italy; *after Puncus.* Six Landscapes; *after Gaspar Poussin.* Thirty-one designs of Fountains, Friezes, &c.; *after Le Brun.*

AUDRAN, GERARD, a very celebrated French engraver, the son of Claude, and the nephew of Charles Audran, was born at Lyons in 1640. He studied the elements of the art under his father, but afterwards went to Paris and remained several years under the tuition of his uncle. He afterwards visited Rome for improvement, and is said to have studied under Carlo Maratti. He resided in that city three years, and executed a por-

trait of Clement IX., and some other works, which gained him so much reputation that the great Colbert, himself a liberal patron of the arts, invited Audran to return to Paris. Soon after his arrival he was appointed engraver to the king, with apartments in the Gobelins and a considerable pension. He now applied himself with great assiduity, and formed an intimate connection with the celebrated painter Charles Le Brun, whose principal works are the subjects of some of his finest plates, and it may be said that the pictures of that great master have been embellished by the admirable graver of Gerard Audran. He may be said to have carried the art to its highest perfection, especially in his large historical plates. The Battles of Alexander will ever be regarded as a lasting monument of the fame of both artists. He died in 1703, aged 63. He executed a large number of plates, of which the following are the principal:

#### PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Pope Clement IX., of the family of Rospigliosi; Andrea Argolus, S. Marei Eques; Samuel de Sorbiere, engraved at Rome in 1667. Henry Arnaud, Bishop of Angers; Le Benoit Langois, capuchin; Fras. du Quesnoy, called Fiamingo, sculptor; St. Paul preaching at Athens, vignette, inscribed *Non emin, &c.*; Wisdom and Abundance, above, two Genii with a Banner, inscribed *Louis le Grand.* Frontispiece, 1650.

#### SUBJECTS FROM VARIOUS ITALIAN MASTERS.

*After Raffaele.*—Thirteen Hieroglyphical Figures, in the Vatican. Fifteen plates, called emblems, or Cupid and Psyche, in a loggia in the Farnese Garden, dedicated to Charles Le Brun. Moses and the Burning Bush. St. Paul and Barnabas at Lystra. St. Paul beaten by Demons; *after a drawing by Rubens, and not after Raffaele*, as expressed on the plate; it is St. Ignatius and not St. Paul. Jesus Christ giving the Keys to St. Peter in presence of the Apostles; a fine etching; *R. V., inv., G. Au., sc.*; very scarce. The Death of Ananias. The Descent of the Saracens in the Port of Ostia; *from a drawing by Raffaele*; etching without his name. The Clemency of Scipio; *after a drawing*; an etching, without his name.

*After Domenichino.*—Æneas saving his Father Anchises. The Mystery of the Rosary. The Martyrdom of St. Agnes. The Temptation of St. Jerome. Four sheets, of the four Angels in the Church of St. Carlo de Catenari, representing Justice, Temperance, Prudence and Fortitude, Rome, 1675.

*After P. da Cortona.*—Two Friezes, St. Paul preaching, and the Descent of the Holy Ghost, on one plate. Sixteen prints, of the History of Æneas, in the Pamphili Gallery. Three plates, of the Triumph of David, in the Sacchetti Palace.

*After Ann. Caracci.*—The Death of St. Francis. The Martyrdom of St. Sebastian. The Temptation of St. Anthony. The Discovery of Achilles disguised.

*After Guercino.*—St. Hyacinth; an etching.

*After Guido.*—The Magdalene, half-length.

*After Lanfranco.*—St. Peter walking on the Sea.

*After a Drawing of Palma.*—The Nativity; a small plate.

*After Giulio Romano.*—Silenus Drinking; an etching. The Rape of Dejanira.

*After Titian.*—Ganymede; an octagon.

#### SUBJECTS FROM VARIOUS FRENCH MASTERS.

*After N. Poussin.*—Moses taken out of the River Nile; engraved by Benoit and John Audran, and retouched by Gerard. St. John baptizing the Pharisees in the Jordan; two sheets, very fine. The Woman taken in Adultery; fine. St. Francis, a Roman Saint, kneeling before the Virgin Mary; copied from a print by *P. del Po.* The Flight of Pyrrhus; in two sheets, fine. Coriolanus appealed by his Family; similar to the preceding. Furius Camillus delivering up the Schoolmaster to his Pupils; large plate. Rinaldo and Armida; engraved by Gerard, assisted by John and Benoit Audran. Daphne changed into a Laurel, Narcissus. The Empire of Flora. The Plague at Rome. Time discovering Truth; a ceiling.

*After Le Brun.*—Moses and the Burning Bush. The Descent of the Holy Ghost. The Stoning of Stephen. Four



sheets, of the Triumphal Entry of Constantine into Rome. Six sheets, of the Ceiling of the Chapel de Saulx; very fine. Four sheets, of the Pavilion of Saulx, called the Pavilion of Aurora; dedicated to Louis XIV. Thirteen large sheets, making together the four prints of the Battles, &c., of Alexander: 1. The Passage of the Granicus. 2. The Defeat of Darius at Arbela. 3. Porus brought to Alexander after his Defeat. 4. The Triumphal Entry of Alexander into Babylon. To these are added, Alexander entering the tent of Darius; engraved by *Gerard Edelinck*, and which will be noticed under his name. The best impressions of these superb prints, are those marked with the name of *Goylon*, the printer.

*After P. Mignard*.—The Plague; in the first impressions of this plate, the figure in the clouds is Juno with a Peacock; in the latter, the figure is changed to the Exterminating Angel. Christ bearing his Cross. Three plates, of the ceiling of the lesser Gallery at Versailles; Apollo and the Muses, Prudence and Vigilance. Six plates of the ceiling of the Val de Grace, representing the Felicity of the Blessed.

*After Le Sueur*.—The Martyrdom of St. Laurence. The Martyrdom of St. Gervaise and St. Protas. The Aurora; inscribed *Lucerna pedibus*.

*After L. Testellin*.—Time and Truth dispersing the Clouds of Ignorance.

*After F. Verdier*.—Pharaoh's Host destroyed in the Red Sea. Flight into Egypt.

*After Borgognone*.—Battle of the Saracens. Taking of the Town of Damietta.

*After Ant. Coypel*.—The Judgment of Solomon.

*After La Fuge*.—The Deluge. The Passage of the Red Sea.

*After the Marble by Girardon*.—The Rape of Proserpine.

AUDRAN, BENOIT, a French engraver, born at Lyons in 1661. He was the second son of Germain A., from whom he at first received instruction. He subsequently studied under his uncle, the celebrated Gerard A., and though he never equalled that master, yet his admirable portraits and historical subjects have justly acquired for him great reputation. His drawing is very correct, his heads have a fine expression, and his style, like that of Gerard, is clear and bold. He was a member of the Academy of Painting, and was appointed engraver to the king, with a pension. He died in 1721, aged 60. The following are his principal works:

#### PORTRAITS.

Benoit Audran; Joseph Clement, Elector of Cologne; Maximilian Emanuel, Elector of Bavaria; *after J. Vivien*. The Reverend Louis de Thomas de la Valette; *B. Audran, fecit, ad vivum*. The Reverend Father Renaud; *after Bonnet*. Charles le Goux, Archbishop of Narbonne; *after B. de Boulogne*. J. B. Colbert, *after C. le Fèvre*; oval. Henry de Beringhen; *Nanteuil, pin.*; 1663; *B. Audran, sc.*; 1710. Samuel Frisching, General of the Swiss; *J. Huber, pin.*; *Ben. Audran, sc.* 1713. J. F. de Willading; 1718; *J. Huber, pin.*; *B. Audran, sc.* Equestrian statue of Louis XIV.; *after Desjardins*; by *B. and J. Audran*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Baptism of Jesus Christ; *after Albano*. The Rape of Dejanira; *after Guido*. David with the Head of Goliath; *after a picture in the collection of the King of France*, improperly attributed to *Michael Angelo Buonarroti*, but more probably the work of *Daniello da Volterra*; two plates, engraved by *B. and J. Audran*, in 1716, 1717. A Bohemian, or Gipsy, telling Fortunes; *after M. Angelo da Caracaggio*. Lot and his Daughters, for Crozat Collection; a subject called Disgust; *after P. Veronese*. Moses defending the Daughters of Jethro, engraved by *John*, and retouched by *Benoit Audran*; the Espousals of Moses and Sephora; Moses and the Brazen Serpent; the Purification; the Elevation of the Cross, 1706; the Descent from the Cross; an allegorical subject, of Holland accepting Peace; *after Le Brun*. Zephyrus and Flora; *after Ant. Coypel*. The Baptism of Christ; the Pleasures of the Gar-

den, two friezes; *after Mignard*; engraved by *Benoit and John Audran*. The Saviour, with Martha and Mary; St. Paul preaching at Ephesus; Alexander drinking the Cup which his Physician presents him; *after Le Sueur*. Two fine prints for the Luxembourg Gallery, representing the Accouchment of Mary of Medicis; *after Rubens*. Six plates, of the Twelve Months in the Year; *after Claude Audran*.

AUDRAN, JEAN, a French engraver, born at Lyons in 1667. He was the brother of Benoit, and the third son of Germain Audran. He learned the elements of the art from his father, but was subsequently placed under the care of his uncle, the famous Gerard Audran. Before he was twenty years old he displayed unusual ability, and became a very distinguished engraver. In 1707 he was appointed engraver to the king, with apartments in the Gobelins. Great talent is evident in all his works; and though he did not attain the perfection of Gerard Audran, his claim to excellence is very great. This laborious artist practised the art until upwards of eighty years of age, and died in 1756. The following are his chief works:

#### PORTRAITS.

Louis XV., full length; *after Gobert*. Portrait of a Prince, with his Page, full length; Clement Augustus, Prince of Bavaria; De la Motte Fencelon, Archbishop of Caubray; *after Vivien*. J. B. Colbert, Marquis of Torcey; the Duke d'Antin, bust, oval; the Abbe Victor Maria d'Estrees, oval; *after Largilliere*. The Cardinal Peter Ottoboni; *after Trevisani*. Peter Gillet; *after Tartelet*. Francis Robert Secousse, sitting; *after Rigaud*. Peter Paul Rubens; *after Vandeyck*; for the Luxembourg Gallery. No 1 Coypel, Painter to the King; his piece of reception at the Academy, 1708. Anthony Coyzevoix, Sculptor to the King, 1708; the same; *after Rigaud*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Our Saviour in the Bark, preaching; *after Raffaele*. The infant Saviour regarding the Cross presented by Angels; *after Albano*. The Nativity; *after P. da Cortona*; oval. The Good Samaritan; *after Ann. Caracci*; arched. St. John administering the Sacrament to the Virgin; *after Lodovico Carac i.*. Our Saviour on the Mount of Olives; *after Domenich* no. 1. St. Andrew led to Crucifixion; *after Guido*. The Martyrdom of St. Peter; *after Guido*; on the plate improperly called *after Domenichino*. St. Paul preaching at Athens; *after Ciro Ferri*; a small frieze. Galatea; *after Carlo Maratti*; fine; for Crozat Collection. The Miracle of the Loaves; *after Claude Audran*. Six plates, copies of the large Battles of Alexander; by *G. Audran*. St. Augustine; *after P. de Champagne*. Simon holding the infant Jesus; *after M. Cornille*. Moses saved from the Nile; Jacob and Laban; Athalia seeing Joas on the Throne; the Resurrection; Cupid and Psyche; *after Ant. Coypel*. Our Saviour curing the Sick; Christ bearing his Cross; *after Ant. Dien*. The Elevation of the Cross; the Crucifixion; *after Vandeyck*. The French Parnassus; *after the bronze by Garnier*. The Miraculous Draught of Fishes; the Resurrection of Lazarus; the Queen Blanche inspired with the Holy Spirit; *after Journeet*. Aëis and Galatea; *after P. Marot*. Venus punishing Psyche; Psyche consoled by Cupid; *after J. M. Nattier*. The dead Christ, with the Marys, St. John, and Nicodemus; the Rape of the Sabinæ; *after Poussin*, his most esteemed print. St. Scholastica at the point of Death; *after J. Restout*. Andromæce entreating for her son; *after L. Silvestre*. Henry IV. deliberating on his marriage; Henry IV. preparing for the German War; the Coronation of the Queen, very fine.

AUDRAN, LOUIS, a French engraver, the youngest son of Germain Audran, born at Lyons in 1670, studied under his uncle, Gerard A. He executed some copies of the large plates engraved by his relatives; and a set of seven middle-sized plates of the Seven Acts of Mercy; *after Bourdon*. He did not engrave many prints, but assisted his



brothers in forwarding theirs. He died at Paris in 1712, aged 42.

AUDUBON, JOHN J. The author does not propose to write a biography of this extraordinary man, for all the space the plan of this work allows will be required to give even a brief sketch of his merits and works. He has himself written his autobiography, which will soon be published, under the supervision of his accomplished sons, which will not only contain the incidents of his remarkable life, but a fund of the most interesting and instructive information. He has been called abroad the "great American Ornithologist," but in this work he should be spoken of as a great artist, as well as a great naturalist. Most ornithologists and naturalists derive their information from cabinets, as well as from a study of nature, and they generally employ artists to depict the subjects of their researches. Therefore many of their works have the appearance of *nature dead*; whereas Audubon studied and depicted *nature living*. With his shot gun, faithful dog, and tin box, filled with painting materials, he has spent the greater share of his long life in exploring almost every part of North America in search of his favorite objects, and when he procured a new specimen, he immediately painted it to the life, with the scenery of its native haunts, and in the pursuit of its natural instincts. It is this that gives such an originality, truth, and value to his works. The drawings of his animals have not less merit than those of his more favorite birds. It is astonishing to contemplate what his genius, enthusiasm, and indomitable energy of character has accomplished. His published works form but a small part of his finished drawings, for he has left behind him stacks of exquisite pictures of insects, reptiles, plants, and flowers—every thing, in short, peculiar to the Continent of America in animated and beautiful nature.

Highly gifted by nature, and blessed with an iron constitution, Audubon possessed an enthusiasm for his favorite pursuits that knew no bounds, that stopped at no difficulties or dangers, and that quailed before no misfortunes. He first saw the Bird of Washington on the borders of the great Lakes, but failing to secure it, its image haunted his imagination, and it was the object of his pursuit for ten long years, and when he got it on the coast of Labrador, his triumph of joy knew no bounds. When two Norway rats had gnawed a hole into a chest containing his finished drawings—the labor of many years, which they totally destroyed; undismayed, like Newton under a like misfortune, he went boldly forth and supplied their loss at an expense of three years time and labor. When he had resolved upon the gigantic enterprise of publishing his Birds of America, he made ineffectual attempts to do this, both in New York and Philadelphia without meeting with any sympathy or encouragement. Your money makers look upon such men as wild enthusiasts. Then it was that he boldly set sail for Europe, where his great merits immediately won him the admiration, sympathy, and encouragement of the learned and the good; and during a period of fourteen years, he toiled in erecting that glorious monument of his genius, which will prove more lasting than enduring marble—the Birds of America. It is astonishing to contemplate what he has accomplished. His Birds of America, in four volumes, thirty by forty inches,

contain four hundred and thirty-five copper plates, comprising more than a thousand figures of birds, all drawn of the size of life, in their natural attitudes and circumstances, and colored to life, with five royal octavo volumes of accompanying Ornithological Biography. The Birds of America in seven royal octavo volumes. The Quadrupeds of America, in three volumes, twenty-eight by thirty-two inches, contain one hundred and fifty plates—a work equal in point of execution and value to his great work on the Birds, and a monument scarcely less glorious. The Quadrupeds of America in seven royal octavo volumes, now in process of publication.

"The hearts of all," says Prof. John Wilson, "warmed towards Audubon, who was capable of conceiving the difficulties, dangers, and sacrifices that must have been encountered, endured, and overcome, before genius could have embodied these, the glory of its innumerable triumphs." Speaking of the exhibition of his drawings in Edinburgh, he says, "The spectator instantly imagined himself in the forest. The birds were all there, of the size of life, from the wren and the humming-bird to the wild turkey, and the Bird of Washington. But what signifies the mere size? The colors were all of life too, bright as when borne in beauty, through the woods. There too, were the attitudes and postures, infinite as they are assumed by the restless creatures, in motion or rest, in their glee and in their gambols, their loves and their wars, singing or caressing, or brooding or preying, or tearing one another to pieces. The trees on which they sat or sported, all true to nature, in bole, branch, sprig and leaf, the flower, shrub and the ground flowers, the weeds and the very grass, all American—as were the atmosphere and the skies. It was a wild and poetic vision of the heart of the New World, inhabited as yet almost wholly by the lovely or noble creatures that 'own not man's dominion.' It was indeed a rich and magnificent sight, such as we would not for a diadem have lost."

Thus encouraged, Audubon went boldly forward with his vast undertaking, which would take him fourteen years to complete, and when the first drawings were put into the hands of the engraver, he had not a single subscriber. After three years spent in Europe in forwarding his work, he returned to his own country, leaving it in process of execution at Edinburgh. In 1830 the first volume of one hundred plates was issued. It was hailed with universal applause. Royal names headed his subscription list, which, at \$1000 each, reached the number of one hundred and seventy-six, of which eighty were Americans. His name was enrolled among the members of the learned societies of Great Britain and the Continent, as well as in America—the world claimed him as one of her great men.

In the autumn of 1831, Audubon visited Washington, where he received from Government, letters of protection and assistance, to be used at all the national ports, revenue and naval stations. The year following, he tracked the forests of Maine, and explored the shores of the British Provinces, returning with rich spoils in the autumn to spend the winter at Charleston, in the preparation of his drawings and descriptions. In 1834, he published the second volume. In 1835, he again went to Europe and spent that year and

the following till September, in London and Edinburgh, in writing the biographies of the second and third volumes, and in forwarding his work, the third volume of which made its appearance in 1837. In September 1836, he returned to the United States, and spent near three years in exploring expeditions through the South, to Florida, and Texas, in vessels placed at his disposal by the Government. In 1838 he published the fourth volume of the plates and the fifth of descriptions, which completed the work.

In 1839, Audubon commenced in this country, the republication of his smaller work of the *Birds of America*, in seven royal octavo volumes, which were issued during the succeeding five years. Before the expiration of this period, however, he had commenced the preparation of his *Quadrupeds of America*, which, with the assistance of his talented sons, has recently been completed, in three large volumes. In the mean time, though upwards of sixty years of age, he projected an expedition to the Rocky Mountains, with all the enthusiasm of his youth.

The concluding years of the life of this extraordinary man were passed on his beautiful estate of Minniesland, on the banks of the Hudson, some eight miles from New York, where he expired on the 25th of January, 1851, at the age of 76 years. We conclude this article with the following terse, but eloquent sketch from the pen of C. Edward Lester, Esq.:

"When a copy of '*The Birds of America*' was received by the Royal Academy of Sciences at Paris, Baron Cuvier, to whom it was referred, said in his report: 'It can only be described by calling it the most magnificent monument that Art has raised to Ornithology.'

"Audubon was born of French parents, near New Orleans, in Louisiana. His father, an enthusiast for liberty, was with Washington at Valley Forge; and the Audubon family still possess the portraits of both, painted in the camp; that of Washington being the first ever taken of him. At a very early age Audubon was sent to France, and educated in Art and Science, under the best masters, among whom was David. The love for birds, which has been the passion of his life, manifested itself in infancy; and when he returned from France, he betook himself to his native woods, and began a collection of drawings, which made the germ of '*The Birds of America*.' His father gave him a plantation on the rich banks of the Schuylkill; and luxury and fortune offered their blandishments, to wean him from his love of adventure. But his heart was in the forests; and in 1810, with a young wife, an infant son, and his unfailing rifle, he embarked in an open skiff, on the Ohio, to find a new home. The mellow lights and shadows of our Indian Summer had fallen along the shores of that queen of rivers. At long intervals, the axe of the early settler was beginning to disturb the solemn reign of nature. He settled in Kentucky; and in the central region of that vast valley through which the Mississippi rolls on to the sea, he pursued his studies and roamings. We can hardly give an idea in these few words of the forest and prairie-life that he led. He has himself found place to do it but imperfectly, in his five ponderous volumes of *Ornithological Biography*. He has spent more years in the forests than most men live. Among the great Lakes of the North, he sees beyond the

reach of his rifle, a strange gigantic bird sweeping over the waters. He hunts for that bird ten years, and finds it again three thousand miles from the spot where he saw it first. Meanwhile he has been chilled with extreme frosts, and burned with perpetual heats. He has slept many nights across branches of trees, waked by panther screams; and many nights he has passed in canebreaks where he did not dare to sleep. He has seen the knife of the savage unsheathed for him; stepped on venomous serpents; started the cougar from his secret lair; swam swollen streams, with his gun, ammunition, drawings and journals lashed on his head; on equatorial rivers, alligators stared at him as he landed; in polar regions, the water turned to ice as it fell from his benumbed limbs when he struck the bank: his tongue has parched with thirst on deserts, and he has laid himself down famishing, to wait, like Elijah, till he was fed by the birds of heaven. This was his history during the life of a generation. And yet, through this long pilgrimage of peril and suffering, which Cæsar would not have borne, to have heard the tramp of his legions in three quarters of the globe, his courage never failed, his love for nature never cooled; his reverence for God, whose illimitable universe he was exploring, deepened the longer he gazed. Nor did he lose a throb of human feeling for civilized men, from whose habitations he had exiled himself.

"And yet this man had nobler pleasures, as well as nobler hardships, than other men. He had gone with one of his sons—both of whom from boyhood have been his forest companions and scholars—and with other young men of Boston, since distinguished, on a voyage to Labrador for new birds. The expense would have built a beautiful villa. A pleasant morning, they scared from her nest the Black Poll Warbler. 'The enormous expense of my voyage,' he says, 'was refunded in the sight.' A prouder triumph was reserved for the day when he at last captured the Washington Sea Eagle. 'Not even Herschel,' he writes, 'when he discovered the planet which bears his name, could have experienced more rapturous feelings. As the New World gave me birth and liberty, the Great Man who ensured its independence is next my heart'; and therefore he called the noblest of eagles after the noblest of men. Other ornithologists had painted their birds after they were stuffed; Audubon made accurate drawings of his, in the forest, before the plumage had lost its brilliancy, or the muscles their natural expression. He has exhibited in perfection the highest attributes of zoological painting never before attempted. He has depicted the passions and feelings of birds as tenderly and truthfully, as Claude Lorraine painted trees, flowers and skies. And so, after many years, his portfolio was enriched with a thousand finished drawings. His collection was entirely destroyed! 'The burning heat,' says he, 'which rushed through my brain when I saw my loss, was so great, that I slept not for several nights, and my days were oblivion. But I took up my gun, note-book and pencils, and went forth to the woods as gaily as if nothing had happened. I could make better drawings than before, and in three years my portfolio was filled.'

"Hitherto he had wandered, studied and painted, only to gratify his love of nature. In 1824, Lucien Bonaparte proposed to buy his drawings, but he resolved to publish them himself. It could not

be done in America, and he went to England, where Roscoe received him with open arms. Men of rank and taste extended hospitality to the wondrous woodsman. His drawings were exhibited in Edinburgh. He passed the severest scrutiny of art and learning, and stood by the side of Herschel, Cuvier, and Humboldt, as a father of Science, and in Art, a master without a rival. With Scott, Brewster, Wilson, and Jeffrey, for companions, he began the publication of his magnificent work. It was completed in London, in fourteen years; and his fame was established. One hundred and seventy-five subscribers at \$1000 each, most of them obtained by himself in person, and eighty of whom were his own countrymen, remunerated his vast undertaking. The learned societies of Europe proffered him their honors; but he received with more pride than all, the crown of the Royal Society of London. He published a synopsis of his great work at Edinburgh; and finally, in 1839, weary with years and covered with honors, he returned home bringing with him all his original drawings. He republished the work in New York, in royal 8 vo., and with Dr. Bachman, the eminent zoologist, began 'The Quadrupeds of North America,' which was completed in 1849, with applause and success. In speaking of these works, particularly the last, mention should be made of his two sons, whose accomplishments in Art and Science have been so useful to their father.

"The ornithologist is now reposing on a world-wide reputation, and few men are surer of lasting fame. It is not in the keeping of History alone. From every deep grove, the Birds of America will sing his name. The wren will pipe it on our windows; the oriole carol it from the meadow grass; the turtle dove roll it through the secret forests; the many-voiced mocking-bird pour it along the evening air; and the Bird of Washington, from his craggy home far up the Rocky Mountains, will scream it to the tempests and the stars."

AUERBACH, JOHANN GOTTFRIED, a German portrait painter, born at Mülhausen, in Saxony, in 1697. He settled at Vienna, where he attained the rank of court painter. There are two pictures by him in the Gallery of the Belvidere, at Vienna—a full-length portrait of the Emperor Charles VI., as Knight of the Golden Fleece, and a large equestrian portrait of Prince Eugene of Savoy, in the room containing the pictures of his battles by Parrocel. Auerbach painted also the heads of Charles VI. and Count Althan, in Solimena's picture of that Emperor receiving from the Count the inventory of the Gallery. Several of his portraits have been engraved. He died at Vienna in 1753, aged 56; leaving a son, Johann Karl Auerbach, who was also a portrait painter.

AUGUSTIN, JEAN BAPTISTE JACQUES, a distinguished French miniature painter in oil and enamel, was born at St. Diez (Vosges) in 1759. In 1781 he established himself at Paris, where, from 1796 until his death in 1832, he exhibited a long succession of portraits, which, according to Gabet, are highly finished, correctly drawn, and finely colored. Among them are portraits of many of the most distinguished individuals of that eventful period. In 1806 and 1824, he obtained medals of the first class for the pictures he exhibited; in 1819 he was appointed principal miniature painter to Louis XVIII.; and in 1821 he was made a Chev-

alier of the Legion of Honor. Augustin established and taught for a long time a school of drawing and painting, at which many of the best miniature painters of the present day were educated.

AUGUSTINE, JAN, a Dutch painter, born at Groningen in 1725. He painted flower-pieces of considerable merit, and his portraits were considered astonishing likenesses. He died at Haërlem in 1773.

AULIZECK, or AULICZECK, DOMINIK, a German sculptor; born at Policzka, in Bohemia, in 1734, where he learned the elements of the art, but afterwards went to Vienna and studied for some time with an obscure sculptor of that city. He subsequently visited Paris and London, and finally Rome, where he studied some time with the architect Gaetano Chiaveri, and, according to Nagler, became a reputable sculptor. He gained the prize in the Academy of St. Luke for the best model, and was made a Cavalier of the Golden Spur by Clement XIII. Aulizeck made several good statues while at Rome. Returning to Germany he was made superintendent of the porcelain manufactory at Nuremberg, and sculptor to the Court. He was connected with this establishment many years, until 1796, during which time it steadily increased in prosperity, and much of its present success is due to his able management. There are in the Royal Gardens of Nuremberg four good statues, larger than life, by Aulizeck, of Jupiter, Juno, Pluto, and Proserpine. He died at Munich, according to Nagler, in 1807.

AURIA, GIOVANNI DOMENICO D', a distinguished Neapolitan sculptor of the sixteenth century; studied under Giovanni da Nola; executed many works for the churches and city of Naples, which are still extant; also some works for Palermo and other Italian cities. His master-piece is the Fontana Medina, in the Place of the Castelnovo at Naples; for which excellent work he received, according to Dominici, a pension from the King. D'Auria died in 1585.

AUROUX, NICHOLAS, a French engraver, who flourished about 1650. Heineken mentions four portraits by him, and a print of the Virgin holding the Infant, with St. John kissing his Foot, inscribed *Sancta Mater*, published at Lyons.

AUSTIN, WILLIAM, a London engraver of little note, born about 1740, studied under Geo. Bickham, and executed several landscapes, after *Vander Neer*, *Zuccharelli*, and *Ruysdael*; also a set of ten plates of Views of Ancient Rome, and the Ruins of Palmyra.

AUSTRIA, DON JUAN D', the son of Philip IV., and brother of Charles II. of Spain, was an amateur painter, but practised the art with the ardor of a professor. He studied under Eugenio de las Cuevas. The celebrated Carreño, seeing a painting by Don Juan, said without flattery, "if he had not been born a prince, he might, with his talents, have lived like one."

AUVRAY, FELIX, a Parisian historical painter; born in 1800; died in 1833; studied under Baron le Gros, and, according to Gabet, was one of his most eminent scholars. That author mentions the following works by him: St. Louis, prisoner; Gautier de Chatillon defending St. Louis against the Saracens; the Spartan Deserter; and St. Paul

at Athens. The Art-Union of Douai decreed Auwray a gold Medal of honor, but it arrived at his residence during the ceremony of his funeral.

AUWERA, J. G. W. VON, a sculptor of the last century, mentioned by Jäck as an Italian of noble birth. He was educated at Rome, but settled at Würzburg, in Bavaria, where he was appointed court sculptor, and executed several monumental works for the cathedrals of Mainz, Bamberg, and Würzburg.

AUZON, MADAME, a distinguished Parisian paintress of portraits and familiar subjects, born in 1775, and studied under Regnault. Some of her most interesting pictures were purchased by the French Government, the Duchess de Berri, and the Society of Friends to the Arts. Several of them have been engraved.

AVANZI, GIUSEPPE, an Italian painter, was born at Ferrara in 1655, and studied under Costanzo Cattaneo. Guarini mentions four of his pictures, representing subjects from the life of S. Gaetano, in the Church of the Madonna della Pietà, at Ferrara; also the Marriage of St. Catherine, in the Church of S. Domenico, which is considered his best work. He executed many pictures, few of which possess merit. He died in 1718.

AVANZI, JACOPO, DA BOLOGNA, a Bolognese painter, who flourished about 1370, and studied under Franco da Bologna. Malvasia mentions several of his works in the Chiesa di Mezzaratta in that city, and says they were such admirable productions as to have received the praises of Michael Angelo and the Caracci. There is, however, much obscurity and conjecture in the various accounts of this painter.

AVANZINO, —, an Italian painter, born in 1552 at Città di Castello; studied under Cignani, and assisted him in many of his works. He painted likewise numerous original frescos in various Roman churches, the principal of which are enumerated by Baglioni.

AVEEN, ADRIAN, a Dutch engraver. He was born at Amsterdam, and practised the art about 1700. He engraved a number of plates, among which are several views of the country-seats in Holland, executed in a neat but formal style.

AVED, JACQUES ANDRÉ JOSEPH, a distinguished French portrait painter; born at Douai in 1702; studied first under Bernard Picart, the celebrated engraver, then living at Amsterdam. Aved however, resolved to be a painter, and having visited the principal cities of Holland and Flanders, he arrived at Paris in 1721, and entered the school of the eminent La Belle; where he became intimate with Vanloo, Boucher, and several other young painters, who afterwards distinguished themselves. In 1734, Aved was elected a Royal Academician; and about the same time was chosen by the Turkish Ambassador, Mehemet-Effendi, to paint his portrait, which he intended to present to Louis XIV. From the success of this work, he was shortly after appointed painter to the King. The picture was greatly admired, and was placed in the Château de Choisy. Aved is said to have succeeded perfectly in representing the character of his sitters, and his portraits, with their draperies and accessories, were finished carefully and beautifully. He died at Paris in 1766.

AVELINE, ANTOINE, a Parisian designer and engraver, born in 1662. He engraved a number of landscapes, and views of the palaces and châteaux of France and other parts of Europe, executed in a neat and agreeable style, of which the following are worthy of notice:

Six landscapes, numbered, marked *Aveline in: it fec.* Twelve landscapes not numbered, *same mark.* Sixteen Views of Versailles. Twelve Views of the Royal Palaces and Châteaux near Paris. Twenty Views of Cities and Ports in different parts of Europe. Twelve Views of the public Edifices in Paris.

AVELINE, PIERRE, a Parisian designer and engraver, born in 1710 and studied under John Baptist Poilly. His drawing, though tolerably correct, is stiff and formal. He gained, however, considerable reputation, and it is to be regretted that he employed a great portion of his time in trifling and insignificant works. The following are his principal prints:

#### SUBJECTS FROM HIS OWN DESIGNS.

Four plates of the Seasons, represented by Children; five plates of the Senses, gallant subjects; Venus at her Toilet; Bacchus and Ariadne.

#### SUBJECTS AFTER DIFFERENT MASTERS.

The Cardinal de Fleury, accompanied by the Virtues; after *Chevalier*. The Wrath of Neptune; after *Albano*; inscribed *Quos ego*. Diana and Acteon; after *Bassan*; for Crozat Collection. The infant Moses brought to the Daughter of Pharaoh; after *Giorgione*. Jupiter and Io; after *Schiarelli*; for Crozat Collection. The Departure of Jacob; Noah entering the Ark; after *Castiglione*. The Death of Seneca; after *Luca Giordano*. Christ healing the Sick; after *Jourenet*. A Landscape; after *Nicholas Berghem*; fine. The fortunate Accident; after *Van Palsen*. Folly; after a drawing by *Corn. Viscsher*. The Birth of Bacchus; the Rape of Europa; three subjects of Cupid; La Belle Cuisiniere; Venus and Cupid; the Prudent Shepherdess; after *F. Boucher*. The Rape of Helen; Æneas succored by Apollo; after *Deshayes*. Hans Carvel's Ring; after *J. L. Lorrain*. La Place Maubert; after *Jeaurat*. The Flemish Trio; after *Ostade*. A Dog with Game; after *Oudry*. A pair—one a Boy with a Mouse, the other a Girl with a Cat; after *C. Parrocel*. The Bath of Diana; the Rape of Europa; the Charms of Life; Italian Recreation; after *Watteau*.

AVELINE, FRANÇOIS ANTHONY, a Parisian engraver, the cousin and scholar of Peter Aveline, born in 1718. His talent was inferior to that of his master. He worked chiefly for the bookseller in Paris, and afterwards went to London. Bassan says he died in indigence. He executed the following plates:

The Four Seasons; copied from *Peter Aveline*. Six Chinese Figures; the Chinese Bark; after *Boucher*. The Spanish Musician; after *J. E. Evelyn*. The Flemish Musician; after *Teniers*. View of a Port in the Levant; after *Fernel*. Six, of Chinese Figures and subjects; after *Pilletment*. London, 1759.

AVELLINO, GIULIO, called IL MESSINESE, a Sicilian painter born at Messina about 1645. He probably studied under Salvator Rosa, as he painted landscapes in the style of that master. He settled at Ferrara, where landscape painting since the time of Dossi had been almost abandoned, and was much employed by the nobility of Ferrara and Cremona. He enriched his landscapes with ancient ruins, architecture, and figures, admirably designed and touched with a masterly hand. There are choice specimens in the collections of the Signori Cremona and Donati; and the collections at Ferrara and Romagna are not considered complete without some of his works. He died 1700.

**AVELLINO, ONOFRIO**, a Neapolitan painter, born in 1674; studied under Solimena, but afterwards went to Rome, where he remained several years, and painted the vault of the Church of S. Francesco di Paola, which is considered his best work. In the Church of S. Maria de Montesanto is an altar-piece, representing a subject from the life of St. Alberto. He died in 1741.

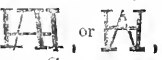
**AYER, JOHN PAUL**, a reputable German painter, was born at Nuremberg in 1636. He painted a number of historical subjects, portraits, and landscapes, which possess considerable merit. He died in 1687.

**AVEMANN, WOLFF**, a German painter, born at Nuremberg, studied under Henry Steenwyck, and painted interiors of churches and other edifices in the style of that master which have considerable merit. He died in 1620.

**AVENDANO, DIEGO DE**, a reputable Spanish historical painter. He flourished at Valladolid about 1660, where he executed a number of works of considerable merit for the churches and private collections.

**AVERARA, GIOVANNI BATTISTA**, an Italian painter, born at Bergamo about 1508. It is not mentioned under whom he studied, but he formed his style of coloring from the works of Titian. Ridolfi praises some fresco paintings by him; especially two pictures in the Church of S. Francesco at Bergamo. He painted landscape and architecture, and became very eminent for his skillful representation of nature, not only in the scenery, but in the figures and animals which he introduced into his compositions. The nature in his landscapes, the design of his infant figures, and the beauty of his coloring, all show that he aspired to the Titian style. Muzio, in his *Teatro di Bergamo*, pronounces him an universal genius. He died in 1548.

**AVERBACH, JOHN GOTTFRIED**, a reputable German painter, born, according to Heincken, at Mulhausen in 1687. He was painter to the Emperor Charles VI., and executed a number of works for the Royal Palace which possess considerable merit. He designed and engraved a plate representing his own portrait painting that of his wife. He died at Vienna in 1743.

 **AVERCAM, HENRIVAN, VAN CAMPEN**, was born at Kampen about 1590, and lived and died in that city. His singular taciturnity obtained for him the surname of the Mute. He executed many pictures, chiefly marine views, and landscapes ornamented with cattle; but they have lost much of their value on account of a change of color. His drawings with the pen and in black chalk, are still highly valued. He marked his works with one of the above monograms.

**AVIANI**, —, an Italian painter, born at Vincenzo, and flourished about 1630. He excelled in perspective and architectural views, in which the figures were usually executed by Giulio Carpioni. His pictures generally represent the most remarkable views in Venice, though he sometimes painted landscapes and sea-ports, which are held in considerable estimation.

 **AVIBUS, GASPAR AB. OR PATAVINUS**, an Italian engraver,

born at Padua about 1530. From his style it is very probable he studied under Giorgio Ghisi, as his plates are executed entirely in the manner of that master; and he has also copied some of his works. He sometimes signed his prints *G.A.S.F.*, or *G.I.P.F.*, and often marked them with his very curious monogram, formed of the letters which compose the word Gaspar. His principal work was a large volume in five parts, containing the full-length portraits of the Princes and Emperors of the House of Austria, engraved in the style of the *Sadlers*; signed *Gaspar Patavinus, incisor*, 1569. The following are his best single prints. They are dated from 1560 to 1580.

The Espousals of the Virgin Mary; *after P. Veronese*; *Gaspar ab Aribus, Citadensis, fec.*, 1577. The Woman taken in Adultery; *Gasparo Osello Padovano, f.* The Scourging of Christ; *Gaspar ab Aribus, Citadensis, fec.* Christ crowned with Thorns; *Gaspar Patavinus, f.*, 1565. The Last Supper; *after Lam. Lombard*; copied after a print by Mantuano, marked *Gaspar P. F.*, 1564. Apollo and the Muses on Mount Parnassus; *after Penni, Gaspar, f.*; copied from Mantuano. Venus and Adonis, and its companion, a Youth carrying his Mistress on his Shoulder; *after L. Penni*; copied from Mantuano; marked *Gas., f.*, 1563. Venus Bathing; *after the same*; ditto; *Gas., f.*, 1564.

**AVICE, CHEVALIER**, a French amateur engraver, who etched some plates in a slight though spirited style, *after N. Poussin*, and other masters; of which the best is a middle-sized plate of the Adoration of the Magi, *after Poussin*.

**AVILA, HERNANDO D'**, a native of Toledo, was painter and sculptor to Philip II., of Spain; and after the death of his former master, Francisco Comentes, in 1565, he was appointed painter to the cathedral of Toledo in his place. In 1568 he finished two altar-pieces for a chapel of that cathedral, representing St. John the Baptist, and the Adoration of the Kings. In 1576 he designed the principal altar of the nunnery of San Domingo el Antiguo at Toledo.

**AVILA, FRANCISCO D'**, a portrait painter of Seville, who was distinguished for the accuracy of his likenesses, and the sweetness of his coloring. There were several Spanish painters of this name in the sixteenth and seventeenth centuries, but their works are not sufficiently recorded to speak of them with certainty.

**AVILER, AUGUSTIN CHARLES D'**, a distinguished Parisian architect, was born in 1653, and evinced an inclination for architecture from infancy. He applied himself to its study with so much assiduity, that he passed his examination at the age of twenty, and was so fortunate as to be selected to go to Rome to study in the Academy. He embarked at Marseilles, but the vessel was captured and they were all carried prisoners to Tunis, where D'Aviler immediately commenced drawing, and designed a grand mosque, which is thought the best edifice in that city. After sixteen months slavery he arrived at Rome, where he remained five years. Returning to France, he placed himself under Hardouin Mansard, who employed him in executing many of his numerous undertakings; but as he found that Mansard never allowed him to produce any of his own inventions, he went to Montpellier, and executed the gate called *La Porte Perou*, which D'Orbay had designed in the form of a triumphal arch. He also wrote a book entitled "*Cours d'Architecture*," and other works, which

have done him great honor. He erected the celebrated Archi-episcopal Palace at Toulouse, and various edifices at Carcassonne, Beziers and Nismes, which gained him so much reputation that he was appointed architect of Languedoc; but scarcely had he taken possession of this important post when he died in 1700, aged 47.

AVOGADRO, PIETRO, called BRESCIANO, an Italian painter, was born at Brescia, and flourished about 1730; studied under Pompeo Ghibi, to whose style he adhered; though in some respects he followed the Venetian school, especially in his carnations. His figures are remarkably graceful, and harmony prevails through all his pictures. His chief work is the Martyrdom of Sts. Crispino and Crispiano, in the Church of St. Joseph, at Brescia. Lanzi says, that in the opinion of many, Avogadro holds the first place after Bonvicino, Gambara, and Savoldo, the three great painters of Brescia.

**J.A.V.9** AVONT, PETER VAN DER, a Flemish landscape painter and engraver, born at Antwerp about 1619. He enlivened his pictures with figures well drawn, and painted with great animation. He frequently decorated the landscapes of Vinckenboom. As an engraver, he was also distinguished. Brulliot says he sometimes marked his plates with a monogram of his initials reversed; but without doubt he copied it as above from a transfer, instead of the print. The following are his principal works:

The Virgin Mary, with the infant Jesus, St. John and St. Anne; the Virgin suckling the Infant, with St. John and an Angel; the Virgin and Infant in the Clouds, inscribed *Regini cali*: the Magdalene ascending to Heaven, *Pet. van Avont, inv. et exc., &c.*; twenty-four small plates of Children, on each plate a Child and an Angel—they were published in the set entitled *Padopegnion*, by W. Hollar; the Four Elements, represented by Four Children; two Bacchanalian subjects of Children—one, Bacchus drawn in his Car, the other, Bacchus carried by Four Children, *Pet. van Avont, inv., fec., et exc.*

AVRIL, JEAN JACQUES, a modern Parisian engraver, born in 1744 according to Gabet. He studied under J. G. Wille, and executed several plates of considerable merit. He died in 1832, aged 88. This laborious artist executed about five hundred and forty plates, some of large size; among which are the following:

Mars going to Battle; Mars returning from Battle; A Shepherd and Shepherdess, called the *Croc-en-jambe*; after Rubens. Apollo with the Seasons, dancing; after Poussin. Diana and Acteon; the Bathers surprised; after Albano. Venus revenging herself on Psyche; after da Troy. Pigmalian and his Galatea; after Marillier. St. Genevieve; after C. Vanloo. Fishermen Returning; Travelers in a Storm; the Shipwreck, dated 1775; after Vernet. The double Recompense of Merit, 1784; French Patriotism, 1783; after P. A. Wille. The Taking of Courtray; after Vandermeulen, 1782. The Passage of the Rhine; after Bergheim. Catherine II., on her Travels; after P. De Meys, 1790. Ulysses and Penelope; Combat of the Horatii and the Curiacii, 1787; after Barbier.

AVRIL, JEAN JACQUES, a Parisian engraver, son of the preceding, born in 1771. He was one of the principal artists employed in the work of Robillard and Laurent; and also engraved many excellent plates of pictures by the old masters, and statues in the Louvre. According to Nagler, he died in 1831.

AXARETO. See ASSERRETO.

AXELT, JOHN, a German portrait engraver of little note, mentioned by Heineken. He engraved

the following plates: The Emperor Joseph, after A. Hanneman; George Frederick, Prince of Waldeck; a set of Portraits of the Kings of Spain, Hungary, and Bohemia, &c., and many of the plates in *Freheri Theatrum Virorum Eruditione Clarorum*.

AXTMANN, LEOPOLD, a German painter, born at Fulneck, in Moravia, in 1700; studied under John George Hamilton of Vienna, and rivalled him in reputation. He excelled in painting horses and dogs, and there are several pictures of merit by him in Bohemia. He settled at Prague, where he died in 1748.

AYALA, BARNABE, an historical painter of Seville, who studied under Zurbaran, and followed his style in his tints and draperies. Many of his pictures are probably passed off at this day as the work of his instructor. He was one of the founders of the Academy of Seville in 1660, and attended there till 1671. It is supposed he died in 1673, as his name does not appear with the subscribers to the statues in that year.

AYBAR XIMENES, PEDRO, a Spanish historical painter, who studied under F. Ximenes, and imitated his style. The pictures he produced at Calatayud, in 1682, are praised for their composition, color, and design. There is no account of him after that year.

AZZOLINI, or MAZZOLINI, GIOVANNI BERNARDINO, a Neapolitan painter, who flourished about 1510. He resided chiefly at Genoa, where there are several of his works in the churches and convents. In the Church of S. Giuseppe in that city, are two pictures by him, representing the Annunciation, and the Martyrdom of St. Apollonia, which are highly praised by Soprani. He excelled in wax work, and modeled heads with an absolute expression of life.

## B.

BAADER, AMALIE, a German engraver, was born at Erding, in Bavaria, in 1763. She studied engraving under J. Dörner, the director of the Gallery at Munich, and practised it merely for amusement. Her mark, an A and C, interlaced, is found on copies after Rembrandt and Schmidt, of Berlin, and some Italian masters.


BAAK, HATTIGH JAN, a painter of Utrecht, who lived in the middle of the seventeenth century, as we find by a picture in the hospital of St. Job, in that city, 1642. It is a landscape and figures, so much in the style of Poelenburg, that we may conclude the artist was one of his scholars.

BAAN, JOHN DE, an eminent Dutch portrait painter, born at Haarlem, in 1633. After receiving some instructions from an uncle named Piemans, who followed the style of Velvet Breughel, he was sent to Amsterdam to study under Jacob de Backer, a reputable painter, with whom he remained till he was eighteen, assiduously using every means of improvement. After leaving that master, he soon became distinguished. His success in portrait painting was such, that he paid little attention to other branches of the art. He painted the portraits of the principal personages of his country. King Charles II., who had become acquainted with his talents while residing on the continent, invited him to England, where he

painted the king, queen, and several of the nobility. After remaining some time in England, he went to the Hague, and there painted a noble portrait of the Duke of Zell, for which he received 1000 Hungarian dients,—about £500. He next painted some pictures for the Duke of Tuscany, who placed De Baan's portrait in the Gallery of Florence, and sent him a handsome present in return for it. His best work is the portrait of Prince Maurice, of Nassau-Ziegen. He painted many portraits of eminent persons of his time, some of which are not inferior to those of Vandyck. Louis the XIV., after conquering part of Holland, sent to Utrecht for De Baan, to paint his portrait; but the painter excused himself by observing, that, while his country was in mourning, he could not think it proper to trace the features of her conqueror. This, however, did not lessen him in the opinion of Louis, who frequently consulted him on the purchase of pictures. He was of an obliging disposition, and fond of the pleasures of the table. He was a great admirer of Vandyck, and imitated his style. His portraits were much admired for the elegance of their attitudes, and for their clear, natural and lively tone of coloring. He died at the Hague in 1702.

**BAAN, JACOB DE.** a Dutch painter, the son and scholar of John De Baan, was born at the Hague in 1673. At the age of twenty he went to England in the suit of William III. His father's fame, and the favor of the court, procured him immediate employment, and he painted the young Duke of Gloucester, and several of the nobility. His strong desire to see Italy, induced him to abandon these bright prospects; and he visited Florence, on his way to Rome, and was favored with the protection of the Grand Duke, who showed him the portrait of his father, John De Baan, which he greatly valued. On arriving at Rome, he applied himself with great diligence in studying the works of great masters, and painted some portraits and conversation pieces which were highly esteemed. Both in Rome and Florence he gained a great deal of money, but soon became dissipated. His pictures are finely handled, and he gave promise of surpassing his father; but his irregular habits brought on a disorder of which he died in 1700, at the early age of 27.

**BABEUR, or BABUREN, DIRK or THEODORE,** a Dutch painter, was born in 1570. He generally painted figures of the size of life, and most of them at half length. He had a free and firm pencil, and his drawing is preferable to his coloring, which, though vigorous, is not pleasing, on account of a yellowish brown tint predominating through the whole. His expression is but indifferent in any characters, excepting those which are mirthful; and his pictures generally represent musical assemblies, card players, &c. He was a scholar of Peter Neefs, and he painted interiors of churches in the manner of that master. He died in 1624.

 **BABYLONE, FRANCIS DE,** an old engraver, who flourished about 1550. He has sometimes been called the *Master of the Caduceus*. His style was original, the plates being all executed with the graver, with fine strokes, and not much crossed. His drawing of the figures is not very correct. His prints are esteemed for the neatness of their finish, and highly valued on account of their variety. The following is a list

of his prints: Apollo and Diana; small upright plate. Three Men Bound; the same. Virgin Mary and Infant resting on the Stump of a Tree; and St. Joseph resting his head on his hand; a square plate; half length figures. Virgin Mary sitting at the foot of a tree, the Infant Jesus standing by her side, Elizabeth seated near him, and an Angel playing on a Musical Instrument; St. Joseph on the right hand of the print. The Wise Men's Offering; a small upright plate. St. Jerome writing, with a crucifix before him. Two small upright plates—one represents A Man carrying a Boat, and the other, A Woman with a Child in her Arms. Jerome Hopfer has engraved both these on one plate, larger; and has surrounded the Head of the Woman with Stars and a Glory. A Sacrifice to Priapus; a free subject; copied *after Marc Antonio*. Recent discoveries have shown that the real name of this artist is Jacob Da Barbary. Brulliot, in his Dictionary of Monograms, mentions two pictures by this master, one having the letters J. A. D. B. with a caduceus, and the other the name Jac. Da Barbary, with the caduceus, and the date 1504. Bartsch is inclined, from the style of his design, to consider him an Italian; Zani, on the contrary, of Dutch or French origin. Bartsch enumerates twenty-four prints with his mark; and Brulliot mentions four others, not described by the former, nor by himself. Otley, also, speaks of a Holy Family not mentioned by Bartsch.

**BACCARINI, Jacopo,** an Italian painter, was born at Reggio, about 1630. He studied under Orazio Talam, and painted history in his style. Two of his best works are The Repose in Egypt, and the Death of St. Alessio, in the Church of S. Filippo in Reggio. He died in 1682, aged about 52.

**BACCI, ANTONIO,** an eminent Italian flower painter, was born at Mantua, or Padua, (for authorities differ.) He flourished about 1663, and painted many works of considerable merit, which are found in the private collections of Italy.

**BACCIARELLI, —,** a modern Italian engraver of some merit, who flourished about 1760. He engraved a few portraits, among which is that of Augustus Stanislaus Poniatowski, King of Poland.

**BACCICIO.** See GAULI.

**BACCIO.** See FRA. BARTOLOMEO PORTA.

**BACCIOCHI, FRA. FERRANTE,** an Italian painter, a monk of Ferrara, of the order of the Filippini. Some of his works are noticed in Barrotti's account of the Paintings and Sculpture at Ferrara. One of his best pictures was the stoning of St. Stephen, in the Church of S. Stefano, in Ferrara; and in St. Maria del Suffragio, there was a Holy Family by this master.

**BACHELIER, J. J.,** a French painter, born at Paris in 1724. He was an artist of only reputable talents, but he lived a long and useful life. He had amassed a fortune of 60,000 francs, and in 1763 consecrated all of it to the establishment of a free school of drawing for artists, which was afterwards consolidated, through his exertions, by government and private subscriptions. He was made director of the porcelain manufactory at Sevres, and contributed greatly in improving its taste. He invented a kind of encaustic varnish, to preserve marble statues from the action of the weather, and he assisted the Count de Caylus, a great



friend to the arts, in his researches to discover the ancient method of encaustic painting. He also wrote two excellent works, entitled *Le Conseil de Famille*, Octavo, 1774, and a *Memoire Sur l'Education des Filles*, Octavo, 1789, which last he presented to the National Assembly. He died in 1805, aged 81.

BACHELIER, NICHOLAS, a French sculptor and architect, born at Toulouse in 1496. In early life he went to Rome, and entered, according to Morel, the school of Michael Angelo, whose style he adopted. He possessed great taste, and on his return to his own country, he endeavored to improve the style of Sculpture and Architecture, which at that time, especially in the south of France, was mean and old fashioned, but he did not succeed, as is proved by the fact that many of his statues were gilded, after his death, an operation which destroyed to the eye, the grace of his outlines and the delicacy of his work. He died at Toulouse in 1554.

BACHELEY, JACQUES, a French designer and engraver of some merit, born at Pont l'Eveque, in Normandy, in 1712. He was a member of the Academy of Rouen, where he died in 1781, aged sixty-nine. The following is a list of his plates: A View in Italy; a View on the Tiber; View of the Bridge of Voves; *after Bart. Breemberg*. A view of Amsterdam; *after Van Goyen*. The Castle of Ryswick; and a View near Utrecht; *after Rynsdael*. A Storm on the Coast of Greenland; *after J. Peeters*. The Redoubt of Schenck; and Entrance of the Maes River; *after B. Peeters*. View of Havre de Grace; *after his own design*.

BACHIOCCI, CARLO, an Italian painter, a native of Milan, according to Averoldi, who mentions several pictures by him in the churches and convents of that city, particularly in the monasteries of S. Giacomo, and S. Filippo.

BACHMANN, GEORGE, a reputable German portrait painter, who flourished about 1660, and died in 1681. Little is known of the events of his life. His works are probably ascribed to some more eminent master.

BACKER, or BAKKER, JACQUES DE, a Dutch historical painter, born at Antwerp in 1530. He was the son and scholar of an artist of no great celebrity. Having early lost his father, he was employed by one Palermo, a dealer in pictures, on account of which he was sometimes called Jacopo Palermo. He kept Backer incessantly occupied, and sent his paintings to Paris, where they were greatly admired, and sold quickly, at high prices; while the artist remained in obscurity and poverty. While in Palermo's employment, he gained great facility of handling, and became an excellent colorist, from copying the old masters. He, however, painted several original historical pictures, three of which representing Adam and Eve, a Charity, and a Crucifixion, are highly praised by Karel van Mander, who represents him as one of the most promising young painters of his time. He died in 1560.

BACKER, or BAKKER, JACOB DE, a Dutch painter, born at Harlingen in 1608. He resided chiefly at Amsterdam, where he distinguished himself as a painter of history and portraits. His facility of hand and freedom of pencil were such, that Houbraken asserts he finished the half-length portrait of a lady of Harlem in one day, though adorned with rich drapery and loaded with jew-

els. He gained much reputation as a painter of history, and executed among other good works, a fine picture of Cimon and Iphigenia. His pictures are extolled in poetry by Vondel, his countryman. In designing academy figures, his expression was so just, and his outline so correct, that he obtained the prize from all his competitors, and his works still bring high prices. In the collection of the Elector Palatine there is an excellent head of Brouwer, by this artist, and in the cathedral at Antwerp, he painted the altar-piece of the chapel of the family of Plantin, representing the Last Judgment; it is a grand composition, correctly drawn and finely colored.

BACKER, ADRIAN DE, a Dutch painter, born at Amsterdam in 1643. He was sent to Italy while young, and acquired there a taste and correctness of design not very common among the artists of his country, which is discernible in all his pictures. His best work is in the Town House of Amsterdam, representing the Judgment of Solomon; an ingenious composition, and painted in good style. He died at Amsterdam in 1686.

BACKER, NICHOLAS DE, a Dutch painter, born at Antwerp in 1648. After learning portrait painting at home, he went to England, where he was employed as an assistant by Kneller. He also painted perspective views of English churches. He is said to have died in England in 1689.

BACKEREEL, WILLIAM and GILES, were eminent Dutch painters. The former painted landscapes, and resided principally in Italy. The latter was cotemporary with Rubens, and his manner resembled that master. He competed with Vandyck in an altar-piece in a church of Antwerp, but, though both works were highly praised, the preference was never given in favor of either. In the Low Countries he adorned the churches with pictures which justly entitle him to the highest rank among the artists of his country, at a period when they were in the zenith of their fame. Some of his works may be compared with those of Rubens or Vandyck. In the cathedral at Burges, is an altar-piece by Giles, representing St. Charles Borromeo administering the Sacrament to a numerous group of persons attacked by the Plague. The composition of this fine picture is grand and striking; the drawing more correct than Rubens, yet bold and decided; in coloring equal to the chaste and delicate tinting of Vandyck. In the Church of the Augustines, at Antwerp, is an admirable picture by him of the Crucifixion. At Brussels, in the Church of the Franciscans, is a splendid work of this master, representing the Virgin Mary and Infant Saviour, with St. Beatrice and other saints. He had a good taste for poetry, but by exercising that talent too freely in satires against the Jesuits, he drew upon himself the revenge of that fraternity, who compelled him to fly from Antwerp.

BACKHUYSEN, LUDOLPH, a German painter, born at Embden in 1631. He was of respectable family, and was intended by his parents for a mercantile profession, for which purpose he was sent to Amsterdam. But his time was more occupied in the society of painters than in the counting-house, and he at length became a pupil of Albert van Everdingen, under whom he remained some time. He acquired most of his knowledge by frequenting the rooms of different artists, and from



one of these, Henry Dubbels, he learned more than from any other. His fondness for shipping led him frequently to the port of the city, where he made admirable drawings of the vessels with a pen, which were much sought after by the collectors, and were purchased at liberal prices. Several of his drawings were sold at 100 florins each. This success induced him to paint marine subjects. His first essays were successful, and his pictures universally admired. While painting, he would not admit his most intimate friends to his studio, lest his fancy might be disturbed. He hired fishermen to take him out to sea in the most tremendous gales, and on landing, he would run impatiently to his palette to secure the grand impressions of the views he had just witnessed. He has represented that fearful element in its most terrible agitation, with a fidelity that intimidates the beholder. His pictures on these subjects have raised his reputation even higher than that of W. Vandervelde; although the works of the latter, which represent the sea at rest, or in light breezes, are much superior, and indeed inimitable. His pictures are distinguished for their admirable perspective, correct drawing, neatness and freedom of touch, and remarkable facility of execution. For the burgomasters of Amsterdam, he painted a large picture with a multitude of vessels, and a view of the city in the distance; for which they gave him 1,300 guilders, and a handsome present. This picture was presented to the King of France, who placed it in the Louvre. The King of Prussia visited Backhuysen, and the Czar Peter took delight in seeing him paint, and often endeavored to make drawings after vessels which the artist had designed. At the age of seventy-one he engraved a series of views on the Y, an arm of the sea near Amsterdam. He died in 1709.

**BACKHUYSEN, LUDOLF**, a Dutch painter, grandson of the preceding, was born at Amsterdam in 1717, and died at Rotterdam in 1782. He painted horses and battle-pieces with considerable reputation.

**BACLER, LOUIS ALBERT GUILLAIN, BARON D'ALBE**, a French painter, was born in 1761, at St. Pol [Pas de Calais.] He was general of brigade, and held other military and civic offices under Napoleon. He painted several views in Italy during the incursions of the French, particularly the Battle of Lodi and the passage of the Po. The latter were painted under the inspection of Napoleon. He afterwards commemorated several other victories of the French armies. He also painted classical subjects, such as the Death of Paris; Edipus wandering in Greece, and several interesting landscapes.

**BACON, SIR NATHANIEL**, an English amateur painter, born in 1644, was the brother of the great Sir Francis Bacon. He studied in Italy, but painted in the style of the Flemish school. It is said that at Forhambury, the family seat, there are some good pictures by him, consisting of a whole-length portrait of himself; a half-length of his mother, and a Cook-Maid with Fowls. Several others are mentioned at Culford, in Suffolk. His monument in the chancel of Culford Church has, in addition to his bust, a palette and pencils.

**BACON, JOHN**, an eminent English sculptor, born at Southwark, near London, in 1760. The history of this able artist is a beautiful illustration

of the triumph of genius over adverse circumstances. In 1755, he was bound an apprentice to a china manufacturer at Lambeth, where he was first employed in painting on the ware, but discovering a taste for modelling, he was soon employed for this purpose, and in less than two years, he modelled all the figures for the manufactory. Some sculptors were in the habit of sending their models to this pottery to be burnt, and from the sight of them, his ardent mind resolved on its future occupation. He made rapid progress, and received nine premiums from the Society for the Encouragement of Arts, &c.; the first, in 1758, for a figure of Peace. Several of his earlier productions—a Mars, a Venus, and a Narcissus, &c., are still to be found in the rooms of that Society. During his apprenticeship, he formed the idea of making statues in artificial stone, which he afterwards perfected, and which is still carried on at Lambeth. About 1768, he began to work in marble, and invented an instrument, now in general use among English sculptors, for transferring the form of the model (with a correctness before unknown) to the marble; thereby rendering the executive part more of a mechanical operation, to be performed by assistants, and thus giving the sculptor more time for designing and modelling. In 1776, he received the first gold medal from the Royal Academy, and in 1770, he was elected an Associate of that Institution. Bacon now rose rapidly in public estimation and favor. He was commissioned to execute a bust of the King for the Hall of Christ's College, Oxford, which he performed with such excellence, as to increase his reputation and secure the royal patronage. Soon afterwards he received a similar commission for the University of Gottingen. In 1777, he executed the monument to the memory of Gay, the founder of Gay's Hospital, which was considered so admirable that the city of London engaged him to erect a monument to the Earl of Chatham—a work esteemed his most capital performance. In 1778, he was elected a Royal Academician, and completed the beautiful monument to the memory of Mrs. Draper, in the Cathedral Church at Bristol. Among his other principal works, are two groups, which embellish the top of the front of Somerset Place; a Statue of Judge Blackstone, for All Soul's College, Oxford; a Statue of Henry VI., for Eaton College; the Monument of Earl Chatham, in Westminster Abbey; the Statues of Dr. Johnson, Mr. Howard, and Sir William Jones in St. Paul's Cathedral. He died in London in 1799.

**BACQUOY.** See BAQUOY.

**BADALOCCHIO, Sisto**, an Italian painter, was born at Parma in 1581, and studied under Annibale Caracci. He attended that master to Rome, and assisted him in some of his great undertakings in that city. His principal works are the two pictures he painted in the Verospi Palace at Rome, which have been engraved by John J. Frezza. They represent Polyphemus seated on a Rock, with Galatea and her Nymphs on the sea; and Polyphemus hurling a Rock on Acis and Galatea. Badalocchio etched several plates in a free and masterly style, which are in general more finished than those by Guido Reni, though not quite so elegantly or so carefully drawn. He was an accomplished designer, possessed an inventive genius, and would probably have proved one of the most rep-

utable painters of the Carracci's distinguished school, had he not died in the prime of life; Zani says in 1647. His ordinary mark was *S. B. f.* We have the following plates by him: The Statue of Laocoon; *after the antique marble*. Six plates of the Apostles from the cupola at Parma; *after Correggio*. Fifty-one plates; *after Subjects from the Bible*; painted by Raffaele in the Vatican, engraved in conjunction with Lanfranco, and dedicated to Annibale Caracci. The Holy Family, with St. John; *after Schidoni, Sisto Badalocchio, fecit.*

BADARACCO, GIUSEPPE, a Genoese painter, called Il Sordo, from his being deaf. He studied under Andrea Ansaldi for some years, but upon leaving his school he visited Florence, where he so much admired the works of Andrea del Sarto, that he applied himself with assiduity to the study of the pictures of that admired artist. He painted history with reputation, and executed several works for the churches and public edifices of Florence, where he died in 1657.


BADARACCO, GIOVANNI RAFFAELE, an Italian painter, born at Genoa in 1648. He was the son and scholar of the preceding, but after studying some time with his father, went to Rome, and entered the school of C. Maratti. Aiming at a freer and bolder style, he adopted the manner of P. da Cortona. There is great sweetness and a fine impasto in his coloring, which a profusion of ultramarine has preserved in all its brilliancy. He was much employed in easel historical subjects; of his large works, the most important are some pictures in the Certosa at Polcevera. He died in 1726.

BADENS, FRANCIS, a Dutch painter, born at Antwerp in 1571. His father, an obscure artist, taught him the first principles of design. He afterwards went to Italy, where he resided several years, and by close application became an accomplished artist. Van Mander mentions him in very favorable terms as a painter of history and portraits, and says that he excelled in conversation pieces and subjects of gallantry. His style of design partook more of the Italian than of his native school, and his coloring was excellent. On his return to Antwerp, his merit obtained for him constant employment, and gave him the soubriquet of the *Italian painter*. He died in 1603.

BADENS, JOHN, a Flemish painter, born at Antwerp in 1576, was the younger brother of Francis B., and was instructed by his father. He went to Italy while young, where he resided several years. He afterwards visited Germany, where his works were highly esteemed, both in history and portraits. Several princes of the empire favored him, and he acquired there both fame and fortune. Returning home, where he intended passing the rest of his life in tranquillity, he was robbed by banditti of all he possessed. This event threw him into a state of despondency and languor, occasioning his death in 1613, aged 37. Balkema, Nagler, and Zani, state erroneously that he died in 1603, at the age of 27.

**B**BADIALI, ALESSANDRO, an Italian painter and engraver, born at Bologna in 1626. He studied under Flaminio Torri, and painted several pictures for the churches and public edifices at Bologna. He etched several plates in a slight, free style. We have the following prints by him, marked with his monogram: The Virgin Mary

seated with the Infant Jesus on her lap; a Bishop and Monk kneeling; *from his own design*. The Holy Family, and Christ taken down from the Cross; *after Flaminio Torri*. The Virgin Mary and Infant Christ; half-length. The Repose in Egypt. Another Repose in Egypt, where the Virgin is holding a linen to cover the Infant on her knee; The two last prints are generally attributed to Alessandro B. There is much discrepancy among various writers about the time of Badiali's birth, but it is generally agreed that he died about the age of 45.

 **BADILE, ANTONIO**, an Italian historical and portrait painter, born at Verona in 1480. Lanzi says he was the first Veronese painter who divested himself entirely of the Gothic manner that prevailed before him, and was superior to his cotemporaries in the expression of his heads and the delicacy of his coloring. His pictures of the Raising of Lazarus, in the church of S. Bernardino; and the Virgin and Infant in the clouds, with several Saints, in S. Nazaro, so highly praised by Ridolfi, are worthy of the instructor of Paolo Veronese and Zelotti. He died in 1560.

BAECK, JOHN GEORGE, a German engraver, born at Augsburg, about 1700. He engraved a number of portraits, most of which are mentioned by Heincken; and he also engraved some plates after other masters. His mark is *B. fe.*

BAENER, JOHN ALEXANDER, a German engraver of little note, who flourished about 1670. Among others, he engraved an emblematical subject, executed with the graver in a coarse, heavy style, and representing a man kneeling at the feet of another man, with a book before him; and a hand, holding a sword, is striking from the clouds at the latter.

BAERSTRAETEN, or BAERSTRAET, JOHN, a Dutch painter, who flourished about 1660. He sometimes painted marine views, but excelled in winter pieces, in which he has represented the principal chateaux near Amsterdam with a number of figures skating, well drawn and neatly touched. These subjects he has treated with infinite art, and they produce a wonderfully natural effect. He died in 1687.

BAESTEN, MARIA, a Flemish paintress, whose maiden name was Ommeganck. She usually painted landscapes and cattle with reputation. She was a member of the Academy at Antwerp in 1784.

BAGETTI, CAV., GIUSEPPE PIETRO. This eminent artist was born at Turin, in 1764. He was educated for the church, but disliking the ecclesiastical profession, he turned his attention to architecture, and afterwards placed himself under the instruction of Palmieri to learn the art of painting in distemper, or water-colors, in which he became preëminent. The King of Sardinia appointed him his draughtsman, and sent him with his army. He soon afterwards appointed him Professor of Topography in the Military School at Turin. When the French took possession of Piedmont in 1778, he was persuaded by his friends and General Dupont to enter the service of the French, and for this purpose he repaired to Paris, where he was well received, and attached to the War Department, as Topographical Engineer, with the grade of Captain, and was especially charged

to execute pictures representing the victories of the French army. In the space of eight years he painted eighty pictures, which are now in the gallery at Fontainebleau, and the War Department at Paris. Many of these were engraved by the order of Napoleon. Bagetti displayed all the resources of his art in executing pictures which should embrace an immense extent of country. For this purpose, obliged to dispense with the ordinary rules of optics, he took his point of sight at a sufficient elevation to command a view of the remotest objects. In this manner he executed an immense picture, now in the Royal Museum at Paris, which gave a general view of the whole of Italy as far as Naples, divided by the Alps. For this great work, Napoleon conferred upon him the Order of the Legion of Honor, and sent him to Naples to paint a general view of Italy as far as the Alps, of the same size, as a match to hang beside it. But the war with Russia breaking out, he was recalled, and accompanied Napoleon in that fatal expedition, and this great work was never completed. After the restoration of the Bourbons in 1815, he was dismissed by the French government, when he returned to Turin, where the King conferred on him the rank of Major of Infantry, appointed him professor in the Military School, and made him change the Star of the Legion of Honor, for the Cross of Savoy. He executed for the King a great work which showed the Alps and all Piedmont, as far as Lombardy. He also painted several grand pictures of Battles in honor of the heroes of Savoy, for which he was decorated with the Cross of St. Maurice, and rewarded with a pension. He died at Turin in 1831, and a monument was erected to his memory. Bagetti is ranked the first of painters in his line. He was a distinguished theorist, and wrote some admirable essays on Painting and the Fine Arts, published at Turin in 1827. The King of Sardinia, Charles Albert, in consideration of his distinguished services and eminent abilities, on his death generously conferred a pension on his widow.

**BAGLIONI, CESARE**, a Bolognese painter, was the son of an obscure artist who taught him the elements of design. He adopted the style of the Caracci, particularly in landscapes, in which he excelled; though he did not enter that school. He was a universal artist, painting history, animals, fruit, &c., all of which, according to Malvasia, possessed considerable merit. The principal works of this master were at Bologna and Parma, where they are highly esteemed. In the Church of the Madonna del Soccorso, is a picture of the Ascension; and in S. Giorgio, an altar-piece, representing St. Anthony and St. Martha. He was living in 1610, as is clearly shown by documents preserved by the Canon Treccasali, and recorded by Zani, to the effect that he was employed in that year by the Duke Ranuzio Farnese, to paint the church or oratory of Stirone, the foundation of which was laid in 1599.

**BAGLIONI, CAVALIERE GIOVANNI**, an eminent Italian painter, born at Rome in 1594. He studied under Francesco Morelli, and was employed in many considerable works at Rome during the pontificates of Clement VIII. and Paul V. In the church of S. Maria dell' Orto, he painted a chapel in fresco, representing the life of the Virgin; and a S. Niccolò, in Carcere, there is a fine picture of

the Last Supper. His best work is the picture in St. Peter's, of that saint raising Tabitha from the dead. This production was greatly admired, and gained for Baglioni the Knighthood of the Order of Christ from Paul V. He wrote the Lives of the Painters, Architects, and Sculptors, who flourished at Rome, from Gregory XIII., to Urban VIII.—from 1572 to 1642.

**BAGNACAVALLLO**. See **RAMENGHI**.

**BAILLÉ, ALEXANDRE**, an obscure French engraver, who practised the art about 1764. He engraved, among other plates, one representing a half-length figure of St. Cecilia; after *Francesco Fernandi*. It is signed with his name, and the above date.

**BAILLEUL, F.**, a French engraver, who resided at Paris about 1722, and engraved part of the plates published in that year, representing the ceremonies of the coronation of Louis XV.

**BAILLIE, WILLIAM**, an Irish engraver, was born about 1736. During his early life he was connected with the army, which he left with the rank of captain of cavalry. Henceforth he was devoted to the arts, and long had the name of a very excellent connoisseur. His best works are those he executed in the style of Rembrandt, and his copies after the prints of the latter. He executed about a hundred plates, of which the following are the principal, some of them marked with his name, and some with his monogram:

Bust of an Old Man, with a gold chain, *in the manner of Rembrandt*; two plates with, and without the chain. A Landscape, with a Stone Bridge, engraved 1764, scarce. A Landscape, with the Ruins of a Temple; *in the manner of Claude*. The Portrait of Sofonisba Anguisciola, paintress; *ipsa pinxit*. A Landscape by moonlight; after *A. Cuyp*. The Penicutter, the Lacemaker, and the Mother of G. Douw; after *G. Douw*. Susanna justified by Daniel; after *Ger. van Eeckhout*. Four Officers, two playing at Trietree; after *Gerrards*; scarce. The Portrait of Francis Hals, Painter; *F. Hals, pinxit*. The Portrait of Francis Mieris; after *himself*. Peasants saying Grace; and a Musical assembly; after *Molenaar*. James, Duke of Monmouth, on Horseback; after *Netscher*. Interior of a Dutch Chamber, with Peasants regaling, 1767; and another Interior, with Peasants smoking and drinking, 1765; after *A. Ostade*. Christ healing the Sick, called the Hundred Guilder Print, Rembrandt's original plate, purchased by Baillie in Holland, and exquisitely retouched by him. Beggars at the Door of a House; the Gold-weigher; The Three Trees, Landscape; a Landscape, with a Horse lying; after *Rembrandt's prints*. An Old Man, half-length, with a Beard and Cap; *W. Baillie, 1765*; after *Rembrandt*. The Entombing of Christ; two plates varied; an Old Man, half-length, with a large Beard, and his Hands in the Sleeve of his Robe, 1771. A Landscape, with a Horse lying. The Holy Family; after *Schedoni*. Interior of an Ale-house, with Figures regaling, fine; after *Teniers*. A Student sitting before a Table with a Globe and Books; and William, Prince of Orange, on Horseback; after *Terburg*. Soldiers quarreling, half-length; after *Valentin*. Three Sea-Pieces; after *drawings by W. Vanderelde*.

**BAILLIO, DAVID**, a Dutch painter, born at Leyden in 1584. His principal subjects were portraits and interior views of temples and churches. The correct likeness and fine coloring of his portraits gained them much admiration. His architectural views are much admired, though inferior to those of Steenwyck and P. Neefs. He died in 1638.

**BAILLU, or BAILLIU, P. DE**, a Flemish engraver, was born at Antwerp about 1614. After acquiring the elements of design, he visited Italy for improvement, where he studied with assiduity the works of the great masters and engravers, sev-

eral good plates. Returning to Antwerp about 1635, he engraved several works of celebrated Flemish masters, particularly Rubens and Vandyck. Although by no means equal to the works of Vorstermans, Bolswert, or Pontius, his prints are held in considerable estimation. The following are the principal:

Pope Urban VIII.; *P. de Bailliu, exe.* John Baeker, Dutch painter; *se ipse, del.* John Byler, painter, of Utrecht; *se ipse, pin.* Albert, Prince and Count of Ardenberghe; Lucy, Countess of Carlisle; Honore Urphee, Comte de Morel; the Crucifixion; the Virgin Mary in the Clouds; Rinaldo and Armida; all *after Vandyck*. Heliodorus driven from the Temple by two Angels; *after a drawing by P. de Lint; after Raffaele, P. de Bailliu*. A dead Christ on the knees of the Virgin Mary; *after Caracci*; scarce. St. Michael vanquishing the Demon; *after Guido*. The Reconciliation of Jacob and Esau; Christ praying in the Garden; Magdalene dying, supported by Angels; Combat of the Lapithæ; all *after Rubens*. The Holy Family; *after Theodore Rombout*. Susanna and the Elders; *after Martin Reppyn*. The Scourging of Christ; and Christ Crowned with Thorns; *after Diepenbeck*. Discovery of the True Cross by St. Helena; and Theodosius carrying the True Cross before St. Ambrose; *after P. van Lint*. Christ Bound to the Pillar, with Angels holding the Instruments of the Passion; *after J. Thomas*. St. Anastasius reading; *after Rembrandt*.

BAILLU, or BALLIU, and also BALEAU, BERNARD, a Dutch engraver, born about 1625. His plates are executed entirely with the graver. They consist chiefly of portraits, with some historical subjects. He engraved several plates for the collection of portraits of Cardinals, published at Rome; besides which we have the following:

The Cardinal Ursini, afterwards Pope Benedict III., 1672; Canute, King of Denmark; Christ between St. Aleanta and St. Mary Magdalene of Pazzis; *B. Baillu, sc.* St. Mary Magdalene of Pazzis, with the Virgin raising her Veil; Virgin Mary appearing to St. Peter of Alcantaro; all marked *Lazzaro Baldi pin.*; *B. Baillu, sc.* St. Louis Bertrandus; *Ciro Ferri pin.*; *B. van Baleu*. Five Saints canonized by Clement X.; *Cyrus Ferrus, inv.* Francisus Bruneis, *del.*; *Bernard de Baleu, sculp.*

BAILLY, J. The name of this artist is attached to some spirited etchings *after Callot*, in which the neat style of that master is imitated with considerable success.

BAILLY, JACQUES, a French painter, born at Gracay in 1629. He settled at Paris, where he became a member of the Academy of Painting, and distinguished himself in miniature portraits. He died in 1682.

BAJARDO, GIOVANNI BATTISTA, an Italian painter, born at Genoa, about 1620. It is uncertain who instructed him, but he painted history with reputation, and executed several fine pieces for the churches and public edifices at Genoa, particularly in the cloister of S. Agostino, and the portico of S. Pietro. His works are distinguished for their graceful design, judicious composition, and great facility of execution. Soprani says he died of the Plague, in 1657, aged 37.

BAKER, JOHN, an English painter of flowers and fruit, born about 1736. He was one of the original members of the Royal Academy. In the Council Chamber of Somerset House, is a creditable specimen of his talents.

BAKKER, BAPTIST DE, a Dutch engraver and painter, who flourished about 1770. He executed several plates of portraits and landscapes, in a neat and finished style.

BAKKER, N., a Dutch painter, born in 1648. He was instructed by Sir Godfrey Kneller, at London, where he died in 1689. He painted portraits and history, and had some reputation as a designer and colorist.

BALASSI, MARIO, an Italian painter, born at Florence in 1604. He first studied under Jacopo Ligozzi, and after the death of that master, he became a scholar of Roselli, and afterwards of Passignani. He assisted the latter in the works he executed at Rome for Pope Urban VIII. He copied Raffaele's Transfiguration for Don Taddeo Barberini, who placed it in the Church of the Conception, at Rome. In the Church of S. Andrea, is a picture of St. Bernard, and in the Stigmata, one of St. Francis; both his compositions. He died in 1667.

BALDI, ANTONIO, an Italian designer and engraver, born at La Cava, in the kingdom of Naples, about 1692. After studying some time with Solimena, he entered the school of Magliar. He resided chiefly at Naples, where he executed a number of plates, chiefly from his own designs. Zani says he was living in 1760. The following are his principal plates:

The Emperor Charles VI., oval; Don Carlos, King of the Two Sicilies, oval; Nicholas Cyrillus; *S. Cyrillus, p.* Maria Aurelia Caraccioli, a Nun, oval; St. Ignatius Loyola, oval; *Ant. Baldi ex. Prototypo*. The Monk Raffaele Manca, with an Angel, oval; the Communion of St. Mary of Egypt; *A. Baldi, in. et sc.* St. Philip of Neri in Heaven; inscribed *Cui nomen dedit*, &c. St. Emigdeo interceding for the Neapolitans; *Diro Emigdo in terræ*, &c. St. Gregory with the subjects of Miracles, 1738; *Ant. Baldi fec.*

BALDI, LAZARO, an Italian painter, born at Pistoja, in Tuscany, in 1623. He went to Rome while very young, where he entered the school of P. da Cortona, under whose able instructions he became an eminent artist. He painted several pictures for the churches and public edifices at Rome, which are particularly described by the Abate Titi. There is a fine work by him in the Pontifical Palace at Monte Cavallo, representing David and Goliath; and in the Church of St. Luke, an altar-piece of the Martyrdom of St. Lazaro. He died in 1703.

BALDINI, BACCIO, a Florentine goldsmith, born about 1436, who, according to Vasari, was instructed by Maso Finiguerra in the art of engraving. There is little known with certainty of him, except that he executed nineteen plates for *Dante's Inferno*, after the designs of *Sandro Boticelli*, printed at Florence, by *Niccolo Lorenzo della Magna*, in 1481. He died at Florence in 1515.

BALDINI, FRA. TIBERZIO, a Bolognese painter, who flourished about 1611. Averoldi says he executed some paintings for the churches and convents at Brescia, the best of which were the Marriage of the Virgin with St. Joseph, and the Murder of the Innocents, in the Chiesa delle Grazie.

BALDINI, PIETRO PAOLO, an Italian painter. According to Abate Titi, he was born at Rome, and was a disciple of P. da Cortona. He was a reputable painter of history, and that author mentions several admirable works by him in the public edifices at Rome. He highly commends an altar-piece representing the Crucifixion, in S. Eustachio, finely composed, and very carefully and correctly designed.

**BALDINI, VITTORIO**, an Italian wood engraver. Papillon says he flourished about 1599. Among other works, he executed the wooden cuts for the frontispieces of the acts of Tasso's play of *Aminta*, published in 1599.

**BALDINUCCI, FILIPPO**, an Italian painter, sculptor, and author; born at Florence in 1624. He chiefly distinguished himself by a *Biographical History of Painting*, of which he only lived to publish three volumes. He also wrote a treatise on engraving, with biographical sketches of artists, 1686, 4to. He was a member of the Academy of Della Crusca. He died in 1696.

**BALDOVINETTI, ALESSIO**, a Florentine portrait and historical painter, born, according to Vasari, in 1425. He painted in oil and in fresco, in the dry Gothic manner prevalent at that early day. He died about 1500.

**BALDREY, J.**, an English engraver, who lived about 1790. He executed some portraits, and other subjects, in the chalk style, among which the best are: *The Finding of Moses*; *after Sal. Rosa*. *Diana and her Nymphs*; *after C. Maratti*. *The Benevolent Physician*; *after Penny*.

**BALDRIGHI, GIUSEPPE**, an Italian painter, born at Pavia in 1722. After studying for several years in Florence, under Vincenzo Meucci, he was invited to the Court of Parma, where the Grand Duke made him his principal painter. He established a successful school of painting in that city. One of his finest works is a picture of Prometheus, in the Saloon of the Academy at Parma. He executed a large painting, representing the portraits of the family of Filippo, Duke of Parma, by which he acquired much distinction. He died at Parma in 1802, aged 80.

**BALDUCCI, GIOVANNI**, called *Cosci*, an Italian painter. According to Baldinucci, he was born at Florence, and studied under Battista Naldini. He afterwards went to Rome, where Cardinal de Medici, afterwards Leo XI., extended him protection, and employed him for some time. At Rome and Florence, there are some of his works. Late in life, he visited Naples, where he painted some pictures for the churches, and died there in 1600.

**B or B BALDUNG, JOHANNES**, or **BALDUNG, JOHANNES**, sometimes called **BALDUNG GERN**, a German painter and engraver, born about 1495, at Gemund, in Suabia. There are several of his paintings in the cathedral at Friburg; in a style similar to his cotemporary, Albert Durer. He engraved chiefly on wood, and his blocks are executed in a free bold style, possessing great merit. The heads have a good expression, though the drawing is not very correct. His monogram is usually attached to his prints. Bartsch, Brulliot, and Zani, all agree that he engraved on copper. Bartsch mentions two of his copper plates, and Brulliot alludes to several. Zani maintains that Baldung and Bresang are one and the same artist.—(See Bresang.)—We have the following prints by him:

Adam and Eve in Paradise, Eve plucking the apple; the Fall of Adam; inscribed on a Tablet, *Lapsus humanis generis*, 1511. Christ and the Twelve Apostles, 1514. 13 plates. The Crucifixion, with St. John supporting the Virgin, and Mary Magdalene behind the Cross; fine, in *chiaro-scuro*; Bacebus drunk, near a Tun, a Cupid making water on him; an Incantation, in *chiaro-scuro*, 1510. Two Landscapes, very scarce; a Man with a Horse, large upright, no date; four small upright prints, very fine;

Solomon's Idolatry; Samson Delila; David and Bathsheba; Aristotle and Phryne; the Holy Family, with St. Elizabeth and St. Catherine, half-length, 1512; two prints of Horses in a Forest; marked *Baldung*, 1534.

**BALECHOU, JEAN JACQUES**, a distinguished French engraver, born at Arles in 1715. His execution was superior to that of any previous French engraver, as to the clearness of strokes, and brilliancy of color; but notwithstanding its charming effect, his flesh appears like marble, and his drawing is imperfect. His prints of history chiefly, and also some of his portraits, have this defect. The following are his principal works:

Anne Charlotte Grauchier; Mad. Aved; Charles Henry Friso, Prince of Orange; Prosper Jolyot de Crebillon, 1751, fine; all *after Arcad*. Jacques Gabriel Grillot; *after Autreau*. Jean de Julienne, celebrated amateur; *after de Troy*. Charles Rollin, &c.; Charles Coypel, painter; *after Charles Coypel*. Henry, Comte de Eruhl; *after L. Sylvester*; fine; but it was ill retouched, and therefore probably not done by Balechou. Auguste III., Roi de Pologne; *after Rigaud*. The first impressions are very fine, but the plate was subsequently much altered. Infancy and Youth; *after D. Bardon*. Five fancy subjects; *after E. Jaurat*. La Force; the Portrait of Elizabeth of France; *after Nattier*. St. Genevieve; *after C. Vanloo*. The Storm; the Calm; the Bathers; *after Vernat*.

**BALen, HENRY VAN**, a distinguished Flemish painter, born at Antwerp in 1560. He studied under Adam van Oort, the master of Rubens. He afterwards went to Italy for improvement, where he remained several years, and executed several admirable pictures. On returning to Antwerp he was so successful, that he could scarcely supply the demand for his works. He was among the first of the Flemish painters, who attained that pure coloring, which was perfected by Rubens and Vandycck. In his cabinet pictures, he often represented Ovid's Metamorphoses, with small figures, well drawn and finely colored. The landscapes in these subjects were painted by John Breughel, though in some of his pictures, they were by Kierings. His works of this kind were highly prized. He also executed many fine works for the churches. There is an admirable altar-piece by van Balen in the Cathedral at Antwerp; the centre-piece representing the Virgin with the Infant and St. John; and on the two folding doors a choir of Angels. For another altar-piece in the same church, he painted St. John preaching in the Wilderness, with a number of figures, well composed and finely colored. Van Balen was the first instructor of Vandycck, and one of the best artists of his country. He died in 1632.

**BALen, JOHN VAN**, a Flemish painter, the son of the preceding, born in 1611. After studying some time with his father, he went to Italy, and remained several years at Rome. He seems to have followed the pleasing style of Francesco Albano. His works are distinguished for great freedom of touch and admirable coloring; but there is a want of taste, and a manifest incorrectness of design. He was most successful in cabinet pictures.

**BBALESTRA, ANTONIO**, an Italian painter, born at Verona in 1666. It is not known who first instructed him, but at the age of twenty-one he visited Venice, and studied for three years under Antonio Belucci. He afterwards went to Bologna, and to Rome, where he attended the Academy of Carlo Maratti, then in high reputation.

He acquired considerable distinction, gained the prize of the Academy of St. Luke in 1694, and was employed to paint several pictures for the churches and palaces of Rome. His manner is sweet and agreeable, not unlike that of Carlo Maratti; and there is a certain mingling of the beauties of Raffaele, Correggio, and Caracci. His works are considerably esteemed, though he is not thought a great painter. Balestra established a school in Venice, and though his style is by no means Venetian, yet his lectures and example promoted the fame of that school. His scholars, Mariotti and Nogari, were excellent imitators of his style. In the Church of Santa Maria Mater Domini, at Venice, is one of his best works, representing the Nativity; and in the Church of S. Ignazio, at Bologna, is a picture by him of the Virgin and Infant, with St. Ignatius and St. Stanislaus. He etched some plates from his own designs in a free and masterly style, some marked with his name, and others with his monogram. We have by him the following: Two Soldiers, one standing, the other sitting; the Virgin Mary in the Clouds, with St. John, inscribed *Mater pulchræ dilectionis. Antonius Balestra, inv. et fec., 1702.* The Three Angels with Abraham; a Vignette with Two Figures holding a Flag; *Verona Fidelis*; Portrait of an Architect, Michele St. Michele.

BALLI, SIMONE, a Roman painter, who lived about 1600, and adopted a style resembling that of Andrea del Sarto. He went to Genoa, where he practised the art under Pazzi. There are many small pictures on copper painted by this artist.

BALLINI, CAMILLO, a Venetian painter and engraver, who lived, according to Zani, about 1590. His father was a noted jeweller at Venice. Lanzi says he practised the art in that city during the age of the Mannerists; but Zani says he was a talented artist, and Lodovico Dolce commends him for his assiduity.

BALTEN, PETER, a Flemish painter, born at Antwerp in 1540. His subjects were generally fairs, village festivals, and landscapes, in which he followed the style of P. Breughel. His small figures are neatly touched, and well drawn; and his views in Flanders, like those of P. Breughel, are executed with great precision. He was chosen member of the Academy at Antwerp in 1579, and died in 1611.

BALTZ, J. GEORGES, a painter of miniature portraits and landscapes on porcelain, born at Strasburg in 1760. There are many works of this kind to be found in cabinets, in England, Prussia, and France; and it may be interesting to the possessors to know by whom they were painted.

BALZER, JOHN, a German engraver, born at Kukus, in Bohemia, in 1738. He chiefly resided at Prague, where he dealt considerably in prints. He engraved and published several works in concert with his brother Matthew; among which are the following: Fifty plates of Landscapes, Battles and Conversations; after *Norbert Grund*, an old German painter. Two sets of Portraits of Artists and Authors of Moravia and Bohemia, published at Prague in 1773, and 1775; the Portrait of Francis Edmund Weirotter, 1791; fine.

BALZAC, M., a French architect and eminent designer, born at Paris about 1750. He was elected a member of the Institute of France, and ap-

pointed one of the members of the memorable Scientific Expedition which accompanied the French army to Egypt, and while there, his love for the arts and antiquity, induced him to visit ancient Thebes and to explore her monuments. On his return to France, he was appointed one of the commissioners charged with the collection and disposing of the materials for the great work on Egypt, which the government had resolved to publish. Balzac enriched it with many precious designs of Egyptian architecture. In his leisure hours he cultivated poetry and literature, and some of his essays were published with success. He died at Paris in 1820, of apoplexy, deeply lamented. He left in his portfolio an immense quantity of drawings, plans, and architectural designs.

BAMBINI, GIACOMO, an Italian painter, born at Ferrara about 1560, and a scholar of Domenico Mona. He painted historical subjects, chiefly for the churches and convents of Ferrara, the principal of which are three altar-pieces in the cathedral, representing the Annunciation, the Flight into Egypt, and the Conversion of St. Paul. He died in 1622.

BAMBINI, NICCOLO, an Italian painter, born at Venice in 1651, where he was instructed by Giulio Mazzoni; but afterwards he went to Rome, and studied under Carlo Maratti. Lanzi says he designed with correctness and elegance, and that his coloring was simple and chaste. Sometimes he imitated the style of Cav. Liberi, especially in the beauty of his female heads; at others he followed the Roman manner, as in his picture of St. Stefano, painted soon after his return from Rome. His two sons, Giovanni and Stefano, painted in the style of their father.

BAMBOCCIO. See PETER DE LAER.

BAMBESBIER, JAN, was a German portrait painter, and a scholar of Lambert Lombard. He went to Amsterdam, where for some time he gained much reputation as a portrait painter; but in his latter days he fell into disrepute. He died in 1598.

BANCK, JAN VANDER, a Dutch portrait painter, who flourished about 1745. He lived some years in London, where he painted numerous pictures; some of distinguished persons, showing great facility of execution. In many cases, however, they seem to have been hurried, and carelessly finished.

BANCK, PETER VANDER. This engraver was born at Paris in 1649, but of Flemish parents. Under the instruction of Francis de Poilly, he acquired eminence. About 1674 he visited England with the painter Henry Gascar, where he engraved many portraits of distinguished persons intimately connected with English history, which on that account will always possess great interest. His great neatness and finished execution, constituted his chief merit. He died in 1697. The following are his principal prints:

Charles II., 1675; and the same, 1677; after Gascar. The Princess Anne; the Princess Mary; Prince George, of Denmark; Thomas, Earl of Ossory; Alexander, Earl of Moray, 1686; George, Viscount Tarbatt, 1692; Thos. Lamplugh, Bishop of York, fine; James, Duke of Monmouth; Richard, Lord Maitland, 1683; Sir Geo. Mackenzie; Archibald, Earl of Argyle; Frederick, Duke of Schomberg; Robert, Earl of Yarmouth; Sir Thos. Brown, M. D.; John, Earl of Strathnaver, or Earl of Sutherland; William, Duke of Queensberry; George, Lord Dartmouth; Sir Edmundbury Godfrey; Sir Thos. Allen, large plate;

James, Earl of Perth, 1633; Geo. Walker, who defended Londonerry; Thos. Dalziel, a Scotch General, scarce; John Locke; Edmund Haller, *Æt.* 23; the same *Æt.* 70. James II.; large plate; Mary, his Queen; King William; and William, Lord Russell; all *after Kneller*. King William; Mary his Queen; both *after Wissing*. Archbishop Tillotson; *after Mrs. Beale*; the face has been defaced, and re-engraved by R. White. Archbishop Tension; *after the same*. Sir Wm. Temple; *after Lely*, 1679. Lady Litchfield; *after Verelst*. John Smith, writing master; *after Pailthorne*; fine. The Virgin and Infant, with Elizabeth and St. John, and Christ praying on the Mountain; *after S. Bourdon*. The Naval Triumph of Charles II.; *from the Ceiling at Windsor*, in two sheets; and Mercury in the Air, bearing the Portrait of Charles II.; *from the Ceiling at Windsor*; both painted by Verrio. A set of Heads, for Kenner's History of England, designed by Lutterel.

**BANDIERA, BENEDETTO**, an Italian painter born at Perugia in 1557. He is thought to have been a scholar of Federigo Baroccio, from the resemblance of their works. He painted history with reputation, both in oil and fresco. He died in 1634.

**BANDINELLI, CAV. BACCIO**, a Florentine painter and eminent sculptor, was the son of a goldsmith, and born, according to Lanzi, in 1487. He early manifested a strong inclination for art. His father taught him the elements of design, and he also studied under Rustici, one of the best sculptors of the day. At this time Michael Angelo was near the summit of his fame, and Bandinelli being constantly tormented with a desire to surpass that celebrated artist, turned his attention to painting, in which art he did not accomplish much, except that he proved a great designer. His principal works as a painter was the Murder of the Innocents, and the Martyrdom of St. Lawrence. He soon devoted himself again to sculpture, and executed a fine statue of St. Peter, in the Cathedral at Florence; and that of Orpheus, in the Palazzo Pitti. The latter was a good imitation of the Apollo Belvidere. He executed a fine copy of Mercury, for Francis I.; also a large number of other important works in sculpture, among which the most esteemed is the colossal group of Hercules overthrowing Cacus, which is now at Florence, on the site of the old palace. Bandinelli was greatly noted for his admirable bas-reliefs, one of which he executed in bronze, and sent it to the Emperor Charles V., who named the artist a Chevalier of St. Jacques. There are also a number of beautiful bas-reliefs in the cathedral at Florence by him, which have been engraved by the distinguished Morghen. His last work was an admirable group of a Dead Christ supported by Nicodemus. He died in 1559, according to Zani and Lanzi, aged 72.

**BANKS, THOMAS**, an eminent English sculptor, born at Lambeth in 1738. He was apprenticed to a wood carver, with whom he served his term of seven years. But he aspired to a higher employment, and on the Society for the Encouragement of the Arts, &c., offering premiums for models in sculpture, he set himself to study and modeling with that resolution which ensures success, and having honorably obtained several premiums of that Society, he entered himself a student of the Royal Academy, obtained their gold medal, which entitled him to go to Rome as their student for three years, with a salary of £100 per annum, and his traveling expenses paid. At Rome, he applied himself to study the antique,

with the greatest assiduity, and executed several works which added greatly to his reputation, particularly Cupid catching a Butterfly, (emblematic of Love seizing the human Soul,) which was afterwards purchased by the Empress of Russia, (Catherine II.) and Caractacus brought prisoner to Rome, purchased by the Duke of Buckingham. Soon after his return to England, he was elected a member of the Royal Academy. He now attempted to introduce a lofty and heroic style of sculpture into his native country, then so much in advance of the public taste that he met with no encouragement, and necessity compelled him to have recourse to the less pleasing but more lucrative employment of monumental sculpture. The Empress of Russia now invited him to her Court, whither he went; but not realizing his expectations, he returned after an absence of two years. But he never met with that encouragement which his talents deserved. He was a man of genius, and had he obtained that liberal patronage which alone stimulates an artist to energy, by relieving his mind from anxiety and embarrassment, and enables him to pursue the natural bent of his genius, he would doubtless have become one of the brightest ornaments of his country.

Banks rose to distinction by his genius, and untiring industry alone. His person was tall, his features noble, and his soul full of generosity and magnanimity. He despised to play the courtier, though his manners were engaging and persuasive. He was remarkably taciturn, excepting in the society of kindred spirits. His admiration of the antique school was unbounded, and he delighted to mould his clay into the port of the gods and heroes of his favorite Homer. But he found no Mæcenæas to extend to him a sympathizing and a helping hand. His most beautiful works were never executed in marble. Cunningham, describing his model of the battle between Jupiter and the Titans, says: "Heaven is above—the earth is beneath; in the former, all the gods and goddesses have come forth, while Jupiter, seated in the centre, personates not inaptly these noble lines,—

'And from the middle darkness flashing out,  
By fits he deals his fiery bolts about;'

he holds a thunderbolt in his right hand, and with his eye fixed on the victim, seems ready to launch it. The god appears not to have taken up the matter a moment too soon. Beneath him, a sea of gigantic forms lie crushed and weltering—yet, some who have survived their brethren, are preparing with enormous rocks, to pile up a way from the mountain tops to heaven. Again—these, the right hand of Jupiter is lifted up, and all the conclave of heaven sit composedly watching the result. The interest of the scene is not, however above—it lies wholly below. There we see no unworthy image of that scene of desolation, described so sublimely by Milton, where Satan and his companions are cast down to hell, confounded, though immortal—the linked thunder and the wrath of God pursuing still. We also see the germ of the 'Fallen Titan' itself (a work previously described.) Looking at both, we cannot refrain from lamenting, that a man capable of such things should have mourned three-fourths of his life over disappointed hopes."

Banks' most celebrated works in marble are



the Cupid and Moth, and the Caractacus, before mentioned; the Alto-relievo in front of the Shakspeare Gallery, and which still adorns the same building, now occupied by the Royal British Institution; the monument to the only daughter of Sir Brooke Boothby, in Ashbourne church, (which drew tears from the spectators on its exhibition at the Royal Academy;) the monument of Sir Eyre Coot in Westminster Abbey; the monuments of captains Westcott and Falconer, in St. Paul's Cathedral; the Death of a Giant, in the Council Room of the Royal Academy, and some works he executed in Russia. His most capital performance, a colossal statue, representing Achilles mourning the loss of Briseis, now in the Hall of the British Institution, was never executed in marble, but remains a noble monument of his genius, and a reproach to his country.

"The merits of Banks," says the author before quoted, "as an artist, are very high. He was the first of our native sculptors whose aims were uniformly lofty and heroic; and who desired to bring poetry to the aid of his compositions. The proofs of his genius must not be sought in those magnificent tasks called public monuments, where the subject matter is prescribed, and where perhaps the most that talents can hope for, is to escape public censure. Those who would have access to his happier inspirations must study his sketches—rough, it is true, but full of heroic feeling, and marked with a vigor of sentiment akin to the wondrous marbles of Greece. In these, the man comes fully out; we see that he has surrendered his whole soul to those happier days of sculpture, in which the human figure was free and unshackled, and the dresses as well as the deeds of men were heroic; that the bearing of gods was familiar to his dreams. But the cold welcome which his poetic groups received from his country, prevented him from expanding them into the size of life, and working them into enduring materials."

**BANNERMAN, ALEXANDER**, an English engraver, born at Cambridge about 1730. He executed some portraits for Lord Orford's Anecdotes of Painting, and several plates for Boydell's collection; among which are: Joseph interpreting Pharaoh's Dream; *after Spagnolet*; The Death of St. Joseph; *after Velasquez*; Children dancing; *after Le Nain*.

**BAPTIST, J.**, a Dutch engraver, who lived at Amsterdam about 1720. He executed, in a very indifferent style, some of the plates for a collection of prints published in that year at Amsterdam, entitled *Figures de la Bible*, from designs of *Picart* and others.

**BAPTIST.** See **MONNOYER**.

**BAPTIST, J.** See **GASPARS**.

**BAQUOY, MAURICE**, a French engraver, who flourished about 1720. He engraved a set of vignettes for Pere Daniel's History of France, from the design of Boucher. We have also by him a set of landscapes and views, and a naval combat, *after P. D. Martin*, which was one of the four battles engraved at Paris for the Czar Peter.

**BAQUOY, JEAN**, a French engraver, the son of Maurice B., was born at Paris about 1730. Among other book-plates, he engraved a set of vignettes for the edition of Ovid's Metamorphoses

published by Basan, which are executed in a neat and finished style.

**BAQUOY, PIERRE CHARLES**, a French engraver, born at Paris in 1760, was son and pupil of the preceding artist. He engraved a multitude of plates for the book publishers, executed in a very beautiful manner. He engraved all the plates for the elegant edition of the works of Racine, after designs by Moreau and Monsian. Also for the superb edition of Roman History in quarto, after designs by Myriss, published by the government for the instruction of the children of the Royal Family. His other principal works are:

Two portraits, Charles Gravier, and the Count of Vergennes; St. Vincent de Paul Receiving a Child; Fenelon succoring the Wounded Soldiers; two plates, Diana and her Nymphs, and the Death of Adonis; *after Poussin*. Four Landscapes; *after J. B. Bernard*. La Ruine; *after Watteau*. His greatest work is the martyrdom of St. Gervaise and St. Protas; *after Le Sueur*. He died at Paris in 1829.

**BAR, NICOLAS**, a celebrated French historical painter, who was born in Barrois, but passed most of his life at Rome, where he was known by the name of Signor Nicoletto. He was a descendant of the Maid of Orleans, and flourished in the latter part of the 17th century. He is said to have painted a great many easel pictures of Virgins, Madonnas, &c., in a style of excellence. He also painted some pictures for the Primatial church at Nancy. He died at Rome, but the time is not mentioned.

**BAR, called NICOLAS DE LYS**, was a son of the preceding artist, born at Rome and studied under his father. This artist took the name of de Lys, according to his ancestors by Charles VII., in memory of Joan of Arc. In 1710 he went to Lorraine, where he resided till his death, in 1732. This artist painted many pictures in the Italian style for the convents and churches of Nancy. There are also many of his works in the private galleries of France, where they are highly esteemed.

**BARA, or BARRA, JOHN**, a Dutch engraver, born in 1572. He published some plates in England, dated 1624 and 1627. He seems to have imitated the works of the Sadelers, but he was far inferior to them. He worked entirely with the graver, in a stiff and labored manner. The following are his principal prints:

Christian II., Elector of Saxony; *J. Bara, fecit, et exc.* 1605. Prince Maurice of Nassau-Orange; Joachim Count of Ortenbourg; Lodowick, Duke of Richmond and Lenox, 1624; Bust of a Man, with Two Figures representing Literature and Painting, 1622. A Landscape, with Phœton demanding of Apollo the conduct of his Car, *J. Bara, inv. et sc.* The Hist. of Tobit, in three Landscapes Christ and his Disciples going to Emmaus; a Landscape with Susanna and the Elders; *Joh. Bara fecit, Londini* 1627. A Landscape, with Two Men carrying the Trunk of a Tree; Susanna and the Elders; *H. Goltius, inv. Barra, sc.* 1598; scarce. Bathsheba Bathing; *after a painter whose initials are G. W.* The Parable of the Sower; *Ab. Bloemart, inv.*; *Jo. Bara, sc.* Herodias with the Head of St. John; *after John van Aken*, inscribed *Quid mater mali, &c.* Some grotesque ornaments, from Niclaus Roussel, marked *John Barra, sculp.*, Londini.

**BARABÉ.** —, a French engraver of some merit, who flourished about 1760. He executed some prints of architectural subjects, *from designs of G. M. Dumont*.

**BARABBINI, SIMONE**, an Italian painter, born near Genoa, about 1585. He studied under Ber-



nardo Castello, and manifested such great abilities that the latter became jealous and expelled him from his school. Directly after, he painted a picture of St. Diego for the Nunziata del Guastasto, which, according to Soprani, is equal to the works of Castello. Not being sufficiently encouraged at Genoa, he went to Milan, where he gained abundant encouragement. One of his best works is the Dead Christ with the Virgin, St. Michele, and St. Andrea, in the Church of S. Girolamo. Zani says he was living in 1664.

**BARATTI, ANTONIO**, an Italian designer and engraver, born at Florence about 1727. He executed some plates for a volume of prints, from the collection of pictures belonging to the Marquis Gerini, published at Florence in 1759. He also engraved a portrait of John Bettini Cignarolli; *after Rosa*.

**BARAUDIE, LE.** an Italian engraver, a native of Florence, who lived about 1638. He executed among other works, several plates of designs and ornaments for gardens, published at Paris in 1638, by Michael van Loëhon.

**BARBALUNGA, ANTONIO RICCI**, a Sicilian painter, born at Messina in 1600. He studied at Rome under Domenichino, whose admirable style he imitated with success. He executed two pictures at Rome for the church of the Theatines, representing St. Gactano and St. Andrea Avellino, which are worthy of the school of Zampieri. He returned to Messina, where he executed many excellent paintings. He established a school in that city which produced several distinguished scholars, among whom were D. Marolli, O. Gabriello, and Agostino Scilla. This artist ranked as one of the best Sicilian painters.

**BARBARELLI, GIORGIO**, called **GIORGIONE**, a distinguished Italian painter, born at Castelfranco, near Trevigi, in 1477. He early manifested a strong inclination for art, and was placed in the school of Giovanni Bellini, at Venice, where Titian soon after became his fellow student. He soon manifested great ability, and was the first of the Venetian painters that broke through the timid and constrained style that prevailed at the time of the Bellini, and introduced a freedom of outline, a boldness of handling, and a vigorous effect of chiaro-scuro, which were unknown before him. His characters were dignified, his masses of light and shadow were broad and simple, his coloring rich and harmonious, and he was the first to introduce that admirable blending of tints, which constitutes the chief magic of Venetian coloring. He gained his principal improvement from the study of the works of Leonardo da Vinci; and from them he acquired the extraordinary breadth of effect, and the wonderful relief, for which his works are distinguished. His coloring was soft as well as vigorous, and in his carnations he sometimes approached the tenderness and truth of Correggio. His pictures were greatly admired by Titian, who for some time followed his style. Giorgione was greatly distinguished for his admirable portraits. His works in this branch of the art are characterized by grace, dignity, expression, and truth of character; and he may be ranked among the greatest portrait painters. Most of his frescos have perished, and those which remain are greatly injured, so that little of their original excellence is

discernible. Of his oil paintings the principal are: The picture of St. Omobono, in the School of Sarti, at Venice; Christ bearing his Cross, in the Church of S. Roch; and in the school of S. Marco, a picture of that Saint appeasing the Tempest; at Trevigi, in the Monte di Pietà is an admirable picture of a Dead Christ. One of his most esteemed works is the Finding of Moses, in the archiepiscopal palace at Milan. Giorgione died of the plague in 1511, aged 34 years.

**BARBATELLI, BERNARDINO**, called **POCETTI**, an Italian painter, born at Florence, according to Moreni, in 1548. He studied under Michele Ridolfo del Ghirlandajo, but after leaving that school he went to Rome, and studied the works of Raffaele and other eminent painters. On returning to Florence he became quite eminent. His works were distinguished for richness of composition, elegance and grace; and the draperies, fruit and flowers, landscapes, and other accessories which he introduced into his historical pieces, have been highly praised. But few of his works remain in Florence, except frescos; and in this branch of the art he equalled many Italian painters. P. da Cortona said it was surprising that he was not sufficiently esteemed in his day; and whenever Mengs went to Florence, he carefully studied his works. He is said to have been of a whimsical disposition, choosing his companions from the lowest society, assimilating himself to them, and treating the higher classes with insolence or contempt. He died in 1612.

**BARBAULT, JEAN**, a French painter and engraver, born, according to Nagler, at Paris. He lived at Rome about 1760. Little is known of him as a painter, but Basan says he engraved a set of prints of the antiquities of Rome, and a few etchings, among which is the Martyrdom of St. Peter, *after Peter Subleyras*.

**BARBE**, —, a Flemish engraver, born at Antwerp about 1585. He is supposed to have studied under the Wierixes, from the great similarity of their styles. He visited Italy and became proficient in drawing, which may account for his surpassing most Flemish engravers in this respect. After his return home, he executed some small and middle-sized plates, in a very neat and agreeable style. Vanlyck painted his portrait, which was engraved by Bolswert. The following is a list of his prints:

#### SUBJECTS FROM HIS OWN DESIGNS.

The Annunciation; inscribed *Spiritus sanctus*. The Nativity; inscribed *Peperit filium*. The Virgin Mary and St. Joseph arriving at Bethlehem; inscribed *Et reclinarit eum*, &c. The Virgin suckling the Infant Jesus, in a garland of flowers; inscribed *Beatus pater*, &c. Christ on the Mount of Olives; *In diebus*, &c. Christ and the Disciples at Emmaus; *Et aperti sunt*, &c. The Crucifixion; *Prohe fili*, &c. St. Ignatius kneeling before an Altar. Four Emblematical Subjects of the Christian Virtues.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Repose in Egypt, St. Joseph presenting an Apple to the Infant; *after J. B. Paggi*. The Holy Family, with the Infant Jesus embracing St. Joseph; *after Rubens*; fine and scarce before the name of Rubens. Twenty-six plates of the Life and Miracles of Father Gabriel Maria, founder of the Annunciades; entitled *Theatrum ritum, virtutes*, &c., with his Portrait; *after Ab. van Diepenbeck*. The Virgin seated on a Throne, holding the Infant, with a Bird; *after Franciscus Franck*.

**BARBELLO, GIO. GIACOMO**, an Italian painter, born at Cremona in 1590. Pasta praises him

greatly for his paintings in the churches at Bergamo, especially for an altar-piece in S. Lazaro, representing the titular Saint, commendable for its dignity of character, and decision of hand.

**BARBIANI, ANDREA**, an Italian painter, born at Ravenna about 1680. Lanzi thinks he studied under P. Cesare Pronti, in whose style he painted subjects of history. There are some of his works in the churches and public edifices at Ravenna and Rimini, which stamp him a good artist; the best of them are the Four Evangelists, in the vault of the cathedral at Ravenna. He died in 1754, aged about 74.

**BARBIANI, GIO. BATTISTA**, an Italian painter, born at Ravenna, and flourished about 1635. From his style it is thought he studied under Bartolomeo Cesi. His finest oil paintings are at Bologna, being two of St. Andrea and St. Giuseppe at the Franciscans; and St. Agata in the church of that name. His best fresco painting is the Assumption of the Virgin, in the dome of the chapel of Our Lady del Sudore, at Ravenna, which Lanzi says will compare favorably with the cupola in that city, painted by Guido.

**BARBIER-WALBONNE, JACQUES LUC**, a French historical and portrait painter, born at Nismes in 1769. He studied under David. He executed a number of historical works, besides several portraits of the famous French generals.

**BARBIERE, DOMENICO DEL**, an Italian painter and engraver, born at Florence about 1506. He was instructed by il Rosso, who took him on a visit to France, where he was invited by Francis I. to adorn the palaces Fontainebleau and Meudon, in which his pupil greatly assisted him. Barbieri was employed, after the death of Primaticcio, to execute some fresco paintings after the designs of that master. His plates, though valued for their rarity, have little merit, for they are sometimes executed entirely with the graver, in a clumsy, awkward manner; and his etchings are no better. He is occasionally confounded with Dominique Barriere, from the similarity of name; but their styles are so totally different that the error will easily be corrected. He sometimes marked his plates with *Domenico del Barbieri, Fiorentino*, sometimes *D. F.*, and sometimes with one of the following monograms:

**B** del., inv., or **B** F., or **B**.

The following are his principal prints:

An Angel standing on a Globe, holding two Trumpets; inscribed *Domenico del Barbieri Fiorentino*. The Repose in Egypt, with some Angels, marked *D. F.* The Stoning of Stephen; *Domenico Fiorentino*. Christ taken down from the Cross; *after Salviati*, without the name of the painter, marked with his cipher. Amphiaras raising a Storm against Æneas; *after Primaticcio*, without the name of the painter; inscribed *Amphiaras*. Venus, Mars, and Cupid; *after il Rosso*, marked *D. F.* A Banquet; *after Primaticcio*, signed *Dom. Fiorentino*.

**BARBIERI, FRANCESCO**, called **DA LEGNANO**, an Italian painter, born in a fortress called Legnano, near Brescia, in 1623. He was intended for the military profession, but showing great taste for painting, he was placed under Bernardino Gandini, whom he soon left, and entered the school of Pietro Ricchi, a pupil of Guido Reni, under whose instruction he acquired eminence. He painted landscapes and history both in oil and in fresco. All his

works showed a ready invention, and wonderful facility of execution. Orlandi says he died at Verona in 1698.

**BARBIERI, PAOLO ANTONIO**, an Italian painter, born at Cento, a village near Bologna, in 1596. He was the brother of Gio. Francesco B., called Guercino. He usually painted flowers, fruit, and game, and he represented fish in the most truthful manner. He died in 1640.

**BARBIERI, GIOVANNI FRANCESCO**, called **GUERCINO**, an Italian painter of great eminence, was born at the village of Cento, in the country of Ferrara, in 1590. Malvasia says he was called Guercino from having lost his right eye during infancy, by an accident occasioned by the negligence of a nurse. Before he was ten years old, he painted a figure of the Virgin on the façade of his father's house, which would have been thought a very remarkable production even at a more advanced age. It is asserted that he studied under the Caracci; but this can hardly be true, both from the time in which he lived, and the wide difference in their styles. Lanzi says he was not a scholar of the Caracci, but that he was instructed by two obscure painters, Gio. Battista Cremonini, and Benedetto Gemari the elder. Barbieri was a self-taught artist. He often spoke very highly of the great work of Lodovico Caracci at the Capuchins at Cento, and probably derived much advantage from its study. At different periods of his life he followed three different styles. In early life he seems to have imitated Michael Angelo Caravaggio in his violent contrasts of light and shadow, the works of that master being then highly esteemed; and though always superior to him in design, and in dignity of character, yet his first works were characterized by the false principles, and something of the vulgarity of the latter. After visiting Bologna, Venice, and Rome, he chose a style distinguished by a grander and more elevated taste of design, more amenity and sweetness in the coloring, the heads finely expressed, with a wonderful relief, free from harsh or violent contrast. Such are his celebrated pictures of St. Petronilla, formerly in St. Peter's; the Aurora, in the Casino at the villa Ludovisi; St. Philip of Neri, in the Chiesa Nuova, at Rome; the Resurrection, at Cento; and S. Elena, at the Mendicanti, in Venice. It was at this period, in the middle of his life, that he commenced his stupendous work of the dome of Piacenza, which from the beauty and strength of its coloring, the boldness of the foreshortening and the magic of its relief, may be called the perfection of fresco painting. The cupola has eight compartments, in the upper part of which are the Prophets, accompanied by Angels, and in the lower, the Sibyls, and subjects from the New Testament. These wonderful performances stamp him one of the greatest artists of his time. But in his finest works we find no traces of ideal beauty, and by no means the purest choice of nature. There is generally something lacking in the expression of his heads, and his figures have neither dignity of form, or nobleness of mein; but his powerful coloring counteracts this in a great measure, and his brilliant lights, tender demi-tints, and strong shadows, produce an extraordinary effect. His drawing is bold and frequently correct, and his facility of execution is most wonderful, as is evident from the great number of his works. Malvasia gives a list of one

hundred and six altar-pieces for the churches, one hundred and forty-four large historical pictures, besides his great fresco works, and numerous Madonnas, portraits and landscapes in private collections. Later in life, after the death of Guido, the great fame of that painter induced him again to change his style; but in attempting the elegance and grace of Guido's forms, and the delicacy of his coloring, he fell into feebleness and languor, losing that powerful energy which characterizes his best works. In this weak style he painted most of his works for the churches at Bologna, also the Marriage of the Virgin, in S. Paterniano, at Faro; the Annunciation, at Forlì; and the Prodigal Son, in the Royal Palace of Turin. He left an immense number of excellent drawings, which are highly valued. King George IV. possessed a large collection of these drawings, some of which have been finely engraved by Bartolozzi. He died in 1666. There are some etchings by this artist, executed with great freedom and spirit, among which are the following: Bust of a Man, with a cap and beard; Bust of a Woman; Bust of a Man, in oriental costume; St. Peter, *Joan F. Barbieri, f.*; St. Jerome, with a Crucifix, *same mark*; St. John, *Joan Fr., Cent.*; St. Anthony, *same mark*.

**BARBIERI, LUCA**, a Bolognese painter of landscapes and architecture, and a scholar of Alessandro Tiarini. He executed several important works for the palaces and public buildings at Bologna, in concert with Francesco Carboni, who painted the figures.

**BARCA, or BARCHI, CAV. GIAMBATISTA**, an Italian painter, who lived about 1650. He was born at Mantua, but became a citizen of Verona. His works were replete with grace and beauty, and both Lanzi and Zani give him credit for great ability. Some have supposed him to have studied under D. Feti, but this is not known with certainty, as his style varied at different periods.

**BARCA, DON VINCENTE CALDERON DE LA**, a Spanish painter, born at Guadalaxara in 1762. He studied under Don Francesco Goya, and gained distinction for his portraits and historical subjects, in the former of which he especially excelled. The Birth of St. Norbert in a college at Avila, is his best historical work. He died in 1794, aged 32.

**BARCO, ALONSO DEL**, a Spanish landscape painter, born at Madrid in 1645. He studied under Antolinez; Palomino Velasco says he was a distinguished painter of landscapes, many of which are in the palaces and private collections at Madrid. He died there in 1685.

**BARDIN, JEAN**, a French historical painter, born at Montbar in 1732. He was first instructed by the elder Lagrenée, but finished his studies at Rome. He was sent by his parents to Paris to learn a trade, but his genius guided him to the profession for which nature had intended him. On returning to Paris, he acquired considerable eminence; and his picture of Christ disputing with the Doctors, gained him admission into the Academy of France in 1795. His subjects partake of poetry, history, and religion. He taught David and Regnault the principles of the art. He died in 1809.

**BARDON, MICHEL FRANÇOIS D'ANDRE**, a French historical painter and engraver, born at Aix, in Provence, in 1700, and died at Marseilles

in 1783. He studied in the school of Vanloo. Heineken speaks of some prints engraved by this artist.

**BARDUCCI, V.**, an Italian engraver, who flourished about 1768, and executed, among other works, a portrait of Pascal Paoli, the Corsican general.

**BARDWELL, THOMAS**, an English portrait painter. He executed several portraits of the eminent men of his day, and wrote a book called *The Practice of Painting and Perspective made Easy*. He died about 1773.

**BARENTSEN, DIRK**, a Dutch painter, born at Amsterdam in 1534, was the son of an obscure artist, who taught him the elements of design. At the age of twenty-one, he visited Venice, where the famous Titian received him into his school, and favored him with his kindness and friendship. He executed a fine portrait of that great master, which gained him much reputation. Having remained under his tuition for seven years, he returned to Holland, where he met with great success as a portrait painter; and executed several works for the churches. The style he had acquired from Titian, was a great advantage to him in portrait painting; and in this branch of the art, he was thought the best Dutch painter of his time. Among his finest works of history was an altar-piece, which he executed for the great church of Amsterdam, representing the fall of Lucifer. During the religious troubles of Holland this painting was destroyed. Van Mander says he died in 1592.

**BARGAS, A. F.**, a Flemish designer and engraver, who lived about 1700. He etched a set of six landscapes from his own designs, *A. F. Bargas, inv. et fec.*; and a set of four landscapes after *Peter Bout*, which are sometimes marked with the name of *Bargas*, and sometimes without it.

**BARGONE, GIACOMO**, an Italian painter, born at Genoa, and studied under Andrea and Ottavio Semini. The outline of his figures was full of beauty and grace, his pencil rapid and free, and his drawing very correct. His genius excited the envy of Lazzaro Calvi, a rival artist, who, according to Soprani, invited him to an entertainment, and gave him poisoned wine, causing his death in the prime of life.

**BARKER, SAMUEL**, an English painter. Lord Orford says he was a relative of John Vanderbank, who instructed him in the art; but having a fine genius for painting fruit and flowers, he imitated Baptist, and would probably have become eminent in that branch of the art, had he not died young, in 1727.

**BARKER, ROBERT**, an English painter of the last century. He invented and painted many panoramic views, the first of which was a view of Edinburgh, exhibited in that city in 1788, and in London in 1789, where it excited little attention. He next produced a view of London, which was highly praised by Sir Joshua Reynolds and others.

**BARKER, BENJAMIN**, an English landscape painter, born in 1766. His pictures are principally views taken from the vicinity of Bath. His skies are warm, and his chiaro-scuro is managed with considerable intelligence. He practised the art with success, and in the latter part of his life he published a volume of forty-eight views, executed in aquatinta by Thos. Fielding. He died in 1838.

**BARKER, THOMAS**, an English painter, was born in 1769, in Monmouthshire. He was taken under the protection of Mr. Spanckman, an opulent coach builder at Bath, who gave him every opportunity to follow the bent of his inclination. At the age of seventeen, he painted a picture of the Woodman, which was greatly admired, and was afterwards sold to Mr. Macklin for 500 guineas. At the age of twenty-one, Spanckman sent him to Rome, where he remained several years; and after his return, he practised the art at Bath for many years with considerable success. He was an occasional exhibitor at the Royal Academy for about fifty years, during which period he sent nearly one hundred pictures. His best work is thought to be the fresco painting on the wall of his own house in Bath, representing the Inroad of the Turks upon Scio, in April, 1822. Barker died in 1847.

**BARLOW, FRANCIS**, an English painter and engraver, born in Lincolnshire, about 1626, and the pupil of Sheppard, a portrait painter of little note. He painted fish, animals, and birds with great accuracy of design; and had his touch and coloring been as good, his reputation in this branch would have been very great. The landscapes in his pictures are very well executed. He engraved a set of thirteen plates representing huntings, &c., from designs of Barlow, which were very correctly drawn. Barlow executed some of the plates for Edward Benlow's divine poems, called *Theophylla*, published in 1652. There is a print by him representing an eagle in the air, with a cat in her talons, from a scene he witnessed in Scotland. He published a translation of Esop's Fables, with 110 plates, from his own designs. He often marked his plates F. B., sometimes enclosed in a circle.

**BARNUEVO, DON SEBASTIAN DE HERRERA**, a Spanish painter, sculptor and architect, born at Madrid, according to Palomino, in 1611. His father, Antonio Herrera, was a sculptor, and taught him that art; but as he manifested a taste for painting, he was placed under Alonso Cano, and became quite distinguished in painting, sculpture, and architecture. Many of his productions are to be found in the churches and convents at Madrid, the best of which among the paintings are the Beatification of St. Augustine, in the great chapel of the Augustine Recolets; and the Nativity, in the Church of St. Geronimo. He died at Madrid in 1671.

**BAROCCIO, or BAROCCI, FEDERIGO**, an Italian painter of eminence, born at Urbino in 1528, died in 1612. His father was Ambrogio Baroccio, a somewhat noted sculptor. His uncle, Bartolomeo Genga, taught him the rules of perspective, and he studied under Battista Veneziano until twenty years old, when he visited Rome, where Cardinal della Rovere favored him with his protection, and received him into his palace, where Baroccio executed some fresco paintings, and the portrait of his patron. Having spent four years in Rome, he returned to Urbino, where he executed a picture of St. Margaret for the confraternity of the Holy Sacrament. This performance gained for him so much celebrity, that he was invited by Pius IV. to paint some ornaments in the Belvedere palace, where he represented the Virgin and Infant, with several Saints; and the Annunciation, on a ceiling in fresco. After finishing these and other

works, he returned to Urbino, where he executed an admirable painting of the Descent from the Cross, for the Cathedral of St. Lorenzo at Perugia. During the pontificate of Gregory XIII., he returned to Rome and painted two fine pictures for the Chiesa Nuova, representing the Visitation of the Virgin to Elizabeth, and the Presentation in the Temple, which are thought his greatest efforts; also a picture of the Last Supper, for the Chiesa della Minerva. Baroccio's works are executed with elegant taste, and there is great amenity and harmony in his coloring. He seems to have imitated Correggio; and though his figures are graceful, yet his style is somewhat affected, and cannot for a moment be compared with the simple, touching beauty of that great master. The following is a list of his plates, which are correctly designed and beautifully expressed, though not executed in a finished manner:

The Virgin holding the Infant Saviour; a small plate, of which the lower part is left unfinished; the Virgin in the Clouds, with the Infant Jesus; marked F. B. V. F. The Annunciation; on the left of the print a Cat sleeping; fine. St. Francis receiving the Stigmata; the Virgin and our Saviour appearing to St. Francis; a large plate, arched. This is his principal plate.

**BARON, BERNARD**, an eminent French engraver, born at Paris about 1700. He studied under Nicholas Henry Tardieu and followed his style. He executed several plates for the Crozat collection, and afterwards visited England, where he remained till his death, in 1762. His plates, though coarsely engraved, have considerable merit. The following are his principal works:

#### PORTRAITS.

King Charles I. on Horseback, with the Duke d'Epervon, 1741; Charles I. and Queen, with two children; the Nassau Family, after Earl Cowper's picture; the Pembroke Family, after the picture at Wilton; Robert, Earl of Caernarvon, in the same collection; Anna Sophia, Countess of Caernarvon; after *Vandyck*. Henry VIII. granting the Charter to the Surgeons' Company; after *Holbein*. The Family of *Vandyck*; after the *Earl of Pembroke's picture*. George, Prince of Wales, on Horseback; after *Adolph*. Cornelius Tromp, Vice-Admiral of Holland; after *J. Vanderbank*. Doctor Mead; the Lord Chancellor Harlewick; after *A. Ramsay*. The Chief Justice Reve; after *J. Amiconi*. The Comaro Family; after *Titian*; the picture is in Northumberland House. Dr. Benjamin Hoadly, Bishop of Winchester; after *Hogarth*. 1743.

#### SUBJECTS AFTER VARIOUS MASTERS.

Nine plates of the Life of Achilles, with the titles; after *Rubens*; dedicated to Dr. Mead. Belisarius; incorrectly called after *Vandyck*. Charles I. escaping from Hampton Court; after *J. d'Angelis*. Jupiter and Antiope; after *Titian*; for the Crozat collection. This is considered his best performance. Pan and Syrinx; after *Nic. Bertin*. The Card-players; the Temptation of St. Anthony; after *D. Teniers*. The Italian Comedians; the Companion; the Two Cousins; Soldiers plundering a Village; the Peasants revenged; after *Watteau*. St. Cecilia; after *Carlo Dolce*. Moses exposed on the Nile; after *le Sueur*.

**BARON, JEAN, or BARONIUS**, a French engraver, born at Toulouse in 1631, and sometimes called Tolosano, from his birth-place. He resided chiefly at Rome, where he engraved several plates of history and portraits, executed entirely with the graver, in a neat but dry manner, and incorrectly drawn. The following are the principal:

#### PORTRAITS.

John de Planter et de la Pausse, Bishop of London; the Cardinal Aquaviva; Leonardo Alberti, architect; Vito da

Bramante, architect; Giovanni Francesco Rustici, sculptor; Marc' Antonio Raimondi, engraver; Raffaele d'Urbino; Leonardo da Vinci.

SUBJECTS AFTER VARIOUS MASTERS.

The Stoning of Stephen; the Martyrdom of St. Andrew; after *Nicolo dell Abate*. St. Peter and St. Paul in the Clouds; after *Agn. Corraci*. The Virgin in Adoration; after *Guido Reni*. The Virgin; a small plate; after *Bernini*. St. Romualdo, and Monks; after *Andrea Sacchi*. The Plague; after *N. Poussin*.

**BARONI, CAV. GASPARE ANTONIO**, a reputable Italian painter, born at Rovereto in 1682. He was a pupil of Balestra, whose style he adopted. He executed five admired works in fresco, for the choir of the Church of the Carmelites in that city. The Count Venetti has written his life, and given an account of his works, published at Verona in 1781, 8vo., in which he extols him as an extraordinary genius; but other authors class him only as an artist of the third order. He had the faults of Balestra without possessing his talents. His best works are the prophets Elijah and Elisha, and the Last Supper, which last is in the Church of Notre Dame di Loretto. He died in 1759.

**BARONI, GIUSEPPE**, a Venetian engraver, who flourished about 1720. He engraved some large plates in a coarse heavy style, after the Venetian masters.

**BAROZZI DA VIGNOLA, GIACOMO**, an Italian architect of great eminence, was born in 1507, at Vignola, in the territory of Modena. His father, Clemente Barozzi, a resident of Milan, had left that city in consequence of its civil discords, and retired, with his wife, to Vignola. Giacomo, while young, studied painting at Bologna, but not succeeding, he turned his attention to perspective, and at length collected all the rules on that subject into one treatise, which is well known. At the same time, he studied architecture; and visited Rome, where he measured nearly all the ancient edifices that still remained in that city. In his latter days, he produced a valuable treatise on the five orders of architecture, which has become the alphabet of architects. While pursuing these studies, he resumed his pencil for support, but received so little profit from it, that he became disgusted with painting, and undertook to make drawings for the use of the new Academy of Architecture at Rome.

Il Primiticeio having arrived from France to collect antiquities, Vignola gave him a number of drawings of ancient monuments, and returned with him to France, where he resided several years, and made many designs for edifices, which, in consequence of the civil wars, were never executed. On returning to Bologna, he made a design for the façade of San Petronio, which was preferred to many others, and received the commendations of Giulio Romano, Cristofaro Lombardo, architect of the cathedral at Milan. He erected a magnificent palace at Minerbio, near Bologna, for the Count Isolani; the house of Achille Bochi; the beautiful façade of the bank, and the canal of Navilio at Bologna. Not being adequately rewarded for the latter works, he withdrew to Piacenza, where he designed the ducal palace; and, after laying the foundations, left it to the execution of his son Giacinto. Vignola erected the churches of Mazzano di Sant' Oreste, and della Madonna degli Angeli, in Assisi; and the elegant chapel in the Church of San Francesco, at Perugia.

On his returning a second time to Rome,

Giorgio Vasari presented him to Julius III., who had known Vignola at Bologna when legate to that city. He appointed him his architect, gave him the direction of the waters of Trevi, and ordered him to decorate his villa. Vignola erected a small temple on the Via Flaminia, in the antique style, called Sant' Andrea di Ponte Molle. He improved for the Signori de' Monti, the palace which afterwards became the property of the Grand Duke of Tuscany, and commenced another palace for the same nobleman. The cardinal Alessandro Farnese was much attached to Vignola, and employed him in the Farnese Palace; also to erect the beautiful Corinthian door at San Lorenzo and Damaso. He designed the magnificent church of the Jesuits, and carried the edifice up as far as the cornice. The Caparola Palace was erected by Vignola, and is the most stately and magnificent work of this great man. It is about thirty miles from Rome on the Viterbo side, in a mountainous and desolate region. After the death of Michael Angelo, he was appointed architect of St. Peter's, and erected the two beautiful lateral cupolas.

The Baron Martirani had collected twenty-two designs by the most eminent architects of the age, for the Palace of the Escurial. While at Rome, he shewed them all to Vignola, who, by combining their various excellences, and uniting his own ideas, produced so beautiful a whole, that Philip II. immediately decided upon it, and invited him to Spain to execute it, but his advanced age prevented.

Pope Gregory XIII. employed Vignola to settle the difference between him and the grand duke concerning the boundaries of their estates near Città di Castello, which he executed with judgment and integrity. He had scarcely returned to Rome when he died, aged 66. His body was carried, with great honors, by the members of the Academy of Drawing to the Pantheon. "It is but just," says Aviler, "that the greatest admirer of ancient architecture should have his sepulchre in the most magnificent edifice of antiquity."

Vignola formed a system, and prescribed rules of architecture that have been of immense advantage to the science. He was fertile in invention, elegant in his ornaments, and majestic in his arrangements. As to his personal disposition, he was prompt to assist others, patient, cheerful, and sincere.

**BARRA, or BARA, JOHN**, a Dutch painter and engraver. His initials, preceded by the Cross of Lorraine, are found on prints engraved after Nicolas Roussel, which represent arabesques. Heineken describes several of his works, dated from 1598 to 1632; and some of his prints have the word *Londini*, where he died, according to Walpole, in 1634.

**BARRABAUD, PIERRE PAUL**, was born at Aubusson in 1767. He was one of the most distinguished painters of birds and natural history that France has produced. He was the son of a poor man, a workingman in a carpet manufactory. At an early age he exhibited a remarkable disposition for drawing, and at sixteen years of age went to Paris, where he entered the studio of Makine, designer and painter for the Gobelins; but he soon surpassed his master, and taking nature for his guide, he rose to the highest excellence. The celebrated traveler and naturalist, Le Vaillant, em-

ployed him to draw and paint his birds, and he painted all the parrots and birds of paradise for that sava'n's History of the Birds of Africa. He now found himself overwhelmed with commissions; but laborious, and working with extraordinary facility, he was enabled to furnish all the designs, colored to life, for Buffon's Natural History, published by Sonni'n; also for Latreille's Natural History of Insects. He also rendered important services in getting out the great work on Egypt, published by the Government. He executed numerous designs for the porcelain manufactory at Sèvres, which greatly contributed to its reputation. He painted a portable cabinet for Joseph Buonaparte which was greatly admired, and he was ordered by Napoleon to decorate the dining room at St. Cloud. In 1808, he obtained a gold medal for two birds, which he placed in the exhibition, and which were bought by the Empress Josephine for Malmaison. In 1809, a decree of government appointed him professor of the School of Arts, at Lyons, where he fell sick and died soon after his arrival, October 1, 1809, aged 42, deeply lamented.

BARRAS, SEBASTIEN, a French engraver, born at Aix, in Provence, in 1680. Heineken says that the first edition of the collection of *Boyer d'Aiguilles* contained twenty-two plates in mezzotinto, engraved by this master, and that they were replaced in the second edition by engravings of Cochinans. These are very scarce.

BARRET, GEORGE, an eminent landscape painter, born at Dublin in 1728, died in 1784. His protector, Mr. Burke, introduced him to the patronage of the Earl of Powerscourt, and during much of his youth, he studied and designed the scenery around Powerscourt Park. He soon after gained the prize offered by the Dublin Academy, for the best landscape; and in 1762 went to London, where, two years after, he gained the £50 premium offered by the Society for the Encouragement of Arts, &c. He was one of the prime movers, and earliest members of the Royal Academy. His works are faithful delineations of nature, and executed with admirable taste; his coloring is excellent, and he has perfectly represented the richness and dewy freshness of English scenery. This sometimes tempted him to use colors rich and beautiful when first applied, but which no art can render permanent. His landscapes are to be found in several collections of the nobility; but his chief works are in the possession of the Dukes of Portland and Buccleugh; and the great room of Mr. Lock, at Norbury Park in Surrey, which is a continuous scene painted entirely round. He executed a few spirited etchings of his works as follow: A View of the Dargles near Dublin; a set of six Views of Cottages near London; a large landscape, with Cottages; a View of Hawarden Castle; dated 1778.

BARRETT, RANELAGH, an English painter, mentioned by Lord Orford as an excellent copyist. He was favored with the patronage of Sir Robert Walpole, and succeeded well in copying Rubens. He copied several works for Walpole's collection; also for those of the Duke of Devonshire, and Dr. Meade. He died in 1768.

BARRI, GIACOMO, a Venetian painter and engraver, who lived about 1650. He etched a slight free plate of the Nativity, *after P. Veronese*; also

some plates from his own designs; and in 1651, he published a work of some merit, entitled *Viaggio Pittoresco d'Italia*.

**B**ARRIERE, DOMINIQUE, an ingenious French engraver born at Marseilles, about 1622. He resided chiefly at Rome, where he executed a considerable number of prints, in a very agreeable style, after Claude and other landscape painters. They are neatly executed, in the style of Stephen della Bella. He sometimes signed his plates with his name *Dominicus Barriere Massiliensis*, and sometimes with his monogram, which is the same as that used by Domenico del Barbieri; which has often occasioned mistakes, though their styles are totally different. The following are his principal works:

Portrait of John de la Valette; marked *D. B.*; scarce. A set of six Landscapes; *Rossi* *exc.* A set of twelve Landscapes; dedicated to *Lelio Orsini*. 1651. Seven Views of the Villa Aldobrandini, 1649; *Dominicus Barriere Massiliensis*. A Landscape, with the Zodiac; inscribed *Vim profert ubi*, &c. A View of Frascati; *Pontana maggiore nel Giardino di Tivoli*, with his cipher. Eighty-four Views and Statues of the Villa Pamphili; *Rossi*, *exc.* Four; entitled *Catafalco e apparato nella chiesa*, &c. Sepulchral Monument of N. L. Plumbini; *Dominicus Barriere Gallus*, in. *exc. del. et scul.* Hercules, after a basso relievo in the Medicean Garden. A large plate; entitled *Circion Urbis Agonalibus*, &c, with many Figures, 1650; *Dominicus Barriere*, *Mass. del. et scul.* Several plates of the History of Apollo; *after the pictures by Domenichino and Viola*.

BARROSO, MIGUEL, a Spanish painter and architect, was born at Consuegra in 1538. As an architect he is little entitled to consideration. He studied painting in the school of Becerra, according to Palomino, and executed for Philip II., in the principal cloister of the Escorial, the Resurrection, Christ appearing to the Apostles, the Descent of the Holy Ghost, and St. Paul Preaching. His compositions are copious, and his design correct, with great intelligence of chiaro-scuro. Bermudez says he was occasionally deficient in vigor and knowledge of chiaro-scuro; but that his forms are those of Correggio, and his color that of Barocccio. He died at Madrid in 1590.

BARRY, JAMES, an eminent historical painter of the British school, born at Cork, in Ireland, in 1741. He was the son of a shipmaster, and educated in the school of Mr. West, at Dublin, where, at the age of twenty-two, he gained the prize for a historical picture, representing the arrival of St. Patrick on the coast of Cashel. His merit gained him the friendship of Mr. Edmund Burke, who induced him to go to London, and afterwards furnished him the means to go to France and Italy, where he studied with great assiduity, and painted some excellent works which gained him considerable reputation. While at Bologna, he was made a member of the Clementine Academy, on which occasion he painted his picture of Philoctetes in the isle of Lemnos. He returned to England in 1770, and exhibited in the Royal Academy, his Adam and Eve; and the year following, his Venus Anadyomene, both of which were greatly admired.

Barry was a singular genius, with an enthusiasm for art that knew no bounds, and with an independence that brooked no dictation and submitted to no slight or indignity; therefore it may be foreseen that his path through life would not be a flowery one. The patronage he met with afforded him but a scanty maintenance; but his

wants were few, and nothing daunted his energy. When the members of the Royal Academy refused to accept the proposition made by the Society for the Encouragement of Art, &c., to decorate their new Room in the Adelphi, on condition that a public exhibition should remunerate the artists for their pictures, Barry, without a shilling in his pocket, stepped boldly forward and offered his services to do the work. He gratuitously spent three years in the execution of those great paintings in fresco, living in a garret, and subsisting on the coarsest fare, by the sale of an occasional drawing. At the completion of this noble work, the Society called an extraordinary meeting to view the pictures, which were highly approved; and they passed a resolution, "that the series of paintings illustrating in their design, the Progress of Human Knowledge and the Advancement of useful and elegant Arts, from a very early period to the present, is a work of great execution and classical information, and must be deemed a national ornament, as well as a monument of the talents and ingenuity of the artist," and they voted him their thanks, and gave a public exhibition for his remuneration, which brought the painter £503 2s! Dr. Johnson, speaking of these pictures said, "they show a grasp of mind that you will find no where else." During the time of the exhibition, he published a description of them entitled, *An account of a series of Paintings in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi by James Barry, R. A., Professor of Painting to the Royal Academy, 1783.*

Barry was elected a Royal Academician in 1777, and Professor of painting in that Institution, on the resignation of Mr. Penny, in 1782. But his natural independence, which led him to use intemperate language when excited, made a rupture between him and the President, Sir Joshua Reynolds, which caused his removal from office, and finally his expulsion from the Academy. Barry struggled with his evil genius, poverty, and neglect, and died in the greatest indigence at London, Feb. 22d, 1806. A short time before his death, the Earl of Buchan and other persons, who appreciated Barry's genius, raised a sum, by subscription, with which they purchased of Sir Robert Peel, a small annuity for Barry, of which intelligence was brought to the unfortunate artist in his dying moments! His body was now laid out in state, in the Great Room of the Adelphi; his funeral was attended by many eminent men, and his remains interred in St. Paul's Cathedral, with a tablet bearing this inscription:

The  
Great Historical Painter,  
JAMES BARRY,  
Died 22d February, 1806,  
Aged 65.

The principal works of this great artist are the series of great pictures in the Adelphi, which are best described by himself in his pamphlet, and which he terms a *Series of Pictures on the Human Culture*. The first represents the story of Orpheus; the second, a Harvest Home, or thanksgiving to Ceres and Bacchus; the third, the Victors at Olympia; the fourth, Navigation, or the Triumph of the Thames; the fifth, the distribution of Premiums in the Society of Arts, &c.; the sixth, the Elysium, or the state of final retribution, mak-

ing three of the subjects poetical, the others historical. The Elysium and the Victors at Olympia are forty-two feet in length; the other four, fifteen feet six inches long; the height of all of them is eleven feet six inches. His other best works are Jupiter and Juno; Venus Anadyomene; Job reproved by his Friends; the Conversion of Palemon; King Lear, in the Shakspeare Gallery; the Archangel's triumph over Satan; Satan rising from the fiery gulph and hurling defiance at the vault of Heaven; Battle of Satan and Death. Sin interfering; Adam and Eve; Temptation of Adam; Adam and Eve after the Fall; Birth of Venus; Milton dictating to Alwood, the Quaker, &c. Barry etched on copper most of his works.

**BARSAITI, MARCO DEL FRIULI**, was a descendant of a Greek family of Friuli, and an eminent painter of his time. In the church of S. Giobbe is a picture of Christ praying in the Garden, painted in 1510, highly extolled by Ridolfi and others. There are several of his works in the churches of Friuli, and one in particular, of the Vocation of St. Peter, in the church of the Certosa, which Lanzi says is one of the most beautiful pictures of the age. There is a duplicate of this picture in the Imperial gallery at Vienna.

**BARTELS, GERARD**, a Dutch historical and portrait painter of some merit, born in 1570. His works are probably ascribed to some more eminent master.

**BARTOLET.** See BART. FLEMAEL.

**BARTOLI, PIETRO SANTE**, called Perugino, an Italian painter and engraver, born at Perugia about 1635. In the early part of his life he practised painting, but afterwards devoted himself entirely to engraving. His plates are etched in a very free and masterly style. He sometimes marked his prints with the initials of his name, with an *F.* for *fecit*, as *P. B., F.*; and more frequently with an abbreviation of his name, as *Ptr. Ss. Bart., sc., Romæ*. His prints number over a thousand, a copious list of which may be found in Nagler's *Künstler Lexicon*. The following are his principal works:

#### VARIOUS ANTIQUITIES.

*Admiranda Romanorum Antiquitatum ac veteris Sculpturae Vestigia*; eighty-three plates. *Romane magnitudinis Monumenta*; one hundred and thirty-eight plates. *Veteres arcus Augustorum triumphis insignes*; fifty-two plates. *Colonna di Marco Aurelio, &c.*; the Antonine Column; seventy-eight plates. *Colonna Trajana, di Alfonso Ciacconi*; one hundred and twenty-eight plates. *Sepolcri antichi Romani ed Etruschi trovati in Roma*; one hundred and twenty-three plates. The Aqueduct that brings the Water from Civita Vecchia; four large plates. The Sepulchral Urn, in the Court of the Capitol. The Antique Painting, called the Neece Abrobandini; two sheets. *Le Pitture antiche delle grotte di Roma, &c.*; assisted by F. Bartoli; ninety-four plates, 1629 and 1705. *Le antiche Lucerne sepolchrali in Roma, 1591 and 1704*; one hundred and nineteen plates. *Antiquissimi Virgiliani Codices, fragmenta et picturae*.

#### SETS OF PRINTS AFTER VARIOUS MASTERS.

*After Raffaele*.—A set of friezes, subjects from the Bible, twelve plates; another set of friezes from the same, fifteen plates; another set of friezes, inscribed *Leonis X., &c.*, fifteen plates; a set of ornaments and figures, inscribed *Parerga atque ornamenta in Vaticanis, &c.*, forty-three plates.

*After Giulio Romano*.—Four, of Jupiter, Mars, Mercury, and Diana; a set of friezes; Jupiter fulminating the Giants.



*After Lanfranco.*—A set of several plates of the Life of St. Peter.

SINGLE PRINTS AFTER VARIOUS MASTERS.

*After Raffaele.*—The Adoration of the Magi, in three sheets.

*After Giulio Romano.*—Jupiter nursed by Amalthea; Hylas carried off by Nymphs; Sophonisba before Massinissa; the Continence of Scipio.

*After P. P. Mola.*—St. John preceding Christ in the Wilderness.

*After Albano.*—The Birth of the Virgin.

*After Nicolo Berrettoni.*—The Marriage of the Virgin.

*After P. da Cortona.*—Daniel in the Lions' Den.

*After L. Caracci.*—The Virgin and Infant Christ in the Clouds, with Saints.

*After Ann. Caracci.*—The Family of Coriolanus at his Feet; St. Charles Borromeo led by an Angel.

SUBJECTS FROM HIS OWN DESIGNS.

St. Stephen with the Crown of Martyrdom; St. Bernard enchainning the Devil; Theatre erected in St. Peter's for the Canonization of two Saints; the sepulchral Monument of Pope Urban VIII., *Petr. Sanct. Bartol., del. et scul.*; an ancient Mausoleum.

BARTOLINI, GIOSEFFO MARIA, an Italian painter, born at Imola in 1657. He first studied under Passinelli, whose style he somewhat imitated. He possessed great facility of execution, and Lanzi says there are many of his works in the churches of his native city and throughout Romagna, where they are highly esteemed. He died about 1730.

BARTOLO, DOMENICO, an Italian painter who flourished in 1436, was the nephew and disciple of Taddeo Bartolo, and greatly improved on the style of that master. His works display much freedom from the dryness of former artists; his design and perspective are better; his compositions are executed in a masterly style, with the great richness and variety common to the artists of his school. Raffaele and Pinturicchio, while painting at Siena, adopted many ideas of national costume, and perhaps some other particulars, from the pictures of Bartolo in the Pilgrim's Hospital.

BARTOLO, TADDEO, an historical painter of the Siennese school, born at Florence, flourished in the early part of the fifteenth century. The chief merit of his works lies in their dignity and originality. Some of his pictures still exist in a good state of preservation at Pisa, Volterra, and Padua. Some of his small pictures are of more merit than his larger works, and show an imitation of Ambrogi, his great prototype, and also the subdued and agreeable style of the Siennese school. He died in 1436.

BARTOLOMEO. See BREEMBERG.

BARTOLOMEO, FRA. See PORTA.

BARTOLOMEO, MAESTRO, an Italian painter, who flourished at Florence about 1236. In the church of the Servi in that city, according to Lami and Lanzi, is an Annunciation painted in 1236, still in good preservation, which is held in the highest veneration. It possesses much originality, and is inscribed *Ecce Virgo Concipiet*, &c. The same religious fraternity have other ancient paintings executed in the thirteenth century, some of which are supposed to be by this artist. They are painted on panels prepared with a coat of gypsum, and the vehicle of color was the white of eggs.

BARTOLOZZI, FRANCESCO, a celebrated Florentine designer and engraver, born in 1730; was

instructed in drawing by Hughfort Ferretti, at Florence, and studied engraving under Joseph Wagner, at Venice. His first productions were some plates after Marco Ricci, F. Zuccherelli, and others, engraved while in the employment of Wagner. His principal works, however, were executed in England, where he arrived in 1764. His etchings, after drawings of the most eminent painters, represent admirably the fire and spirit of the originals; and he was not less successful in the exquisitely finished plates he produced in the various styles he practised. He died at Lisbon in 1813. This laborious artist has left an immense number of plates, the principal of which are the following:

PLATES WITHOUT THE NAME OF THE PAINTER, SOME FROM HIS OWN DESIGNS.

Abraham and the Angels, an etching; the Miracle of the Manna, the same; Job abandoned by his Friends; Charity, an oval, inscribed *Ipsæ fecit*; the Origin of Painting, 1787; the Virgin and Infant, circular.

PLATES AFTER VARIOUS MASTERS.

St. Francis of Sales triumphing over Heresy; *after Amiconi*. Rebecca hiding the Idols of her Father; Laocoon attacked by the Serpents; *after P. da Cortona*. St. Luke painting the Portrait of the Virgin; *after Cantarini*. The Bust of Michael Angelo. The Portrait of Annibale Caracci; *after a drawing by himself*. Roland and Olympia; Clytie, circular; *after An. Caracci*. The Adulteress before Christ; *after Augusto Caracci*. Prometheus devoured by the Vulture; *after M. Angelo*. The Parting of Achilles and Chriseis; Hector taking leave of Andromache; Chriseis restored to her Father; the Death of Dido; Jupiter and Juno on Mount Ida; Venus presenting the Cestus to Juno; Venus attired by the Graces; Tancréd and Hermione; Tancréd and Clorinda; Shakspeare crowned by Immortality; *after Cipriani*. The Virgin and Infant; *after Carlo Dolci*. Socrates in Prison; Penelope lamenting Ulysses; Telemachus and Mentor in the Isle of Calypso; Paulus Emilius educating his Children; Coriolanus appressed by his Family; the Interview of Edgar and Elfrida after her Marriage with Athelwold; *after Angelica Kauffman*.—The last plate was begun by the unfortunate Mr. Ryland, and was finished by M. Bartolozzi for the benefit of his widow. King John ratifying Magna Charta; *after Mortimer*; the companion engraved under the same circumstances. The Portrait of Carlo Cignani; the Portrait of Pietro da Cortona; *after C. Maratti*. Cornelia, Mother of the Gracchi; *after B. West*. Mary, Queen of Scots, and her Son; *after Zuccherò*. A collection of Gems, designed by various artists, engraved by Bartolozzi. A set of eight subjects; *after Ben. Castiglione*. A set of thirteen plates from the paintings by *Domenichino*, in the cloister of Grotta Ferrata. Twenty-three plates, making a part of eighty-one, from drawings by *Guerrino*; in the King's collection. A set of Portraits of illustrious Persons of the time of Henry VIII.; after drawings by *Holbein*. Two Portraits of Henry and Charles Brandon, sons of the Duke of Suffolk; after two miniatures by *Holbein*, executed in colors, very fine. A set of six plates; after original drawings by the *Caracci*; in the King's collection, in imitation of the drawings. A large plate of the Death of Lord Chatham; *after Mr. Copley*. Several plates for the Shakspeare Gallery.

BARTSCH, ADAM, a modern Viennese engraver, born in 1757. He was principal keeper of the Imperial Gallery at Vienna. He published that excellent work *Le Peintre Graveur*, tom. 22, which is the most reliable account of prints extant. He executed for this work a series of fac-similes of extremely rare etchings by Dutch and Flemish artists in which the touch and spirit of the originals is admirably represented. He also published a catalogue of the etchings by Rembrandt and his scholars, which exhibits great accuracy and perseverance. His son, Frederick de Bartsch, published in 1818, a *Catalogue Raisonné* of all the prints by



his father, amounting to 505 pieces; among them are the following:

#### PORTRAITS.

Adam Bartsch. John Christian Brand, painter. A young Lady in a Nightcap, 1785. Michael Wolgemut, painter. Antonio Allegri, *Correggio*; after *Carlo Maratti*. Madame Tscida. A Girl reading by Candlelight, said to be after *Guido*. The Marriage of Alexander and Roxana; after *Parmigiano*. A set of thirty-nine plates, in imitation of the drawings of several masters, in the Imperial collection. Twelve studies of animals; after *J. H. Roos*; four on each plate. A Traveler passing a Forest, with a Boy holding a Lantern; engraved in the manner of *Rembrandt*. The Obsequies of Publius Decius Mus, large plate; after *Rubens*.

BARTSCH, or BARTASCH, GODFRID, a German engraver, who executed a small collection of prints from the pictures in the gallery at Berlin. He also engraved the following: The Holy Family; after *Vandyck*. Melager presenting the Head of the Boar to Atalanta; after *Rubens*.

BARY, HENRY, a distinguished Dutch engraver, born about 1626. His style resembles that of Cornelius Visseher. There are several plates by him of portraits and various subjects, executed very neatly with the graver, which have great merit, though by no means equal to the works of Visseher. He usually marked his plates with his name, and sometimes H. B. The following is a list of his principal works:

#### PORTRAITS.

Dirk and Walther Crabeth, glass-painters. Adrian Heerebord; 1659. Hieronymus van Bivernink. Desiderius Erasmus. William Joseph Baron of Ghent, admiral of Holland. Rombout Hagerbeets. Anitus Manlius Severinus Boetius. Jacobus Taurinus. Count John de Waldstein. The Dutchesse de la Valiere; marked H. B. *fec.* Hugo Grotius; after *M. Mircerell*. Cornelius Ketel, painter; *sc. ipse. pinx.* 1659. Jacob Baeker, painter; *G. Terburg, pinx.* oval. John Schellhammer, pastor; *Esopius, del.* John Zas, pastor; *Chr. Pierson pinx.* Jacob Batiliere, Predicant; *Westerbaem, pinx.* Arnold Gesteraum, Predicant; *Westerbaem, pinx.* Michael Ruyter, admiral; after *P. Bol.* Admiral Vlugh; after *B. Vander Helst.* Leo Aitzema, historian; after *John de Baan*. George de Mey, theologian; after *C. van Diemen*.

#### SUBJECTS AFTER VARIOUS MASTERS, AND AFTER HIS DESIGNS.

Neptune, emblematical; *H. Bary, fec.* Allegorical title for the work of *Leo van Aitzema*; *H. Bary, fec.* A Mother suckling her Child, without the name of the painter. Two Drolleries; after *Brower*; *H. Bary, fec.* without the name of the painter. A Peasant Family; after *Peter Aertsen*; *Hendrich Bary, sc.* Summer and Autumn, in one plate, represented by two Children, one holding a handful of Corn; after *Vandyck*. A young Woman leaning on a Table sleeping, and a young Man laughing; after the same. A young Lady sitting at a Table, with a Hat and Feather; after *Terburg*.

BAS, JAMES PHILIP LE, a celebrated Parisian engraver, born in 1708; studied under A. Tardieu, and was one of the most ingenious painters of his time. He excelled in landscapes and small figures, which he touched with infinite spirit and neatness. He availed himself much of the freedom and facility of etching, which he harmonized in an admirable style with the graver and dry point. His reputation gained him a number of scholars, who were employed in advancing the plates which he afterwards finished and published with his name. He died in 1782. Le Bas executed over a hundred plates after Teniers, which are copied with uncommon success. His plates are very numerous, among which are the following:

The Portrait of Robert de Lorraine, sculptor; engraved for his reception into the Academy in 1741. The Portrait of P. J. Cazes, painter; the same. 1741. Four—of the Times of the Day; the Embarkation; after *Berghem*. The Environs of Groningen; the Environs of Guebler; after *Ruyssdael*. David Teniers and his Family, fine; the Works of Mercy; the Prodigal Son, fine; a large Flemish Festival, with Teniers and his Family; after *Teniers*, fine. The Italian Chase; the Milk-pot; the Boar-hunt; after *Wouverman*. Fourlarge Huntings; after *van Solens*; fine. The Port of Messina; an Italian Landscape; after *Claude Lorraine*; fine. An Italian Sea-port; Fishermen going out; thirteen of the Ports of France; after *Vernet*; the etchings are by *Cochin*.

BAS, or BASSE, MARTIN, a Dutch engraver, who flourished about 1660, and engraved some portraits in the style of the Wierixes.

BASATTI, MARCO, a Venetian painter, born in the Friuli, but of Greek parents; flourished about 1510. He was a rival of Gio. Bellini, and if he did not equal that master in every respect, there are some things in which he surpassed him. His compositions were happier, and his grounds harmonized better with his figures. According to Ridolfi, his best work is at the Certosa, representing the call of Peter and Andrew. There is a fine picture of Christ praying in the Garden, and Lanzi mentions favorably a Descent from the Cross, by this master, at Sesto.

BASAN, FRANÇOIS, a Parisian engraver, born in 1723; studied under Stephen Fessard and Jean Daullé. He was chiefly occupied in printselling, and published a *Dictionnaire des Graveurs* in 1767. The following is a list of his plates:

Louis XV., with Diogenes; after *Le Moine*. Cardinal Prince de Rohan. Christophe Lemeun de St. Philibert; after *Le Ferre*. Carle Vanloo. An Ecce Homo; after *Caravaggio*. St. Maurice; Bacchus and Ariadne; after *L. Giordano*. Christ breaking the Bread; after *Carlo Dolci*. The Card-players; an Incantation; after *Teniers*. The Gothic Songster; after *A. Both*. The Female Gardener; after *Frans. Miers*.

BASCHEINIS, EVARISTO, a Bergamese painter, born in 1617 and died in 1677. He arranged upon tables, covered with the most beautiful cloths, all kinds of musical instruments, musical books, leaves, boxes, fruit, vases, flowers, inkstands, &c. from which he painted pictures so exquisitely executed as to deceive the beholder. Lanzi says his works are found in the best collections, where they are highly prized, and that there were eight of them in the library of San Giorgio, the ingenuity of which was highly commended by Zanetti.

BASILI, PIER ANGIOLO, an Italian painter, born at Gubbio, and died in 1624. He studied under Damiani and afterwards Roncalli, whose delicate manner he adopted. There are some pieces by him in the choir of S. Ubaldo, highly esteemed for the variety and grace of composition. In the church of S. Mezziale, is a picture of Christ praying, with a beautiful portico in perspective, and a multitude of auditors, which Lanzi says is full of energy, variety and grace, and appears to have been painted in competition; the figures are small as seen in the compositions of Albert Durer.

BASIRE, JAMES, a London engraver, born in 1740; little is known of his life. He executed the following plates:

Captain Cook; after *Hodges*; *J. Basire, sc.* 1777. Lady Stanhope, as the Fair Penitent; after *B. Wilson*. 1772. Lord Camden; after *Reynolds*. Oracles and Py-

lades before Iphigenia; *after West*. The Field of the Golden Cloth, or the Interview between Henry VIII. and Francis I., after the picture at Windsor, engraved in 1774, the largest print that has been engraved on one plate, about twenty-seven inches by forty-seven inches.

**BASSAN, or BASSANO.** See **PONTE**.

**BASSANO, ALESSANDRO**, a learned gentleman and architect of Padua, who, according to De La Lande, built the loggia and hall of the Senate House, in the Square of the Signory, at Padua.

**BASSANO, CESARE**, a Milanese painter and engraver, born about 1584. As a painter, we have no account of his works, but he engraved the following plates: The Portrait of Gaspar Asselius; *Bassanus, fec.* A Funeral Frontispiece of Francesco Piccolomini; same mark. The Nativity; no mark.

**BASSANO, LEANDRO**, an Italian historical and portrait painter of some merit, denominated Cav. Leandro, from his having been made a Knight of the Order of St. Mark, by the Doge of Venice. He was born in 1558 and died in 1632.

**BASSEN, B. VAN**, a Flemish painter, who flourished about 1650. He painted interiors of churches and other public edifices, which are executed with admirable perspective and lively coloring. The figures in his pictures are frequently by eminent painters of his time, to whom he returned the compliment by painting architecture in their compositions. His works have been little regarded when called by his name; but prized, when ascribed to eminent artists. Neither the date of his birth or death is recorded.

**BASSEPORTE, FRANCES MAGDALENE**, a French paintress, born in 1701, died in 1780; studied under the famous Robert, and executed some admirable subjects of natural history, in water-colors. In 1732 she succeeded Obriette as painter of natural history in the royal gardens, with a salary of one hundred pistoles a year. She also engraved some plates for the Crozat and other collections. We have by her; The Martyrdom St. Fidelio de Sigmaringa; *after P. A. Robert*. Diana and Endymion; *after a design of Sebastiano Conca*. There are also three books of flowers, drawn from nature, by this lady, engraved by *Avril*.

**BASSETTI, MARC' ANTONIO**, an eminent Veronese historical painter, born in 1588, died in 1630, studied under Felice Riccio, but afterwards visited Venice, where he became attached to the style of Tintoretto. On leaving Venice, he went to Rome, where he remained a considerable time. On returning to Verona, he painted several pictures for the churches and public edifices of that city, which are mentioned by Ridolfi. Among them is a picture of St. Peter and other saints, in the church of S. Tommaso; and the Coronation of the Virgin, in S. Anastasia. His works are highly esteemed, but he left very few, it being a maxim with this artist, that painting ought not to be practised as a mechanical art, but with the leisure which is bestowed on literature for the sake of the pleasure it affords.

**BASSI, ANTONIO**, a reputable Italian painter, who executed in the church of S. Giovanbattista di Ferrara, a Repose in Egypt, and our Saviour at the well of Samaria; also in the church of S. Clementino, the Virgin, St. Ann, and St. Joachim.

**BASSI, FRANCESCO**, the Elder, a painter of Cremona, born in 1642, died about 1700. He acquired the name of *il Cremonese da Paesi*, from his excellent landscapes, which were touched with great spirit, and at the same time sufficiently finished. He decorated them with figures and animals, tolerably drawn, and neatly painted. Many of his works are in the private collections at Venice.

**BASSI, FRANCESCO**, the Younger, a Bolognese painter, born in 1664, died in 1693, and studied under Pasinelli: although he died at the early age of twenty-nine, he left some works of great merit in the public edifices at Bologna, the best of which is a picture of St. Antonio taken up to Heaven by Angels. Bassi was a distinguished copyist and imitator of Guercino.

**BAST, DOMINIC DE**, a Flemish painter, born at Ghent in 1782. He was an amateur painter of landscapes and cattle, and also of marine subjects, in which he excelled, having had the advantage of many voyages by sea as a merchant. His pictures are chiefly at Ghent, in private collections.

**BASTARNOLO, IL, or FILIPPO MAZZUOLI**, a Ferrarese painter, who lived about 1575, is described by Lanzi as a learned, correct and graceful artist. He was not so well skilled in perspective as in other branches, and he injured his reputation at first, by designing figures in too large proportion. His second manner, however, was of a grander design, and more studied coloring. The foundation of his taste is drawn from the Dossi; in force of chiaro-scuro, and in his heads, he seems to have followed Palma; in the natural flesh-tints, he approaches Titian; and from Veronese he seems to have derived the magnificence of his draperies. He executed two very beautiful altar-pieces, representing the Annunciation, and the Crucifixion, in the Church of Gesù. The Ascension, at the Cappuccini, is a magnificent work; and an altar-piece of the titular Saint, with half figures that seem to breathe, at the Zittelle of S. Barbara, is extremely beautiful. This artist was drowned while bathing; he deserves to be known more generally, beyond the limits of his own country.

**BASTARO, GIUSEPPE DEL**, a Roman painter, who, according to Baglioni, flourished about 1690. He painted several pictures for the churches of Rome, the most admired of which is the Assumption in S. Maria Maggiore. In S. Girolamo is a Descent from the Cross, and the Death of St. Jerome.

**BASTIANINO.** See **SEBASTIANO FILIPPI**.

**BATRARCHUS**, an ancient Lacademonian architect, who, according to Pliny, erected in conjunction with his countryman, Saurus, at their own expense, certain temples at Rome, which were afterwards enclosed by Octavius. Not being allowed to inscribe their names, they carved on the pedestals of the columns a lizard and a frog, which indicated them.

**BATTEM, GERHARD VAN**, a Dutch landscape painter, who practised from 1650 to 1700. His subjects are mountainous landscapes, with travellers or banditti, and hunting pieces. Several of his pictures are somewhat in the style of Rembrandt.

**BATTONI, POMPEO**, an Italian painter, born at Lucca in 1708, according to Lanzi and Nagler. He was the son of a goldsmith, and was intended by his father for that business; but after work-

ing at it some time he relinquished it, and under the patronage of some eminent friends at Lucca, he was sent to Rome, where he studied under Sebastian Conca and Agostino Masucci. His pleasing style of coloring, and the agreeable expression of his heads, gained him much popularity, and his works were held in considerable estimation throughout Europe. It was fortunate for the reputation and success of Battoni that he lived at a period when the arts were in a very low state in Italy. Mengs, his only rival, and his superior, was chiefly employed in Spain, and Battoni was the only painter in Rome of the least pretensions, and consequently met with great encouragement. He was more employed in portraits than historical works, although there are several of his pictures in the public edifices at Rome. In S. Maria Maggiore is an altar-piece of the Annunciation; in the pavilion at Monte Cavallo are five pictures, one of which is considered his best performance, representing Christ giving the keys to St. Peter; and in the Church of S. Girolamo, there is a Madonna, with saints and angels. He died at Rome in 1787.

BAUDET, STEPHEN, an eminent French engraver, born at Blois about 1620. He first studied at Paris, but afterwards went to Rome, and seems to have adopted the style of C. Bloemart in his earliest plates, which are executed entirely with the graver. On returning to Paris, he altered his manner, and calling in the assistance of the point, executed his best works, which nearly approach the style of John Baptist Poilly. His subjects are well chosen, and are from the works of some of the most eminent Italian and French painters. He was a member of the Royal Academy of Paris, where he died in 1691. The following are his principal works:

#### PORTRAITS.

Pope Clement IX. Charles Perrault; *Carol. Le Brun, pinx.*, 1665; *Stef. Baudet, sc. Acad. Reg. Pict.*, &c. Louisa, Duchess of Portsmouth, as Venus caressing a Dove; *H. Gascar, pinx.*; *St. Baudet, sculp.* Bust of the Emperor Adrian, from the Antique; *S. Baudet, sc.*, 1678. Bust of a Roman Lady; *St. Baudet*, 1680.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Virgin teaching the Infant Jesus to read; the Woman of Samaria; four plates of the Loves of Venus and Adonis; engraved at Rome in 1672; four circular plates of the four Elements; *after Albano*, 1695. The dead Christ on the Knees of the Virgin Mary; The Stoning of Stephen; *after Ann. Caracci*, 1677. Adam and Eve; *after Domenichino*; very fine. The Nativity; *after J. Blanchard*. The Holy Family; six Landscapes; *after S. Bourdon*; round. Six—Of the great Staircase at Versailles; *after Le Brun*; that of the ceiling is engraved by *C. Simonneau*. The Tribute of Money; *after Valentin*. The Communion of the Primitive Christians; *after C. de la Fosse*. Moses treading on the Crown of Pharaoh; Moses striking the Rock; the Worshipping the Golden Calf; the Holy Family; Venus reclining; dated 1666; four grand Landscapes; dedicated to the Prince of Conde; dated 1684. Four other grand Landscapes; dedicated to the King of France; *after N. Poussin*.

BAUDOUIN, S. R., a French amateur engraver, and an officer in the Guards. He engraved some plates of battles, after the pictures of *Charles Parrocel*; a set of small landscapes *after Michau* and others; and a set of etchings from his own designs, representing the military exercise of the French infantry.

BAUDUINS, ANTHONY FRANCIS, a Flemish painter and engraver, born at Dixmude in 1640; studied painting under F. A. Vandermeulen, but

subsequently devoted himself entirely to engraving. His prints are chiefly after designs by Vandermeulen, and are etched in a free bold style, with good effect. He died at Paris in 1700, aged 60. His works are as follow:

Six Landscapes, with Figures; middle-sized plates. Six large Landscapes; dedicated to *Ph. de Champagne*. Eight Landscapes, with Buildings. Two Stag-hunts; one dedicated to the *Marquis de Louvois*. A large Landscape, with the march of the King to Vincennes; dedicated to *Ch. Le Brun*. A large Landscape, with the Queen going to Versailles; dedicated to the *Duke de Noailles*. Six Views of Towns in France. Two Views of Versailles; as it was, and as it is. View of the Castle of Vincennes. View of the Palace of Fontainebleau; two sheets. Two Views of Gardens in Italy; *after A. Genouls*.

**VB** BAUR, JOHN WM., a German painter and engraver of considerable note, born at Strasburg in 1600. He studied under Brentel, and before long surpassed his instructor. On leaving that master, he went to Rome, where he remained several years, and painted views of that city and environs, with small figures, neatly touched, which were much admired. His pencil is very neat and spirited, and his coloring warm and glowing, though his design is not very correct. The Prince Justiniani gave him his protection; as did also the Duke di Bracciano, who gave him apartments in his palace. As an engraver, he was quite distinguished, and executed a great number of prints from his own designs, the best of which are from the Metamorphoses of Ovid. They are slightly etched, and finished with the graver in a very spirited style, resembling that of Callot. In 1637 he left Rome and went to Venice, where his works were greatly admired. He afterwards visited Vienna, and was employed by Ferdinand III., in whose service he died in 1640, aged 40. The following are his principal prints:

Portrait of Don Paolo Giordano II., Orsino Duca di Bracciano; oval; dated 1636; scarce. A set of Illabiments of different Nations, with his Portrait; eighteen prints. A set of Battles; entitled *Capricci di varie battaglie*; fifteen prints. Another set of Battles; fourteen prints, with the title. A set of Landscapes, among which are the Four Elements; twelve prints. Twenty of Battles, for the History of the Belgic War; by F. Strada. The Metamorphoses of Ovid; one hundred and fifty prints, published at Vienna after his death, in 1641.

BAUR, NICOLAS, a Dutch painter, born at Harlingen in 1767, died in 1822, the son of Anthony Baur, a portrait painter. He painted landscapes and views of cities, also moonlight and winter scenes, and was very successful in marine views. Two of the latter were purchased by the King of Holland in 1807, and placed in the Museum. There are many of his works throughout Holland, and he is considered one of the best of the modern Dutch marine painters.

BAUREINFEIND, GEORGE WILLIAM, a German painter and engraver, born at Nuremberg. He went to Copenhagen and learned the art of engraving under John Martin Priesler. In 1759, he obtained the grand prize from the Royal Academy of Copenhagen, for an engraving, the subject of which was Moses and the burning Bush. In 1760, Frederick V. of Denmark appointed him to accompany the Scientific Expedition to Arabia, in which service he died in 1763. He made the designs for the *Icones rerum naturalium* of Forskal. In the "Voyages of Niebuhr in Arabia," are many plates engraved after his designs.

**BAUSA, GREGORIO**, a Spanish historical painter of some eminence, born at Mallorca, near Valencia, in 1596. He studied under Francisco Ribalta, and executed the principal altar-piece in the church of St. Filipe at Valencia, representing the martyrdom of that saint; also several pictures in the monastery of Los Trinitarios in that city. He died in 1656.

**BAUSE, JOHN FREDERICK**, a modern German engraver born at Halle, in Saxony, in 1738. He is said to have learned the art without the instruction of a master, and to have imitated the admirable style of J. G. Wille. His plates are chiefly executed with the graver, which he handled with great purity and freshness. He died at Weimar in 1814. He executed a considerable number of plates, according to Nagler, the following of which are the principal:

The Good Housewife; *after G. Dorr*; dedicated to J. G. Wille. The Old Confidante; *after Kupetsky*. Artemisa; *after Guido*. Venus and Cupid; *after Carlo Cignani*. Michael Ehrlich; *after B. Denner*; a mezzotinto. Three Apostles; *after Caravaggio*; etching. Damon and Musiloro, subject from Thomson; a moonlight; *after Bach*. The Repentance of St. Peter; *after Dietrich*. The Sacrifice of Abraham; *after Oeser*. The Head of Christ; *after Guido*. The Magdalene; from a drawing by *Bach*, *after Baitoni*. Bust of a Girl; *after Greuze*. Bust of a Girl, with a Basket of Roses; *after Netscher*. La petite Russe; *after Reynolds*. Cupid feeling the Point of an Arrow; *after Mengs*.

**BAYEU, Y SUBIAS, DON FRANCISCO**, a modern Spanish painter, born at Saragossa in 1734, died in 1795. He was instructed by an obscure painter of his native city, and having gained the premium at the Academy, he was allowed a pension to enable him to visit Madrid, where he entered the school of Antonio Gonzales Velasquez. His own merit, and the discernment and liberality of Raffaele Mengs, the principal painter to the King, recommended him to the patronage of Charles III., who employed him in the Prado, and in the palaces of Madrid and Aranjuez. He also painted several pictures for the churches, among which, those of the life of St. Bruno, at the Carthusians, are considered his best works. Bayeu profited much by the advice and instruction of Mengs. In 1765 he was received into the Academy at Madrid, and in 1788, according to Bernandez, was made painter to the King. He had a brother named Don Raymond Bayeu, born at Saragossa in 1746; studied under his brother, and assisted him in his fresco works. He died in 1793.

**BAZIN, NICHOLAS**, a French engraver, born at Troyes, in Champagne, in 1636; studied under Claude Mellan, and established himself at Paris as an engraver and print-seller. He worked chiefly with the graver, in rather a stiff, dry manner, and published several plates executed partly by himself, but chiefly by the younger artists whom he employed. The following are his principal works:

#### PORTRAITS.

Madame Helyot, an abbess; *Bazin, del. et. scul.* 1636. Madame Guyon, a celebrated visionary. John du Houssey de Chaillot, a hermit. Father Enamel Magnan. Father Anthony Verjus, a Jesuit; *J. P. Cany, pinx.* John Crasset, a Jesuit. St. Francis Xavier. St. Ignatius de Loyola, founder of the Jesuits. Louis XIV., on horseback; *N. Bazin, sc.* 1632. Louis, Dauphin of France; *after Martin, N. Bazin.* 1636.

#### VARIOUS SUBJECTS.


The Portrait of the Virgin. The Annunciation. Christ

crowned with Thorns. The Crucifixion. St. Jerome and St. Peter, two plates; *after Lichery*. St. Francis receiving the Stigmata; *after Baroccio*. St. Isabella, foundress of the Abbey of Longchamps; *after Ph. de Champagne*. St. Ann teaching St. Elizabeth to read; St. Mary, of Egypt, and St. Zozima; *after Le Brun*. The Virgin Mary suckling the Infant; *after Correggio*. Two Ladies, one going into a Bath; *after J. Dieu*.

**BAZZANI, GIUSEPPE**, an Italian painter, born at Reggio in 1690, according to Lanzi; studied under Gio. Canti. His talents were superior to those of his master, and were well cultivated. Lanzi says he studied the works of Rubens at Mantua, and followed his style. Many of his fresco paintings are at Mantua, and in the convents in its vicinity, composed in an admirable style, and painted with great freedom and spirit. He was director of the Academy at Mantua, where he died in 1769.

**BAZZIACALUVE, or BEZZICALUVA**, Ercole, an engraver of Florence, or Pisa (for he is described as of both,) flourished about 1640. Bartsch describes seven of his prints, and Erulliot several others.

**BEALE, MARY**, a reputable English portrait paintress, born in Suffolk in 1632, and the daughter of a clergyman. Manifesting a great inclination for the art, she was placed under Sir Peter Lely, and soon gained distinction. She copied several portraits by Vandyck, by which she acquired a purity and sweetness of coloring which distinguish her portraits. Being of an estimable character and very agreeable manners, she was patronized by many of the most distinguished persons of her time, and lived in great respectability. Her husband was also a painter, but of little note. She died in 1697.

**NB or NBL** BEATRICI, NICCOLO, an eminent French engraver, born at Thionville, in Lorraine, about 1500. He went to Rome while quite young, and, from the dates of his plates, must have lived there from 1532 to 1562. His style resembles that of Agostino Veneziano. His works are inferior to those of that master, and are principally valued for their subjects. He marked his plates with one of his monograms, or the letters N. B. F., or, N. B. L. F. Heineken has inserted in his *Dictionnaire des Artistes*, after the prints known to be by this master, a list of those marked with a B on a die, thus, ; but these are much superior to the others, and are probably by Bartel Beham, under whose article they will be found. The following is a list of most of his works:

#### PORTRAITS.

Bust of Pius III., inscribed *Nicolaus Beatricius Lotaringus*, &c. Pope Paul III., an oval, inscribed *Paul. III.* Pont. Pope Paul IV.; dated 1558. Pope Pius V. Henry II. King of France; marked with the monogram N. B.; *Lol. f.* 1553. Another Portrait of Henry II.; dated 1556. Hippolita Gonzago. John Valverdes, Spaniard. Don Juan of Austria, an oval, on a monument; inscribed *Generale della Legha*. The Genealogy of the twelve first Emperors and Empresses, with their Portraits, from medals; two sheets. The Kings of Poland, in medallions; inscribed *Reges Poloniae*.

#### SUBJECTS OF SACRED HISTORY.

Cain killing Abel; inscribed *Fratricidium Abelis, A. S. ex.* 1540. N. B. F. Joseph explaining the Dream; *after Raffaele*; marked with the monogram, N. B. F., and his name; one of his best plates. The Nativity of the Virgin; *after Baccio Bandinelli*; inscribed *Nicolaus Bea-*

*tricius restituit et formis suis exc.* The Annunciation; with the names of *M. Angelo* and *Beatrix*. The Adoration of the Magi; *after Parmigianino*, *N. B. L. F.* The Holy Family, with St. John; *Jerom. Matian*, *pinx.* *Nicolaus Beatrix* *Lotheringus*, *incidit*, &c. The Good Samaritan; *Michele Angelo*, *inv.* Christ on the Mount of Olives; *after Titian*, marked *N. B. F.* The Crucifixion, with the Virgin, Magdalene, and St. John; with the Sun and Moon on each side; *Marianus Brizianus*, *inv.* *Nicolaus Beatrix*, &c. &c. The Mater Dolorosa; *after Michele Angelo*, *N. B. Romæ*. 1547. The taking down from the Cross; *after Circignani*; marked *B. Romæ*. Christ delivering the Souls from Purgatory; with the names of *Raffaello* and *Beatrix*. The Ascension; *after Raffaele*, with his cipher. 1541. The Conversion of St. Paul; *M. Angelo*, *pinx.*, &c., marked *N. B.* St. Michael overcoming the Evil Spirit; *after Raffaele*; marked *N. B. L.* The Virgin seated on a Throne, distributing Rosaries; inscribed *Nicolaus Beatrix*, &c. &c., oval. The Cross worshipped all over the world; arched plate, marked with the monogram, *N. B. F.*, and inscribed *Crux illustris*, &c. MDLVII. The prophet Jeremiah; *after M. Angelo*; with names of painter and engraver. St. Jerome kneeling before a Crucifix; *after Titian*; marked *N. C. L. F.* St. Elizabeth, Queen of Hungary, relieving the distressed; *after Mutiano*. The Last Judgment; *after M. Angelo*. Dated 1502. In nine sheets.

## SUBJECTS OF PROFANE HISTORY.

The Sacrifice of Iphigenia; on the altar is inscribed *Iphigenia*; it is marked *N. B. L. F.* Ganymede, inscribed *Ganymedes juvenis*, &c.; the Fall of Phaeton, retouched by *Beatrix*; Titus devoured by a Vulture, *Ant. Salamancha*, *ex.* Silenus carried by children, *N. Beatrix*, *fec.*; the Dream of Human Life, emblematical subject; Shooting at a Target; *after Michael Angelo*. Vertumnus and Pomona; *after Pontorno*. Reason combatting Love; *after B. Bandinelli*; with his cipher. A Combat between five Men and five Wild Beasts; *after Giulio Romano*. 1532. The Battle of the Amazons; *after a basso rilievo*; inscribed *Amazonum pugna*, &c. 1559. The Battle of the Dacii; *after the basso rilievo* of the Arch of Constantine; marked *N. B.* and inscribed *Tabula Marmora*, &c. The Emperor Trajan Triumphant; *after a basso rilievo*. 1560. The Pantheon of M. Agrippa; marked *N. B. F.* The Temple of Fortune; *after a drawing by Raffaele*; marked with the monogram, *N. B. F.* The great Circus; marked *N. Beatrix Lotaringia*; two sheets. The Front of the Farnese Palace; *after the design of M. Angelo*. 1548. Statue of Moses; *after M. Angelo*; inscribed *Moyſis ingens*, &c. Statue of Jesus Christ; *after M. Angelo*; with his name. Equestrian Statue of M. Aurelius. 1558. Statue of a Philosopher reading; inscribed *Anaximenes*, &c.; the plate was afterwards retouched, and the Philosopher changed into St. Paul. The Castle of St. Angelo. The Siege and taking of Thionville; *Nic. Beatrix Lotaringus*, *incidit*. 1558.

BEAU, PIERRE ADRIEN LE, a French engraver, was born at Paris in 1744, and executed several portraits, and other subjects, among which are:

Louis XVI. King of France. Marie Antoinette, Queen of France. Louis Philippe, Duke of Orleans. Hyder Ali; *after J. Year*. Madlle. de Rancourt, actress. Abbe Terray, comptroller of finance under Louis XV. A. R. J. Turgot, comptroller under Louis XVI. Necker, director of finances under Louis XVI.

BEAUBRUN, HENRY, a French portrait painter of merit, was born at Amboise in 1603, and died at Paris in 1677. His brother, Charles Beaubrun, who was born in 1605, distinguished himself in the same branch of art, and died in 1692.

BEAUDOUIN, PIERRE ANTOINE, a French miniature portrait painter of some merit, was born at Paris in 1719, and died in 1769.

BEAULIEU, SEBASTIEN PONTAULET DE, a celebrated French military architect, engineer, and field-marshal under Louis XIV. He published plans, views, and details of all the sieges, battles, &c., of that monarch, to which he annexed lectures on the art. He died about 1674.

BEAUMONT, CAV. CLAUDIO, a painter of Turin, born in 1694. After studying some time in his native city, he visited Rome, where he applied himself to copying the works of Raffaele, Guido, and the Caracci. He seems to have thought little of the Roman painters of his time, except Treviſani, whose manner he followed in the vigor of his coloring. On returning to Turin, he was employed in decorating the Royal palace, where he painted in fresco, in the library, various symbolical subjects, relative to the Royal Family of Sardinia; and in the other apartments he represented the Rape of Helen, and the Judgment of Paris. In the Chiesa della Croce, is a fine picture of the Descent from the Cross. The King of Sardinia conferred on him the honor of knighthood, in whose service he died in 1766.

BEAUMONT, CLAUDE ETIENNE, an eminent French architect, born at Besançon in 1757. He went to Paris at an early age, and placed himself under the instruction of Dumont, professor in the Academy. After finishing his course, he entered the office of Conture, who was commissioned to continue the construction of the Madeleine Church. B., perceiving that his new master, in modifying the original plan, had dispensed with the rules of art, deemed it his duty to inform him, for which he was discharged. He immediately published a letter as coming from Dulin, an eminent architect lately deceased, containing a just criticism on the new plan of the Madeleine, which was suppressed by the order of the council, at the instigation of Baron de Breteuil, protector of Conture. On the erection of the new department at Paris, B. was attached as architect to the Bureau of Domains, and merited, by his zeal and talents, the esteem of the Administration. He constructed the Palais de Justice, the House of the Sisters of Charity, the Institution for the Deaf and Dumb, and the Hall of the Tribunal, which last was pronounced by a connoisseur, the most perfect edifice which had been erected by the authorities since the revolution. The government, having decided to convert the Madeleine into the Temple of Glory, ordered a competition of plans. The plan of B. was preferred by the architectural class of the Institute, but his enemies reversed the decision by showing that he had appropriated his principal ideas from the *letter of Dulin*, without knowing that he was the author, and they adjudged the prize to another architect. B., having disproved the charge of plagiarism brought against him, obtained an indemnity of 10,000*fr.*, but the chagrin he felt at being so unjustly deprived of the honor of attaching his name to so grand a monument, consigned him to the grave soon afterwards. Among other works, the Theatre of the *Varieties* was built after his designs. He died at Paris in 1811.

BEAUMONT, PIERRE FRANÇOIS, a Parisian engraver, born about 1720; executed several plates after T. Breughel and Ph. Wouwerman:

Three Views in Flanders; *after Breughel*. The Angel appearing to the Shepherds; the Thirsty Traveler; Running at the Ring; the Swimmers; Cavalry defiling; Halt of Cavalry; the Blacksmith; *after Wouwerman*. Four Hunting Pieces; *after H. N. Coppel*.

BEAUMONT, SIR GEORGE HOWLAND, was born in 1753, and died in 1827. Descended from an ancient and illustrious house, he has rendered his name still more illustrious by his liberal patron-

age of art and public munificence. He was a great lover of the fine arts, and acquired considerable skill in painting scenes from nature. Pilkington says, "In his landscapes there is less of the fine, fresh glow of nature than might be expected from the hand of one trained in that academy, yet he had the soul and eye of a painter; his scenes are finely imagined, and there are glimpses of grandeur, but little that was wrought out in the spirit of the conception. He was deficient in the practical skill, which his fine fortune hindered him from acquiring from that rough old teacher, necessity." He delighted in the society of artists, and the walls of his house in Grosvenor Square were covered with some of the choicest works of Claude, Wilson, and Reynolds. He was one of the principal founders of the British National Gallery. When Parliament were debating the propriety of buying the Angerstein Collection for £60,000, he advocated the measure with enthusiasm, and exclaimed, "Buy this collection of pictures for the nation, and I will give you mine." And this he nobly did, not in the form of a bequest, but he transferred them at once as soon as the galleries were prepared for their reception, with the exception of one little gem, with him a household god, which he retained till his death. This picture was a landscape by Claude, with figures representing Hagar and her child, and he was so much attached to it that he took it with him as his constant traveling companion. When he died, it was sent to its place in the Gallery. Such instances of noble generosity for public benefaction, deserve to be held in grateful remembrance, and to be written in "letters of gold on enduring marble," for the imitation of mankind. Sir George, in a letter to Lord Dover on the subject of the purchase of the Angerstein collection, speaking of the benefit which a country derives from the possession of the best works of art, says: "My belief is that the Apollo, the Venus, the Laocoon, &c., are worth thousands a year to the country that possesses them."

**BEAUVAIS, NICHOLAS DAUPHIN DE**, a Parisian engraver, born about 1687; studied under John Audran, and gained considerable reputation. He probably resided some time in England, as he engraved part of the Dome of St. Paul's, *after Sir James Thornhill*. He had a son named Charles Nicholas Dauphin de, who was born in 1764, studied under his father, and executed several plates.

The Virgin with the Infant Jesus, upon a Pedestal, with several Saints below; *after Correggio*. St. Jerome; *after Vanduyck*. Mary Magdalene in the Desert; *after B. Lutti*; for the Crozat collection. Bacchus and Ariadne; *after N. Poussin*. Cupid stealing Jupiter's Thunder; *after Le Sueur*. The Burning of Aeneas's Ships, and their Metamorphoses into Nymphs; the Companion, a Subject from the Life of Aeneas; *after Coypel*. The Resurrection; the Four Seasons; four plates, engraved conjointly with Desplaces; *after P. J. Cazes*. The Descent of the Holy Ghost; All Saints; *after J. Andre*. Monument in honor of William, Earl Cowper.

**BEAUVALLLET, C. NICHOLAS**, a French sculptor of considerable eminence, born at Havre in 1749, and studied under Pijou. In 1784 he was appointed keeper of all the works of sculpture in the Chateau of Compiègne; and some remarkable works which he executed for the hall of the Guards commenced his reputation, and procured him admission to the Royal Academy of Painting and Sculpture at Paris in 1789, at a time when, like most artists, he espoused the cause of the revolu-

tion. During these times, he executed many busts and statues of the principal leaders and patriots, some of which were multiplied prodigiously in plaster, and procured his admission into the various popular societies, and gave him a high place in the administration of public works, and finally brought him so near the guillotine, that he thought it prudent to retire, and devote himself exclusively to the cultivation of his profession. Among his most esteemed works are a statue of Narcissus, one of Pomona, one of Susanna in the Bath, and one of General Moreau. His works are said to be very graceful, but defective in character and expression. He succeeded best in the grand style, wrought with great facility, and the French regret that so much of his time was lost in politics. He died in 1828.

**BEAUVARLET, JAMES FIRMIN**, an eminent modern French engraver, born at Abbeville in 1733. He visited Paris while young, and was instructed in the art by Charles Dupuis and Laurence Cars. His first productions were in a free, bold style, and these are preferred to those more highly wrought plates which he afterwards engraved, although they are executed with great neatness and delicacy.—The following are his principal plates:

#### PORTRAITS.

The Abbe Nollet; *after La Tour*. Edme Bouchardon, sculptor; *after Drouais*, 1776. Jean Baptist Poqueulin de Moliere; *after S. Bourdon*. The Marquis de Pombal; *after Roslin and Vernet*. Catherine Princess de Galizin; medallion. Prince Ferdinand of Brunswick; &c.

#### SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; Susanna and the Elders; Perseus combating Phineus, shows the Head of Medusa; *Acis and Galatea*; the Judgment of Paris; the Rape of Europa; the Rape of the Sabines; *after Luc. Giordano*. Susanna and the Elders; *after Guido Cagnaci*. The Sewers; *after Guido*; very highly finished. The Incredulity of Thomas; *after Calabrese*. Venus lamenting the Death of Adonis; *after A. Turchi, called Veronese*. La Rusee; *after C. Vega*. The Double Surprise; *after Ger. Douw*. The Fisherman; *after H. Carre*. The Triac-trac Players; the Bagpiper; *after Teniers*. The Burgomaster; *after Ostade*. Diana and Acteon; *after Rottenhammer*. The Bathers; the Trap; the Dreamer; Cupid chained by the Graces; *after Boucher*. The Children of the Count de Bethune; *after Drouais*. Le Colin Maillard; *after Fragonard*. The Chastity of Joseph; *after Natlier*. Susanna and the Elders; The Offering to Venus; The Offering to Ceres; *after Vien*. A Subject from an Antique Painting of the Heracleum. Cupid holding his Bow; La Confidence; La Sultana; Lecture Espagnole; Conversation Espagnole; *after C. Vanloo*. Telemachus in the Island of Calypso; *after Raoux*. The Toilet, and the Return from the Ball; two companions; *after De Troy*. Seven prints of the History of Esther; *after J. F. de Troy*.

**BECCAFUMI, DOMENICO**, called MICARINO, an eminent Italian painter, sculptor, and engraver, born at Siena in 1484. When a boy, he was employed in watching sheep, but manifesting an inclination for art, he was removed from that humble station, and placed under an indifferent painter, called Capanna, but afterwards under Giovanni Antonio Verelli. He subsequently visited Rome, where he studied the works of Angelo and Raffaele; and on returning to Siena, produced several admirable works, both in sculpture and in painting, particularly a number of bronze statues and bas-reliefs; and the celebrated mosaic of the pavement of the cathedral of Siena, which has been engraved by *Andrea Andreani*. He also painted several pictures for the churches, both in oil and in distemper. Zani denies that he ever

engraved on wood; but he executed some plates, both etched and with the graver only, which show considerable ability. He was living, according to Lanzi, in 1551. He sometimes marked his prints with his name, *Micarino, fec.*, and sometimes with his monogram. The following are his principal works:

Paulus III. Pontifex Maximus; without a name. 1515, a plate. An Old Man Starving, and a Young Man lying down; *Micarino, fec.*; \* plate. Three Academy Figures; without a name; a plate. The Nativity; after *Titian*; a wooden cut, fine. The Virgin embracing the infant Jesus; a wooden cut, three tints. St. Peter holding a Book and the Keys; a wooden cut, in *chiaro-scuro*. St. Philip holding a Book and a Cross; *do*. St. Andrew, with his Cross; *do*. A Philosopher, with a Cloak, sitting; *do*. St. Jerome kneeling before a Crucifix; a wooden cut. Ten subjects of Alehmy, on the first is inscribed *Mecarinus de Sicis inventor*.

BECCARUZZI, FRANCESCO, an Italian painter, born in the Friuli, studied under Pordenone, and followed his style. Ridolfi mentions many reputable works, both in oil and in fresco, by this master, in the churches and convents at Trevigi; one of the best was the picture he painted for the Franciscans at Conigiano, representing St. Francis receiving the Stigmata, with several Saints.

BECERRA, GASPAR, an eminent Spanish painter, sculptor, and architect, born at Baiza, in Andalusia, in 1520; died in 1570. The patronage bestowed on the arts by Philip II., induced him to visit Rome at a time when Michael Angelo was in the zenith of his fame, and Palomino says he studied under that master. On his return, he was taken under the protection of the Emperor, and executed several works in fresco in the palace at Madrid, which were greatly admired. He became one of the first reformers of the Spanish school, by introducing a superior style, founded on that of Buonarrotti. His designs are very rare, and are highly esteemed for the great care he bestowed on them. His chief work as a sculptor is a statue of the Virgin, made by order of his patroness, Isabella de Valois. He exercised the three arts in the screen of the cathedral of Astorga; and in the Church of the Scalze Reali at Madrid, he erected the great altar with two orders of columns, and a variety of sculptures much admired. As an architect he only practised the ornamental parts. Many of his works, according to Bermudez, are in the public edifices at Madrid, Astorga and Zamora.

BECHON, J., a French engraver, flourished about 1670; executed several plates of landscapes in a clear, neat manner.

BECKER, PHILIP CHRISTOPHER, a celebrated engraver of dies and precious stones, was born at Coblenz about 1675. He was successively appointed engraver of medals to the Emperors Joseph I., and Charles VI., of Austria, the latter of whom conferred upon him titles of nobility. Peter the Great also invited him to St. Petersburg to engrave the Imperial seals and new dies for his coin. Having called upon the Emperor one day while he was at dinner, the Czar ordered a cover to be brought, and made him dine with him. The merit of this artist consists in the exquisite design and finish of his works. He engraved coats of arms with wonderful precision, some of them of the smallest size and very complicated. He died at Vienna in 1750.

BECKER, PHILIP JACOB, a German painter,

born at Pföuzheim in 1759. He was an excellent scholar; went to Italy in 1776, where he resided some years; acquired a thorough knowledge of art, and returned to his native country, where he was taken into the service of his sovereign, Charles Frederick, Grand Duke of Baden, whose portrait he painted, and those of the ducal family, who appointed him his court painter, director of his Gallery, and instructor to his children. B. painted landscapes, portraits, and animals with equal facility. He painted the portraits of many eminent personages of his time. One room in the Gallery of Carlsruhe is devoted to his works, among which are a great many exquisite drawings and studies. He was very eminent as an instructor, and some of the most distinguished modern German artists studied under him. He was a man of estimable character, and died universally beloved in 1829.

BECKET, ISAAC, one of the earliest English mezzotinto engravers, born at Kent in 1653; was apprenticed to a calico-printer, but becoming acquainted with Lutterel, who had made some progress in the art, he learned from him the process and executed a number of plates, of which the following are the principal:

#### PORTRAITS.

Sir Godfrey Kneller; from a picture *by himself*. Charles II.; James, Duke of York; after *Kneller*. Henry, Duke of Grafton; after *T. Hawker*. The Duchess of Grafton; Charles Melford; after *Wissing*. Sir Peter Lely; *Se ipse, pinx.* George, Prince of Denmark; Henry, Lord Bishop of London; John Maitland, Duke of Lauderdale; after *Riley*. Christopher, Earl of Albemarle; after *Murray*. George, Duke of Buckingham; after *Verhelst*. Henry, Duke of Norfolk; *Becket, fecit et exc.* Thomas Cartwright, Lord Bishop of Chester; very scarce. Lady Williams; full length. Adrian Beverland; drawn from a statue.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary and St. Joseph, with the infant Jesus asleep, with two Angels; without the name of the painter. Time cutting the Wings of Love; the same, *J. Becket, exc.* A Landscape, with a Shepherd and Shepherdess; *J. Becket, exc.* The Dutch Schoolmaster; after *Hemskerk*. The Village Barber Surgeon; after *J. Lingleback*.

BECKMAN, SIR MARTIN, an English amateur painter, who lived about 1685. He studied under John Wyck, while that artist resided in England, and was distinguished for his sea-pieces and shipping. He was engineer to Charles II., and designed the fortifications of Tilbury Fort, and the works at Sheerness.

BEDAS, a Greek sculptor, who flourished about (122 Olymp.) B. C. 288. Pliny says he was the pupil of Lysippus, and the brother of Laippus. Among his works is the statue of a man in profound adoration, of which the Adoring Boy at Berlin, according to Visconti and Bötticher, is a faithful copy.

BEDEL, PIERRE, a reputable French architect, who flourished about 1558. He went to Spain, and executed there a number of good works, mentioned by Bermudez. They are the Aqueduct of Teruel; the celebrated Mina or Breakwater, at Daroca; and the church at Fuentes de Ebro, in the Gothic style. He also restored the cathedral and the Dominican church at Albarracia, where he died in 1567.

BEDUSCHI, ANTONIO, an Italian painter, born at Cremona in 1576; studied under Campi, and imitated his style. P. Carasi praises two pictures



painted by him in his twenty-sixth year, for their promise of future excellence; one is the Stoning of Stephen, and the other a *Pietà* for St. Sepolero, in Piacenza. He was living in 1607.

**BEECHEY, SIR WILLIAM**, an English portrait painter of considerable eminence, was born at Burford, in Oxfordshire, in 1753. He was originally intended for the legal profession, but an acquaintance which he formed with some of the students in the Royal Academy served to develop his taste for art, and in 1772 he was admitted as a student of that institution. His first objects of study were the works of Reynolds; after which he practised, and then studied from nature. Some of his earliest works are the portraits of Dr. Strachey, Archdeacon of Norwich, and his family; the Chevalier Ruspini and his family; and the Duke and Duchess of Cumberland; that of the Ruspini family is supposed to be the first the artist exhibited at the Royal Academy. From London, Beechey went to Norwich, where he began painting small conversation pieces, in the manner first practised by Hogarth, and afterwards by Zoffany. Five years after, he returned to the metropolis, where he soon became generally known and extensively employed. In 1793 he was elected an Associate of the Royal Academy, and the same year painted a full length portrait of Queen Charlotte, who appointed him her portrait painter. In 1797 he was elected a Royal Academician. In 1798 he painted his large composition representing a Review of the Horse Guards by King George III., the Prince of Wales, and the Duke of York, which is now in Hampton Court, and is esteemed one of Beechey's best works, and gained him the honor of knighthood. Soon after this, Beechey painted a set of portraits of the royal princesses, for the Prince of Wales, and then a series of whole-length portraits of the royal family, for the Gothic Palace, then erecting at Kew. There is also an apartment at Frogmore Lodge, entirely decorated with portraits by his hand. Besides the liberal patronage of the royal family, Beechey enjoyed a very large share of public patronage and support. His portraits are almost numberless, many of which are of a very high class of excellence. Those of the King, Prince of Wales, and Duke of York, in the picture before mentioned, evince a power of handling, and breadth of effect, as well as an accuracy of resemblance, which deserve great praise. In his portraits of men, he seems to have been deeply imbued with a command of character and expression; and in those of ladies, grace and beauty are ever pervading. Of the former, may be instanced those of Nelson and Lord St. Vincent; and of the latter, those of Miss de Visine, Miss Rudd, and Miss Lushington as a *Bacchante*, are good specimens. Beechey executed but few works besides portraits. Among his other productions was a picture of Iris bearing to Somnus the command of Juno to warn Aleyone, by a dream, of the fate of her husband Ceyx, painted on his first arrival at London. He died in 1839, aged 86 years.

**BEECK, JAN**, a Flemish painter, born at Looz; was a monk of the convent of St. Lawrence, near Liege, of which he became the abbot in 1509. He painted the greatest number of the pictures in the church of his convent, and is considered, after the brothers Van Eyck, to be the most eminent among the ancient painters of Liege. He died in 1516.

**BEEKERK, HERMANN WALTER**, a Dutch painter, was born, according to Nagler, at Leenwarden, in 1756. He studied under J. van Dregt, and painted several good pictures for the Town Hall of his native place.

**BEERESTRATEN, A. VAN**, a Dutch painter of much merit, who is supposed by van Eynden to have studied in Italy. His marine views are full of striking effects, the water painted in a most admirable manner, and appearing to move on the canvass. They represent Dutch and Italian sea-ports, but are very scarce. The Gallery at Dresden, and the Museum at Amsterdam, possess some of the best; and M. le Brun paid 1600 livres at Paris for one of the works of this artist.

**BEEK, DAVID**, an eminent Dutch portrait painter, born, according to C. de Bie, at Delft in 1621, though others assert, that he was a native of Arnhem, in Guelderland. He studied under the great Vandyck, and was the most successful, if not one of his ablest scholars. Charles I. favored him with his patronage, and he was appointed to instruct the Prince of Wales and Duke of York in drawing. His pencil was remarkably rapid, which occasioned the King to say pleasantly, while sitting for his portrait, that he believed he could paint while riding post. After passing several years in England, he visited Sweden, where he was received with distinction by Queen Christina, who appointed him her principal painter and chamberlain. Notwithstanding the flattering protection he received from the Queen, his desire of revisiting his native land prompted him to solicit permission to return to Holland, which he with difficulty obtained, under a promise to return. His attachment to his native country prevented his fulfilling his engagement, and he died at the Hague in 1656.

**BEELDEMAKER, JOHN**, a Dutch painter, born at the Hague in 1636. It is not recorded under whom he studied; but he gained distinction by his *Huntings of the Boar and Stag*, which are treated with great ability, and painted with a suitable fire and spirit. They are frequently seen in England, usually of small dimensions.

**BEELDEMAKER, FRANCIS**, a Dutch historical and portrait painter, the son of John B., born at the Hague in 1669; studied first under his father, but preferring another branch of the art, he was placed under William Doudyns, an historical painter of considerable note. He improved so rapidly under his instruction, that before long he determined to visit Italy, and while at Rome was very assiduous in the study of the works of the great masters. After several years, he returned to Holland, where he met with great employment, and gained considerable reputation. He was admitted a member of the Academy at Hague, and died in 1717.

**BEER, JOSEPH DE**, a Dutch painter, born at Utrecht in 1550, studied under Francis Floris, and painted history with some success. He was patronized by the Bishop of Tournay, for whom he painted several admirable pictures. He died in 1596.

**BEERINGS, GREGORY**, a Flemish painter, born at Malines in 1500; studied in Italy, where he acquired a fine taste; produced some good pictures of landscapes and architectural ruins, and might have gained great distinction, but he fell into indolence and dissipation, and died in 1544.



BEESTEN, A. H. VAN, a Dutch painter of portraits and *bassi-relievi*, in which he is said to have excelled; but being a man of great modesty, he suffered others to profit by his talents.

BEGA, CORNELIUS, a Dutch painter, born at Haerlem in 1620, studied under Adrian Ostade, and became the ablest painter of his school. His pictures, like those of Ostade, represent Dutch peasants regaling and amusing themselves, and the interiors of Dutch cottages. These subjects are treated with a most humorous delineation of character; and his works, though not equal to the admirable productions of Ostade, have sufficient merit to rank him among the most interesting artists of his country, and are deservedly placed in the choicest collections. After some years, he fell into a dissipated course, and became so depraved that his father, a sculptor, named Peter Begeyn, disowned him, whence he changed his name to Bega; his earlier pictures being marked with one, and his latter works with the other. Whatever may have been his conduct in the earlier part of his life, his death was occasioned by a circumstance which proves that his profligacy had not extinguished the affections of his heart. A young person to whom he was fondly attached, and whom he was about to marry, was attacked by the plague, which visited Holland in 1664. Though every one abandoned her, yet Bega remained by her side, and continued the most assiduous attention even to the last moment. He caught the infection and died, aged 44. As an engraver, he has executed about thirty-five etchings touched with great spirit and ingenuity. Among them are the following:

An interior of an Alehouse, with three Peasants, one with a Goblet in his Hand; a sketch of two Peasants and a Boy; the interior of a Dutch Cottage, a Man with a Pitcher in his Hand, with another Peasant with a Woman and a Child, fine; a Man leaning on a Table, and his Wife suckling a Child; a Company of five Men and Women regaling; another Company regaling, a Woman pouring out a Glass of Liquor; an Assemblage of eight Peasants, of which two are playing at Cards, very scarce.

BEGARELLI, ANTONIO, called ANTONIO DA MODENA, an eminent Italian designer and modeler, from whom the most eminent painters and sculptors of his day, gained instruction and advantage. He was born at Modena in 1499, and studied under Gio. Abati. He practised chiefly at Parma, Mantua, and other cities. He was associated with Correggio in the decorations of the cathedral at Parma. They were ever on the most friendly terms, and naturally assisted each other. Begarelli made the models from which Correggio painted many of his floating figures, and instructed his friend in the art of modeling. They were nearly of the same age, and their conceptions of the grand and beautiful were very similar. Begarelli survived Correggio many years, and produced many figures, larger than life, of which the monastery and church of the Benedictines preserved a noble collection. Vasari extols him for the fine air of his heads, exquisite proportions, beautiful drapery, and color like marble. But the great Michael Angelo declared, "*If this clay were only to become marble, wo betide the ancient statues.*" Begarelli acted as a master in design and modeling, hence he greatly influenced the art of painting; and to him are we to attribute in a great measure that relief, correctness, foreshortening, and grace, approaching so near to Raffaele, of which the Lombard painters boast so large a share. He died in 1565.

BEGNI, GIULIO CESARE, an Italian painter, born at Pesaro. He studied under Antonio Cimatori. He was a follower of the Venetian school, and painted in a bold, rapid, and unfinished style, but with a fine effect. There are many of his works in Pesaro and Udine. He died about 1680.

BEGYN, ABRAHAM, a Dutch painter, born in 1650, painted landscapes and cattle in the style of Berghem; his pictures on those subjects are very justly admired. His pencil was light and free, and his coloring very agreeable. He resided chiefly at Berlin, where his works were greatly esteemed. Houbraken says he was principal painter to the Elector of Brandenburg. In several collections in Holland, his works are placed among those of the most admired painters; and they are held in considerable estimation in England, but his best productions are there ascribed to Berghem, and are altered so as to more clearly resemble the works of that master. He died about 1710.


BEHAM, BARTEL, a German painter, and very distinguished engraver, born at Nuremberg about 1496. He was the elder brother of the eminent Hans Sebald Beham, and, according to Orlandi, resided chiefly in Italy, and studied under Marc' Antonio Raimondi, at Rome and Bologna. Sandrart mentions several of his paintings, which in his time were in the Gallery of the Elector of Bavaria, at Munich, and in the collection of the Prince of Neubourg. As an engraver he was more eminent, and was one of the most successful imitators of the fine style of Marc' Antonio. His heads have a fine expression, and his drawing is masterly and correct. Many of his plates have no mark, which has sometimes occasioned difficulty. Those which bear his signature are marked B. B., and are dated from 1520 to 1533.

#### PORTRAITS.

William, Duke of Bavaria. Bust of Erastus Baldernan. 1535. Bust of Leonard van Eck. The Emperor Charles V.; marked BB. Ferdinand I.; same mark.

#### VARIOUS SUBJECTS.

Adam and Eve, and Death before the Tree. Judith sitting on the body of Holofernes. 1525. The Virgin suckling the infant Jesus; very fine. A Sibyl reading, and a Boy holding a Torch. BB. Susanna brought before the Elders; after *Giulio Romano*. Lucretia. Cleopatra. 1520. The Judgment of Paris. A Battle-piece; a frieze; inscribed *Titus Gracchus*. Another Battle-piece; a frieze. A soldier caressing a Woman. A Child playing with a Dog. 1525. A Child sleeping, with a skull. A Woman sleeping under a Tree, with a Child and a Lamb near her, and in the background a Wolf with a Sword in his Mouth, pursuing a Goose; inscribed *Der Welt Lauf*.

There are some prints marked with a B on a dye, and sometimes with the dye only, which  have been by some attributed to Nicholas Beatrix, but are now with more probability supposed to be by Bartel Beham, as they are every way much superior to the usual style of Beatrix, and are much in the manner of B. Beham. They are as follow:

#### PRINTS WITH THE B ON THE DYE.

Apollo causing Marceyas to be flayed; Christ giving his Charge to St. Peter; after *Raffaele*. A Naval Combat. A Landscape, with Animals lying about a Tree, and at the Top of the Tree a Phoenix setting fire to her Nest. Four frieses, with Boys playing, and Festoons of Flowers; RAPH. VRB. IN. *Ant. Laferii Formis*.

#### PRINTS WITH THE DYE WITHOUT THE LETTER.

Apollo and the Python. Apollo and Daphne.

**ISB**, or **ISB** or **ISP** BEHAM, HANS, an eminent German engraver, born at Nuremberg in 1500; the younger brother of Bartel B., who, according to Sandrart, instructed him in the art. This, however, was probably only the case previous to Bartel's going to Italy, as the style of John resembles that of H. Aldegrever. He engraved on wood and copper, and a few etchings have been attributed to him. His copper plates are executed entirely with the graver, in an unusually neat and delicate manner; his wooden cuts are uncommonly free and spirited; his drawing of the figure is generally correct; and the expression of his heads and figures is of great merit. He possessed considerable genius and a ready invention. In the early part of his life he resided at Nuremberg, during which time he marked his plates with a cipher composed of the three letters, H. S. P., dated from 1519 to 1530. He afterwards lived at Frankfort, when he changed his mark to a cipher composed of H. S. B., dated from 1531 to 1549. His copper plates, according to Bartsch, are very numerous. The following are the principal:

## PLATES WITH THE CIPHER ISP.

*Engraved at Nuremberg, and dated from 1510 to 1530.*

The Portraits of Sebald Beham and his Wife, and in the middle the Cipher, with a Wreath of Laurel; *this is also engraved by Hollar*. Adam and Eve in Paradise; two small plates. 1519. St. Jerome, with a Cardinal's Hat and the Lion. 1519. The Virgin suckling the infant Jesus. 1520. The Virgin, with a Glory, standing, holding the infant Jesus. 1520. The Death of Dido; *Regina Didonis imago*. 1520. St. Anthony, Hermit, writing. 1521. St. Sebald seated between two Trunks of Trees, and holding in his right hand the Model of a Church. 1521. Two Peasants playing on the Flute and Bagpipe; very small. Two Peasants, Man and Woman, dancing. 1522; very small. A Triton carrying a Nereid on his shoulders. 1523; very small. A Woman sitting on a Lion. 1524. A Young Man and Woman embracing. 1526. The Death of Cleopatra. 1529. A Vase, a Model for a Goldsmith, with a German inscription. 1530. Combat of the Greeks and Trojans; very small frieze. Combat of Achilles and Hector; same.

## PLATES WITH THE CIPHER I-S-B.

*Engraved at Frankfort, and dated from 1531 to 1549.*

A Vase, embellished with sculpture, with two Syrens. 1531. Adam and Eve, behind them a Stag. 1536. Adam and Eve in Paradise, with the Serpent presenting the Apple. 1543; very fine. The Emperor Trajan, with his Army, listening to the complaint of a Woman against his Son. 1537. Melancholy; inscribed *Melanctolia*. 1539; *after Albert Durer*. Patience; inscribed *Patentia*; on a tablet is written, *Sebaldus Beham Noricus faciebat*. 1540. Fortuna; a Woman holding a Wheel. 1541. Infelicitium; a Woman stopped by an Evil Genius with a Lobster. 1541. A Young Woman, with a Buffoon, presenting Fruit; an etching. 1540. Four very small plates of the Four Evangelists, with Wings. 1541. Twelve small plates of the Labours of Hercules; inscribed *Aerumnæ Herculis*; dated from 1542 to 1543. An Ensign and a Drummer. 1544. The Roman Charity, with a German inscription. 1544; fine. The Arms of B. ham. 1544. Bust of Domitia Calvilla, with the Emperor Trajan; *after Antique Medals*. 1546. The Twelve Months of the Year, each represented by a Man and Woman dancing; two months on one plate; six small plates. 1545. The Judgment of Paris; *Judicium Paridis*. 1546; fine. Death seizing a Young Woman; inscribed *Omnen in homine, &c.* 1547; fine. A Man trying to pull up a Tree; inscribed *Impossibile*. 1549. The Virgin holding the infant Jesus in her Arms, with a Parrot and an Apple; *S. Maria*. 1549; *after Bartel Beham*.

## WOODEN CUTS,

*Which are sometimes marked with the one and sometimes with the other of his two ciphers.*

Portrait of Beham; with a Cap. 1546. Eight prints

of the Passion of our Saviour. The Holy Family—St. Joseph plucking the Branch of a Tree. The Virgin with the infant Jesus on her Knee. St. Jerome with a Book and Crucifix. A Young Man and Woman. A Female with Wings, with a Crown and Stars, with a Skeleton at her Feet—a Child with Wings holds a part of her drapery. 1548. The Baptism of the Anabaptists; circular; scarce. Another of the same subject; large print of four sheets; very scarce. A Village Fair, with a Steeple and a Clock; large frieze; very scarce. A March of Soldiers; large frieze, in four sheets; very scarce. *Biblicæ Historiæ*—Comprising three hundred and forty-eight prints, of which the greater part have figures on both sides.

## BEINASCHI. See BENASCHI.

BEISCH, JOACHIM FRANCIS, a German painter and engraver, born at Munich in 1665, was the son of William Beisch, a painter of little note, who was a native of Ravensburg, in Suabia, but resident at Munich, from whom he received instruction in the art. He excelled in landscapes and battle-pieces. His best works are in the palaces of the Elector of Bavaria, in whose employment he remained for several years; among which are several large pictures of the battles fought in Hungary by the Elector Maximilian Emanuel. With the consent of his patron he visited Italy, and made many designs from the beautiful scenery of that country. His landscapes are very pleasing, and he seems to have followed the style of Gaspar Poussin in the arrangement of his pictures. As an engraver, he executed four sets of landscapes, with figures and buildings, amounting to twenty-six plates, etched with great facility and spirit.

BEISSON, ETIENNE, a French engraver, born at Aix; studied under Wille; executed several subjects after the Italian masters for the Galerie du Musée, and Susanna at the Bath, *after Santerre*. He died in 1820.

MBEITLER, M., a German engraver, lived at Augsburg about 1616; engraved in a very neat style, according to Prof. Christ, several small plates of landscapes. His monogram was an M and a B reversed.

BEL, JOHN BAPTIST LE, a Flemish painter, who flourished, according to Nagler, about 1750. He painted mostly heads of old men and women, as well as portraits of his own composition. His portrait, according to Fiorillo, is in the Florentine Gallery, where several of his pictures are to be found.

BELANGER, FRANÇOIS JOSEPH, a French architect, born at Paris in 1744. He studied at the University, and distinguished himself by obtaining a gold medal, in competition, for a design for a triumphal column. Before the revolution, he was a fashionable artist and had charge of all the public fêtes, spectacles, and funeral shows given by the court. He was also distinguished for the elegance of his designs for country villas, &c., and in the employ of the Duke d'Artois, he acquired a brilliant reputation and an ample fortune. Being strongly attached to the crown, he lost all these advantages by the revolution, was imprisoned and his property confiscated, and he afterwards presented to the government claims to the amount of 350,000*fr.* He is particularly worthy of notice as the first projector of the *Abattoirs* of Paris, which were constructed after his designs. He died at Paris in 1818.

BELANGER, THIERRY, a celebrated French painter, born at Nancy about 1596. He was

a friend of Callot, Leclerc, Chasseul, and all those artists who threw so much *éclat* on the peaceful reign of Charles III., Duke of Lorraine. He first studied under Henriot, a distinguished Champenois painter, but not liking his style, he went to Paris and placed himself under the tuition of Vouet, where Le Brun, Le Sueur, and Mignard were his fellow students. He now entered the service of the Duke of Lorraine, and executed for him a great many works. He painted in fresco the grand hall of the convent which was destroyed in 1718; the twelve Cæsars, in colossal grandeur, for the chateau de Morainville; a Conception of the Virgin in the Church of Notre Dame. But his greatest works are in the Church of the Minimes, at Nancy; among these are a Figure of Christ; the Virgin on her death-bed, surrounded by the Apostles and Cherubims; the Assumption of the Virgin—a grand composition, extending from the bottom of the choir almost to the cupola of the sanctuary, in which are introduced as spectators, the portraits of Charles and the ducal family. "This majestic assemblage forms an oval, surrounded with a rich border in which the passion of the Saviour; and the life of the Virgin are represented, a work which alone is sufficient to rank his name among the most celebrated masters of his time." This however is French praise; the picture, as described by the author from which this is taken [See *Dictionnaire Biographique Universelle*] is a gross piece of flat-tery. He possessed a fertile imagination, and wrought with great facility. He died at Nancy about 1660.

BELAU, NICHOLAS BRUNO, a German painter, was born at Magdeburg in 1684. He studied at Berlin under Augustine Zerwesten, and afterwards went to Italy for improvement, where he passed several years. On his return, he practised the art at Berlin, Anspach, Vienna, and other parts of Germany. Heineken mentions by him, the portrait of Gottlieb van Haesseler, privy counsellor to the King of Prussia, engraved by Bernigeroth; also an equestrian portrait of Charles VI., to whom a gentleman on his knees is presenting a book. It has been engraved in folio by G. A. Muller. Belau died in 1747.

BELBRULE, T., a French wood engraver, flourished about 1580. Papillon mentions some ornamental cuts of flowers by him very delicately executed.

BELEJAMBE, PIERRE, a modern French engraver, born at Rouen in 1752. He executed some fancy subjects after the contemporary painters of his country, and a few prints for the collection of the Palais Royal. Among others are the following:

Portrait of Pilatre de Rosier. Cupid reposing on the breast of Psyche; after J. B. Renard. La petite Jeanette; after J. B. Greuze. The Circumcision; after Gio. Bellini; for the Orleans Collection. The Adoration of the Magi; after Carlo Cagliari; do. The Holy Family; after M. Angelo; do.

BELIDOR, BERNARD FOREST DE, a celebrated Spanish architect, mathematician, and engineer, born in Catalonia in 1655. He was an engineer in the service of France, member of the Academies of Sciences at Paris and Berlin, and of the Royal Society of London. Besides his several designs and erections, he is well known by his able works on mathematics, architecture and engineering.

BELKNAP, JAN VAN, a Dutch painter, who practised chiefly in England, where he was much employed in copying the pictures in the Royal collection. At Drayton there were formerly portraits of Henry VII. and VIII. copied from large pictures by Holbein, which were burnt at Whitehall, and some of his works are still in the Royal Collection. He died in England in 1653.

BELL, JOHN, one of the most distinguished of the Scotch anatomists and surgeons, was born at Edinburgh, in 1762. Professor of Anatomy and Surgery in the University, and overwhelmed with an extensive practice, yet he found time to cultivate a taste for the fine arts. He learned engraving to enable him to illustrate his works with a truth and fidelity which he could not obtain to his satisfaction. He is particularly worthy of mention in this work as the designer and engraver of two quarto volumes of plates, illustrative of his works on anatomy, which are etched with wonderful freedom and truthfulness to nature. He died at Rome in 1820, whither he had gone in hopes to repair his energies, worn out by a life of constant professional labor. While in Italy he wrote some admirable criticisms on works of art, which were published in Edinburgh in 1825, after his death.

BELL, LADY, the sister of J. Hamilton, R. A., received instructions from her brother and Reynolds. She succeeded very well in copying the works of the latter, and also copied some pictures by Rubens, in Carlton Palace, among which was a fine Holy Family. She died in 1825.

BELL, WILLIAM, an English painter, born at Newcastle upon Tyne. He went to London about 1768, and was among the first to enter as student of the Royal Academy. In 1771 he obtained the gold medal for a picture representing Venus soliciting Vulcan to forge arms for Æneas. He was much patronized by Lord Delaval, for whom he painted two Views of Seaton Delaval, and the portraits of the family. He died at Newcastle about 1800.

**Bella** or **Bella**, STEFANO DELLA, a distinguished Florentine engraver, born in 1610, was the son of a goldsmith, and intended for that profession, but manifesting a genius for drawing, he was placed under Cesare Dandini to learn painting; but a decided inclination for engraving induced his father to place him under Cantagallina, who was also the master of Callot. He at first followed the manner of the latter, but soon abandoned it and adopted a style of his own. He designed his pieces with wonderful taste, his execution is admirable, and his prints produce a clear and brilliant effect. Some of his prints are slightly, though spiritedly etched; but this is not surprising, as the number of the whole is upwards of fourteen hundred. He visited Paris in 1642, where he executed some plates for Henriot, the uncle of Israel Sylvestre. Cardinal Richelieu employed him to make drawings of the siege and taking of Arras by the royal army, which he subsequently engraved. On returning to Florence, he was appointed by the Grand Duke to instruct his son Cosmo in drawing, with a suitable pension. He died at Florence in 1664, aged 54. The following are his principal works:

#### VARIOUS SUBJECTS.

Portrait of S. Della Bella, in a Persian costume, after his design. Sigismond Boldoni, a noble Milanese.—

Mount Joie, St. Denis, King at Arms, very scarce. Horatius Gonzales, oval, very scarce. Ferdinand, King of the Romans. Bernardo Ricci on Horseback, Bulloon to Ferdinand II., 1637. St. Antonine kneeling in the Clouds, said to be his first plate. St. Anthony mounted on a Monster with two Heads, inscribed *Super aspidem, &c.* Jacob and Rachel leaving Laban. Jacob's Journey to Egypt, to find Joseph. Battle of the Amalekites. St. John Baptist, with a Lamb. St. John Baptist getting Water with his Cup. The Virgin, with the infant Jesus on her Knee. The Virgin, with the infant Jesus standing on her Knee. The Virgin suckling the infant Jesus. The Virgin suckling the infant Jesus, with St. Elizabeth and St. John. The Virgin sitting, with the infant standing on her Knee, oval. The Virgin suckling the infant, *Caracci inv.* A small plate of the Flight into Egypt, St. Joseph leading the Ass. A round plate of the Flight into Egypt, with the Heads of Angels. The Repose in Egypt, a round plate. The Repose in Egypt, with St. Joseph reading, leaning against a Tree. The Holy Family, with St. John and St. Elizabeth, with a Flower-pot. The infant Jesus explaining the Writings to the Virgin and St. Joseph, very rare. Effigie del glorioso Martire Sto. Benedetto, very scarce. The Finding of the miraculous Image of our Lady, near Florence, 1633. The Triumph of the Church. St. Prospero descending from Heaven, very scarce. The tyrant Phalaris ordering Perillus to be put into the Brazen Bull, 1631. A Baso-relievo, antique, after *Polidoro*. Lucretia, after *Parmegiano*. Three Children carrying a Plateau, after *Guido*. A baso-relievo, antique, a Woman stopping a Bull. Clovis on Horseback, carrying off Clotilda, scarce. A Seaman, of whom a Beggar is asking Charity. A Seaman, with his Hand on the Head of his Dog, and other Figures. A Child teaching a Dog to sit up. Four Turks, half-length figures. Three Turks, with a Boy and a Negro. A Polonese, with his Battle-axe. A Soldier, with his Musket, and holding a Fowl, and a Woman on Horseback, with a Child. A Florentine Sportsman, with his Gun, and a Girl spinning. A Lady holding a Dog, marked twice *S. D. Bella*. Mount Parnassus, very fine. An Eagle devouring a Fowl, with its Wings extended, and below two Horses and a number of spectators. The Reek of the Philosophers, fine and scarce. The Fair, representing a Festival on the Arno, oval, —this plate was a long time attributed to *Callot*. Perspective View of the Catafalque of the Emperor Ferdinand II., with the Arms of the Medici. A Thesis, on the Canonization of Francis Solanus, 1639. Plan of the Siege of La Rochelle, *S. Del. Bella, del. et fec.* Plan of the Siege of Arras, for the Cardinal Richelieu, marked *Stefano Della Bella, inv. et fec.* The Reposoir, or Pete Dieu, lengthways — it is seldom a good impression of this plate can be met with. The View of the Pont-neuf — the first impressions of this plate are without the weathercock on the steeple of St. Germain l'Auxerrois. View of the Castle of St. Angelo.

#### VARIOUS SETS OF PRINTS.

Two Landscapes; in one, a Peasant carrying a Basket at the end of a Stick; and in the other, a Peasant carrying a Package on his Head. Two Landscapes, one with a Man leading Dogs; and the other, a Man leading a Horse loaded with Sheep. Six Views of the Port of Leghorn. 1655. The Four Seasons; four figures in ovals. The Four Elements, Landscapes and Marines. Eight Marines in the style of *Callot*; dedicated to *Lorenzo de Medici*. Six — Of Vases. Six Landscapes; circular. 1656. Four charming Landscapes, with Figures. Four Views of Roman Ruins. Three Battle-pieces; large plates. 1622, 1627, 1641. Eleven — Of Moors, Hungarians, Asiatics, and Africans. Sixteen small square plates — Of Soldiers, Hunters, Fishermen, Peasants, Children, &c., which some attribute to *Callot*. Eighteen; entitled *Raccolta di vari capricci*. 1646. Twenty-four Views of Edifices; published by *Israel Sylvestre*. Twenty-two Sketches, &c., by *Stef. Della Bella*. The Five Deaths; ovals; the last of his works. The sixth Death, plate begun by *Della Bella*, and finished by *J. B. Galestrucci* his scholar, after his death.

BELLANGE, JACQUES, a French painter and engraver, born at Chalons about 1610; studied under Claude Henriot, a painter of Nancy, and afterwards visited Paris, where he became a pupil of Simon Vouet. As a painter, little is known of him. His plates, though executed in a rather singular manner, possess considerable merit; his point is free and masterly, and the chiaro-scuro is

managed with more than usual intelligence. His drawing is incorrect, and there is an appearance of affectation in the turn of his figures. The following are his principal plates:

The Annunciation; The Holy Family, with St. Catherine and St. John; The Adoration of the Magi; The Resurrection of Lazarus; Christ bearing his Cross; The dead Saviour lying on the Knees of the Virgin Mary; The Three Marys going to the Sepulchre; The Magdalene, half-length; St. John the Baptist in the Wilderness; The Martyrdom of St. Lucia; The Death of Virginia; Adonis carrying Diana on his Shoulders.

BELLANGER, J. A., a French amateur engraver, mentioned by Bassan as having etched some plates from his own designs with considerable taste, intelligence, and correctness; also a few plates after Raffaele, among which are the Miracle of the Loaves and Fishes, and the School of Athens.

BELLE, CLEMENT LOUIS MARIE ANNE, a French historical painter of eminence, born at Paris in 1722. His father, Alexis Simon Belle, a reputable painter, and member of the Royal Academy, instructed him in the art, and after his death, his mother placed him with Le Moine, and afterwards sent him to Italy to perfect his education. Soon after his return to Paris he was admitted a member of the Academy, and afterwards appointed Assistant, then Professor, and finally, in 1785, Rector to the Academy. In 1775 he was appointed inspector of the manufactory of the Gobelins. Though his time was much employed in the discharge of these various duties, he executed some excellent works for the public edifices. He died at Paris in 1806. He was a man of talents, a thoroughly educated artist, of large scientific acquirements, which, together with his high moral qualities, and amiable disposition, peculiarly fitted him for the instruction of pupils, who regarded him with affection. He left a son, who succeeded him as inspector of the manufactory of the Gobelins.

BELLE, AUGUSTIN LOUIS, a French painter, son of the preceding, born at Paris in 1757; was instructed by his father, whom he assisted in the Gobelins manufactory. He painted many pictures from subjects of sacred and profane history, and the ancient poets. He was living in 1831.

BELLE, NICHOLAS SIMON ALEXIS, an eminent French portrait painter, born in 1674; studied under F. de Troy; was patronized by the King of France and several other sovereigns, and had an excellent practice in his day. He died in 1734.

BELLEVOIS, —, a Flemish marine painter. It is not mentioned by whom he was instructed, but he was a respectable artist in this branch, and his works are to be found in many of the Flemish collections. He followed the style of W. Vandervelde and Backhuysen. He resided at Hamburg, where he died in 1684.

BELLI, JAMES. According to Basan, this engraver was born at Chartres, but resided chiefly in Italy. He executed some plates after An. Caracci, and also the following, supposed to be from his own designs: Jupiter and Juno; Venus and Adonis; Hercules and Omphale; Diana and Endymion, dated in 1641.

BELLICARD, JEROME CHARLES, a French architect, born at Paris in 1726. After obtaining the prize for a grand frieze, he went to Italy to study. Shortly after his return, he was appointed professor in the Academy of Architecture at Paris.

He was a man of talents, and might have gained an honorable distinction, had not dissipation destroyed his fortunes, and ended his life in misery, in 1786. He published a work on the antiquities of Herculaneum, or ancient painting and sculpture, illustrated with thirty-three plates, etched by himself.

**BELLING, JOSEPH ERASMUS**, a German engraver of Augsburg. Among other works by this artist, Heineken mentions a portrait of Clement XIII., folio; and a number of devotional subjects.

**BELLINI, JACOPO**, an old Venetian painter, born about 1405; studied under Gentile Fabriano, and is said, by Ridolfi, to have been one of the most reputable painters of his day. He was an eminent portrait painter, and executed several pictures of the principal personages of the republic, and others, one of which is mentioned by Ridolfi, that of Jacopo Lusignano, King of Cyprus, who was beheaded at Venice. That author mentions several of Bellini's works in the public edifices at Venice, which were highly esteemed at the time, especially in the Church of the Confraternity of St. John the Evangelist, representing different subjects from the lives of our Saviour and the Virgin. He died in 1470.

**BELLINI, CAV. GENTILE**, a Venetian painter, born in 1421, was the eldest son of Jacopo B., whom he assisted in some works for the government, in which he manifested such ability that he was engaged to adorn the great council-chamber at Venice, for which he painted several large pictures representing the most celebrated achievements of the Venetian Republic; of which a particular description is given by Ridolfi. These, and other works for the nobility, gained him great reputation. He afterwards executed some sacred subjects, for the Confraternity of S. Marco. Some of Bellini's pictures were carried to Constantinople by Turkish merchants, and shown to the Sultan, Mahomet II., who applied to the Senate of Venice to permit Bellini to visit his court, where he was received with great favor, and painted the portraits of the Sultan and Sultana, which were regarded as prodigies by the Turks. He painted for the Sultan a number of pictures; among others, one representing the Decollation of St. John, who is highly revered by the Turks. The picture pleased Mahomet exceedingly, except the execution of the skin of the neck at the part where it is severed, and the monarch, in order to prove his position, ordered immediately the head of a slave struck off in the painter's presence, who was so shocked at the barbarous spectacle, that he could not be easy till he obtained his dismissal. This request was at length granted, and Mahomet presented him with a gold chain and medal, and wrote letters to the Senate in his favor, which procured him an honorable stipend for life, and the knighthood of the Order of St. Mark. He died in 1501.

**BELLINI, BELLIN**, an Italian painter, of the school of the Bellini, and one of their family, who flourished about 1500, and imitated their style with great exactness. He painted Madonnas for private collections, and Lanzi says they are usually attributed to either Gentile or Giovanni Bellini.

**BELLINI, GIOVANNI**, a Venetian painter, the younger son of Jacopo B., and the brother of Gentile, born in 1422. He learned the elements of the

art from his father, and for some time assisted his brother in the work he was executing for the Council-chamber at Venice. Ridolfi says he was the first Venetian who ever painted in oil, and that he learned it of Antonello da Messina. He was not long satisfied with the dry, Gothic style prevailing in the Venetian school, and was the first of his countrymen that tried to reform it, by simply following nature, though his design was still characterized by the stiffness and formality of the time. Many of his works are in the Venetian churches, and some of his smaller pictures are in the foreign collections. Bellini was very industrious, and has the credit of having instructed two of the greatest painters of the Venetian school, Giorgione and Titian. Bryan says he died in 1512, aged ninety, but Lanzi says he was living in 1516. In that year he was visited by Albert Durer, who pronounced him the best painter of his time. Mechel mentions a picture in the Imperial Gallery at Vienna, in which a young lady nearly naked, is seated arranging her hair before a mirror. At the lower part of the picture is *Johannes Bellinus faciebat* MDXV. It would seem that he continued to employ his talents to the last, as there remains in the gallery of Santa Giustina of Padua, a Madonna, dated 1516, and Brandolesi mentions another at Padua with the same date.

**BELLINI, FILIPPO**, an Italian painter, born at Urbino, and flourished about 1594. Lanzi says he possessed unusual ability, although he is little noticed in the annals of art. He was a successful imitator of Federigo Baroccio, as appears in his picture of the circumcision in the Basilica of Loretto, and in the marriage of the Virgin, in the dome at Ancona. Among his principal works are the martyrdom of St. Guadenzio in the Conventuali di M. Alboddo; and fourteen pictures of the works of Charity, in the Chiesa della Carità at Fabriano.

**BELLINI, CAV. GIACINTO**, a Bolognese painter, born about 1600; studied under Francesco Albano, and on leaving the school of that master, was taken under the protection of Count Odoardo Pepoli, by whom he was sent to Rome for improvement, with Francesco Caracci. While in that city, Bellini soon manifested so much ability that he gained the patronage of Cardinal Tonti, who employed him for some time, and according to Malvasia, was so much pleased with his works, that he procured him the Knighthood of the Order of Loretto. He followed the manner of Albano, and his pictures have much of the graceful style of that esteemed master. He was living in 1660.

**BELLINIANO, VITTORE**, a Venetian historical painter; flourished, according to Ridolfi about 1526. Several of his works are in the confraternity of St. Mark's, at Venice, and in the neighboring towns.

**BELLIS, ANTONIO DE**, a Neapolitan painter of great genius, who died young at Naples, in 1656. He painted several subjects for the church of S. Carlo in that city, partaking of the styles of Guido and Guercino.

**BELLU, ALEXIS SIMON**, a reputable French portrait painter, born at Paris, according to Heineken, in 1674. He studied under Francis de Troy, and was elected a Royal Academician. He practised the art at Paris for many years with good success, and died in 1734.

**BELLIVERT.** See **BILIVERT.**

**BELLO, MARCO**, an Italian artist, born at Argenta, and studied under Giovanni Bellini. At Rovigo, in the possession of the noble family of Carsalini, is a picture of the Circumcision by this artist, signed *Opus Marci Belli, discipuli Johannis Bellini*, and Lanzi says he was a good disciple of this master. He mentions another picture at Argenta by him, signed with his initials, M. B.

**BELLOTTI, BERNARDO**, a modern Venetian painter and engraver, born in 1724, died at Warsaw in 1780; studied under his uncle, the celebrated Antonio Canal, called Canaletti. In imitation of the latter he painted perspective and architectural pieces which possess considerable merit. He resided chiefly in Germany, and has etched, from his own designs, several views in Dresden, Vienna, and Warsaw, and other subjects, as follow: A set of six Landscapes and Views, engraved at Vienna. A set of twelve architectural Ruins; the same. Fifteen Views in Dresden. Eight Views in the environs of Dresden. Three Views in Warsaw.

**BELLOTTI, PIETRO**, a Venetian painter, born in 1625; studied under Girolamo Forabosco, under whom he became an excellent colorist. He painted some historical subjects, but was more employed in portraits, in which he was very successful. He died at Venice in 1700.

**BELLUCCI, ANTONIO**, a Venetian painter, born in 1624; studied under Domenico Difnico, from whom he acquired an admirable style. Orlandi says he painted several altar-pieces for the churches at Venice and Vienna. There are several pictures by him in the Dusseldorf Gallery; some of the landscapes of Tempesta are enriched with figures by Bellucci; and in the church of the Ascension at Venice, is a fine picture of the Nativity. The Emperor Joseph I. invited him to his court, sat to him for his portrait, and appointed him his principal painter. After remaining some years at Vienna he obtained permission to retire, and entered into the service of the Elector Palatine, where he lived a long time, highly respected for his talents. He died at Trevisa in 1726.

**BELLUNELLO, ANDREA**, one of the old Venetian painters, born at San Vito, where he flourished in the latter half of the fifteenth century, and where he was considered the Apelles of the age; for in the Cathedral at Pordenone, under one of his altar-pieces is this inscription:

"Andreas Zeuxis nostraeque ætatis Apelles,  
Hoc Bellunellus nobile pinxit opus."

In one of his paintings, dated 1490, he signs himself Andrea Bellone. Lanzi says his master-piece is a Crucifixion in the Council-chamber at Udine, and that his works, though possessing merit for the age in which he lived, have neither beauty of form nor color.

**BELLUNESE, GIORGIO**, a painter of the Venetian school, who flourished at San Vito, in the Friuli, about 1550. Cesarini says he was an able artist, especially in painting portraits, freezes, and minute ornaments.

**BELTRAFFO, GIO. ANTONIO**, an Italian painter, born at Milan in 1467, and died in 1516. He studied under Leonardo da Vinci, and is said to have succeeded him in the direction of the Academy. His works partake of the style of his mas-

ter, and though rare, a few of them still exist in Milan, Bologna, and other places. Lanzi commends one in the Misericordia at Bologna, representing the Virgin between St. John the Baptist and St. Bastiano, with the figure of Girolamo da Cesio, kneeling at the foot of the throne. The picture bears the signature of the artist, dated 1500.

**BELTRAND, HERNANDO DOMINGO**, sculptor and architect, born at Vittoria, in Biscay, about 1500, studied in Italy, became so skillful that Palomino Velasco did not hesitate to place him above the most famous artists of his time. He was formed by studying Michael Angelo, and many statues of Christ, of natural grandeur, executed by Beltrand, appear worthy of being attributed to the illustrious master he had chosen. The Escorial, the Imperial College at Madrid, (which before had belonged to the Society of the Jesuits, of which Beltrand was a member) the Chapel of the same city, and the great altar of the college of Alcala de Harez, were decorated with these statues. Beltrand died in 1590, at a very advanced age.

**BELTRANO, AGOSTINO**, and his wife, **ANIELLA**, Neapolitan painters, and scholars of Massimo, of whom Aniella was the niece: they are mentioned together, as they painted alike, and jointly prepared many pictures which Massimo afterwards finished. They both possessed more than ordinary merit, as is shown by many altar-pieces and cabinet pictures. Some, however, are the work of Aniella alone, and are highly prized; Massimo is supposed to have had a considerable share in their execution. However this may be, her original designs prove her talents, and her contemporaries, both artists and authors, highly praise her abilities. She was murdered by her husband in a fit of jealousy, in the year 1649, at the age of 36. He died in 1665.

**BELVEDERE, L' ABATE ANDREA**, a reputable Neapolitan painter of flowers and fruit; studied under Ruoppoli. He quitted painting for the pursuit of literature, in which he held a respectable rank.

**BEMBO, BONIFAZIO**, an Italian painter, born at Cremona. Lanzi says he was employed by the Court of Milan in 1467. He painted several of the compartments in the Duomo of Cremona, which are characterized by spirited attitudes, magnificent drapery, and splendid coloring.

**BEMBO, GIOVANNI FRANCESCO**, a painter of the Cremonese school, the brother of Bonifazio, flourished about 1520. His works have slight traces of the antique, and resemble Fra Bartolomeo in point of coloring, though inferior to that master in the drapery, and dignity of figures. Lanzi mentions an altar-piece by him at the Osservanti, dated 1524, and says he has not observed anything of a similar taste in Cremona or its vicinity. Rosini mentions a print of a votive picture which is designed with much of the dignity and grace of Raffaele.

**BEMMELL, WM. VAN**, a Dutch painter, born at Utrecht in 1630; studied under Herman Zachtleeven, and, like his master, excelled in landscapes. On leaving him, he visited Italy, where he passed several years in designing after the finest views in the vicinity of Rome. These studies furnished him with excellent material for his future works,

and his pleasing manner of painting landscapes, with waterfalls, ruins and vestiges of Roman architecture, gained him much reputation. On leaving Italy, he settled at Nuremberg, where he met with great encouragement. His works are rarely to be seen but in the German collections. He etched six plates of landscapes, dated 1654, which are executed with great ability. He died in 1703, aged 73. John Geo. van Bemmell, his son, a painter of battle-pieces, was born at Nuremberg in 1669, and died in 1723.

BEMMELL, PETER VAN, a German painter and engraver, born at Nuremberg in 1689; painted landscapes. His pictures are little known, except in his native city. He etched six plates of landscapes, lengthways, published at Ratisbon; *J. H. Osterbag, &c.* He died in 1723.

BERNANI, FRANCIS, a very old Italian painter, by whom there is a whole length picture of St. Jerome holding a crucifix in his hand. It possesses all the characteristics attributed by Lanzi to Italian painting in the 13th century. It is marked *Franciscus Bernanus, Filius Petri Ablada*. The size of this work is twenty-six by thirty-two, and it is painted on panel covered with gypsum.

BENASCHI, or BEINASCHI, CAV. GIO. BATTISTA, a Piedmontese painter, born, according to Lanzi, in 1636. He visited Rome while quite young, where he studied under Pietro del Po, but formed his style after Lanfranco. His chief performances are at Naples, where he painted several ceilings, and other works in fresco. He possessed a ready invention, and was an able designer. There is an etching by Benaschi, of the Holy Family, after *Domenico Cerini*, his intimate friend. He died in 1688, aged 72.

BENASECH, PETER PAUL, a London engraver, born about 1744; studied under Vivares, and according to Basan, practised some time at Paris, but returned to England. The following are his principal works:

Peasants playing at Bowls; after *A. Ostade*. Fishermen; Return from fishing; a Calm at Sea; Morning; after *Vernet*. Four large Landscapes; after *Dietricy*; engraved in 1770 and in 1771. These are his finest prints.

BENAVIDES, DON VINCENTE DE, a Spanish painter, born at Oran in 1637; studied under Francesco Rizi, at Madrid. He did not succeed in the figures, but excelled in fresco painting, and was much employed in theatrical decorations. He was appointed painter to Charles I., in 1691, and died in 1703.

BENCOVICH, FEDERIGO. This painter was born in Dalmatia, but educated at Bologna, and flourished about 1753. He executed a number of excellent works at Bologna, Venice, and Milan. In the church of la Madonna del Piombo at Bologna, is an altar-piece, representing the crucifixion of St. Andrew. He was a good theorist, correct in his design, and vigorous in his light and shadow; he seems to have studied the style of Carlo Cignani, whose firmness of design he approached more than the softness of his coloring. He was more employed on easel pictures than large works, many of which are in Germany, where he lived many years.

BENEDETTI, MATTIA, an Italian painter, born at Reggio; studied under Orazio Talmi. Averoldi says he flourished about 1700, and was

considerably esteemed as a fresco painter. One of his best works was the ceiling of the church of San Antonio, at Brescia, which is highly commended.

BENEDETTIS, DOMENICO DE, a Piedmontese painter, born in 1610; went to Naples while young, and studied for some time under Fabrizio Santafede; after which he visited Rome, and studied under Guido, whose graceful and elegant style he imitated with success. On returning to Naples, he was favored with the patronage of the King, whose palace he adorned with several pictures. He executed several works for the churches, the best of which, according to Dominici, is the Dome of the Chiesa di D. Regina, where he has represented, in the different compartments, subjects from the life of the Virgin, entirely in the manner of Guido. He died in 1678.

BENEDETTO, GIOVANNI BENEDETTO. See CASTIGLIONE.

BENEDETTO, DA ROVEZZANO, so called from the place of his nativity, near Florence. This eminent sculptor was born in the latter part of the fifteenth century. About the year 1500, he executed the fine monument to Pietro Soderini and Oddo Altoviti, in the church of the Carmine at Florence. He was employed conjointly with Sansovino and Baccio Bandinelli, on the works of sculpture in the cathedral of that city; the beautiful marble statue of St. John was entirely executed by him. In 1515, he was employed by the monks of Vall' Ombrosa to erect a superb monument to the memory of St. Jean Gualbert, the founder of their Order. This work, which it took him ten years to complete, was composed of several statues in bas-relief. It was executed at the house occupied by the General of the Order, outside of the city walls, and was totally destroyed during the war that happened about that time, when Florence was besieged. It is said that Benedetto went to England at the invitation of the King, who munificently rewarded him. But it is probable that he was employed by Cardinal Wolsey to erect the splendid monument which Henry VIII. appropriated to himself, after the downfall of that prelate, and that he afterwards continued some time in the service of that monarch. He became blind, and passed the rest of his days, in competency, in his own country, where he died about 1550.

BENEDETTO, DA MAJANO, an eminent Florentine architect, who flourished about 1450. He had a brother named Julian, and they both excelled in sculpture as well as architecture. They executed a number of fine works, among which the colossal and majestic Strozzi palace stands preëminent. It was commenced by Benedetto in 1450, but was completed by Simone Pollajolo, called Cronaca, about 1500. It forms an almost imperishable monument of the genius of Benedetto, and is the finest instance of the power of architecture speaking to the imagination.

BENEDICTO, ROQUE, an historical painter of Valencia, and scholar of Gaspar de la Huerta. His best work was the Miracle of St. Francis de Paul feeding the three thousand persons with a few loaves of bread. His coloring was better than his design. His works are often taken for those of his master. He died at Valencia in 1735.

BENEFIALI, CAV. MARCO, a reputable Roman



painter, born in 1684. In the Academy of St. Luke, is a fine picture of Christ at the Well of Samaria; in the church of the Stigmata, the Flagellation; in the Palazzo Spada, there is a saloon painted entirely by this artist, which is thought one of the finest works of his time, where are also preserved the cartoons for his great fresco work, of the dome of the Cathedral at Viterbo. He received the honor of knighthood from the Pope, and died in 1764.

**BENET, EL PADRE GERONIMO**, a reputable Spanish painter. He was distinguished for pictures of the Virgin and Christ, to which he gave considerable expression. He died at Valladolid in 1700.

**BENFATTO, LUIGI**, a Veronese painter, born in 1551; was the nephew and scholar of Paolo Veronese, from whom he acquired a bold, vague, and vigorous style. Ridolfi says he supported the fame of the school, and the splendid system of coloring established by Paolo, for some time after the death of that great master. The same author mentions many of his works in the public places at Venice; among which is a grand composition in the church of St. Nicholas, representing the ascension of that saint to Heaven, attended by a choir of angels and emblematical figures. In the Chiesa di S. Marta, are several pictures by him of the life of that saint. He died in 1611.

**BENINI, SIGISMONDO**, an Italian landscape painter, born at Cremona about 1675; studied under Angelo Massarotti. His pictures are highly finished and very agreeably colored; his light and perspective are well managed; but his talent was confined to landscapes, for when he introduced figures of his own, the work always diminished in value.

**BENINCASA, GIO.**, a Neapolitan architect, who lived about 1520, and in conjunction with Ferrante Maglione, erected under the Viceroy of Toledo, the royal palace in that city, now called the Old Palace.

**BENNINGS, LIÉVENE**, a celebrated Flemish paintress, daughter of Simon Benichius, or Bennings, a miniature painter of Bruges, who instructed her in the art. She became so distinguished that Henry VIII. invited her to his court, and procured for her a rich and noble husband. Her works were equally admired in the reigns of Mary and Elizabeth; with the latter she was in great favor in 1570.

**BENOIST, or BENOIT, WM. PHILIP**, a French engraver, born at Contances, in Normandy, in 1725. He executed some portraits and other subjects in a very neat style. During the latter part of his life he resided at London, where he died about 1780. The following are his principal plates:

#### PORTRAITS.

Galilee Galilei; *after P. Villamena*. The President de Montesquieu, Alexander Pope. Rosen de Rosenstein, physician. Sir Isaac Newton. Blaise Pascal. Albert Haller.

#### SUBJECTS.

Jupiter and Juno; *after Giuliano di Parma*. Bethesda bathing; *after Bonnier*.

**BENOIST, MADAME**, a French paintress, born about 1770. She executed many interesting familiar subjects, and the portraits of several distinguished persons, among whom are Napoleon and his wife Maria Louisa. Her maiden name was

Delaveile Leroux, and Desmoustier addressed to her "*Les lettres sur la Mythologie*," under the name of Emilie.

**BENOZZO, —**, a Florentine painter, born in 1539; died in 1617. Little is known of the events of his life. He painted history and portraits with considerable reputation.

**BENSHEIMER, J.**, a German engraver. There are a number of plates by this artist, among which are a set of portraits of the Electors of Saxony, which possess some merit. He usually marked his plates with his initials, J. B.

**BENSO, GIULIO**, a Genoese painter, was born about 1600. He studied under Gio. Battista Paggi, and excelled in subjects of history, and architectural representations. He was patronized by the noble family of Doria, and executed several ornamental works in their palaces. His most esteemed performance is the coronation of the Virgin, painted in fresco, in the Nunziata, which has been greatly admired. He also painted a number of pictures in oil for the churches, of which that of S. Domenico is highly esteemed. Soprani says that Benso also gained distinction as an architect, but none of his works are mentioned. He died in 1668.

**BENT, JOHN VANDER**, a Dutch painter, born at Amsterdam in 1650; studied first under Peter Wouwerman, but afterwards under Adrian Vandervelde. His style, both in landscapes, figures, and cattle, resembles that of Nicholas Berghem, much more than that of either of his instructors, and his works may easily be mistaken for those of that master. His works may be often found in English collections, and they are deserving of estimation, though not equal to those of the artist above mentioned. He died in 1690.

**BENTUM, JUSTUS VAN**, a Dutch painter, born at Leyden in 1670. He studied under Godfrey Schalcken, and followed the style of that master. His works are probably all attributed to Godfrey. He died in 1727.

**BENVENUTO, GIO. BATTISTA**, called L'ORTOLANO, an Italian painter, born at Ferrara about 1490; studied a few years in his native city, and then visited Bologna, where he became a pupil of Bartolomeo Bagnacavallo. Barotti describes several of his works at Ferrara, where they are highly esteemed; among which is a picture of the Virgin and Infant, with Saints, in the Church of S. Nicolo, 1520; in S. Maria de Servi he painted a Nativity; and in S. Lorenzo, the Adoration of the Magi. He died at Ferrara in 1525.

**BENWELL, MARY**, an English paintress of some merit, who lived about 1770. She executed portraits in oil, crayons, and miniature, and was a regular exhibitor at the Royal Academy, from 1762 to 1783.

**BERAIN, or BERRAIN, JEAN**, a Parisian engraver, born about 1636. He etched several plates, mostly from his own designs, in a very neat style, though rather stiff and formal, of which the following are the principal:

Twelve plates—Of the ornaments of painting and sculpture, which are in the gallery of Apollo in the Louvre. Three plates—Of ornaments invented and engraved by J. Berain. The Mausoleum for the Funeral of Maria Anne Christine Victorie de Baviere. Devices for a Funeral Ceremony; *Berain, fec.*



**BERARDI, FABIO**, an Italian engraver, born at Siena in 1728; visited Venice while young, and studied under Wagner. He has executed several historical and other subjects, chiefly after the modern Venetian painters, of which the following are the principal:

St. Seraphinus worshipping the Cross, half-length; frontispiece. 1767. A Woman sleeping, surprised by a Sportsman; after *Piazzetta*. Isaac blessing Jacob, and the Sacrifice of Gideon; after *J. B. Pittoni*. *F. Berardi Vene, scul.* Jacob and Rachel; after *J. Varotli*. Agar and Ishmael in the Desert; after *J. Varana*. Six Views in Venice; after *Canaletti*; engraved by *Berardi and Wagner*. 1742. Four Pastoral subjects; after *Piazzetta*.

**BERCHEM.** See **BERGHEM**.

**BERCHET, PIERRE**, a French painter, born in 1659; studied under Chas. de la Fosse, till he acquired sufficient ability to execute some works in the palaces of France. He visited England in 1681, where he was much employed in adorning the houses of several of the nobility. His best work is the ceiling of the chapel of Trinity College, Oxford, where he has represented the Ascension. He died in 1720.

**BERG, MAGNUS**, born in Norway in 1666. In his youth he was a valet, but his talent for sculpture procured for him a recommendation to King Christian V., who placed him under the court painter, Anderson. He afterwards visited Italy at the King's expense, where he gained much improvement from the study of the great masters. On returning to Norway, he was much employed, and executed a number of works, both in painting and sculpture. He excelled in coloring on ivory. He died in 1739.

**BERG, MATTHIAS VANDER**, a Flemish painter, born at Ypres in 1615. Descamps says that his father had the management of Rubens' estates, near Ypres, who took Matthias under his protection, and instructed him in his academy. He was an able and diligent designer, but was unequal to the arrangement of an original composition; either from a lack of talent or from having too long accustomed himself to the servility of a copyist. He distinguished himself by some admirable copies of Rubens' works. Zati says he died in 1685; Balkema, in 1687; and Brélliot, following Descamps, in 1647.

**BERG, NICHOLAS VANDER**, a Flemish engraver, probably born at Antwerp. He etched several plates of some merit, after Rubens, marked *N. V. D. Berg*; among others, the portrait of Justice Lipsius; and the portrait of a devout person, with a crucifix, half-length.

**BERGAMASO, GUGLIELMO**, a reputable Italian architect, who erected the Cappella Emiliana de Camaldolesi, at Murano; the public palace of the Camerlinghi, at the foot of the Rialto; the Tacca palace in Portogruaro, at Friuli; the grand gate, called the Portello, at Padua, and that of San Tommaso at Treviso.

**BERGE, PETER VANDER**, a Dutch engraver of little note. He executed several portraits, one of which is a Jew Rabbi, with a Hebrew inscription, marked *P. V. D. Berge ad vivum del. et fec.*; and the Triumph of Galatea, after *A. Coypel*. His principal work was a set of plates for a folio volume of prints, published at Amsterdam, entitled *Theatrum Hispaniæ*, or, Views of the Towns,

Palaces, &c., of Spain. They are etched in a decided manner, but stiff and formal.

**BERGEN, DIRK, or THEODORE VAN**, a Dutch painter of landscapes and cattle, born at Haerlem about 1645; died in 1689; studied under the celebrated Adrian Vandervelde, whose charming style he followed, and was his ablest scholar. Some of his finest works are little inferior to those of Vandervelde, and are often ascribed to that master; although in some instances, there is a darkness of the shadows, which renders the effect of his pictures abrupt and harsh. His cattle, without the correctness of Vandervelde, are spiritedly touched, and his pencil is free and firm.

**BERGEN, NICOLAS VAN**, a Dutch painter, born at Breda, in 1670; died in 1699; painted historical subjects, interiors, and conversations, in the style of Rembrandt, which have considerable merit.

**BERGER, DANIEL**, a Prussian engraver, born at Berlin in 1744; studied under his father, who was an artist of little note. In 1787 he was appointed Professor of Engraving in the Academy of Berlin. He has executed several portraits of the Royal Family of Prussia, and other eminent personages, principally after the painters of his country; among which are the following:

A Bust of a Man with a gold chain; after *G. van Eckhout*. The Virgin and Child; after *Correggio*. The Virgin Mary; after *Raffaello*. Servius Tullius; after *Angelica Kauffman*. The Death of Major de Kleist; after *D. Chodowiecke*. The Death of Scherwin; after *J. C. Frisch*.

**BERGERET, PIERRE NOLASQUE**, an eminent French historical and landscape painter, a native of Bordeaux, and a pupil of David. His subjects are of the most interesting kind, and many of his works have been placed in the Luxembourg, and other royal palaces. He executed four of the portraits for the Hall of the Chancellors; made designs for the medals struck at the mint, and for the bas-reliefs on the column of the Place Vendôme. Many of his pictures have been engraved, and serve as illustrations to the splendid editions of Boileau, La Fontaine, and other French classics.

**BERGHEM, or BERCHEM, NICHOLAS**, a celebrated Dutch painter, born at Haerlem in 1624; died in 1683; was the son of Peter Class van Haerlem, (Class being the family name) a painter of little note. It is difficult to say how the name Berghem, or Berchem, originated. This artist first studied under his father, and subsequently under John Van Goyen, and also John Baptist Weenix. His earlier works are somewhat in the style of the latter, though touched with more delicacy. Like the pictures of that master, they represent sea-ports, and embarkations. He afterwards formed to himself an original manner, representing landscapes of most delightful scenery, decorated with pleasing groups of figures and cattle, and enriched with architectural ruins. Berghem's style was very expeditious, yet his pictures are well finished. His compositions are admirably arranged, and he has given to every figure, as much of ease and elegance as it would admit. The light floating of his clouds, the transparency of the water, and his admirable perspective, are not surpassed by any of his countrymen. The management of light and shadow, and the distribution of his masses, are conducted with great skill. There

seems to have been some degree of rivalry between Berghem and his countryman, John Both, who was also a very eminent painter. M. Vanderhulk, the Burgomaster of Dort, a great encourager of art, engaged both artists to paint each a picture, for which he agreed to pay them a liberal remuneration, and a certain sum as a premium, to the artist whose work should be esteemed preferable. Berghem exerted his utmost powers, and produced an admirable work, representing a magnificent mountainous landscape, enriched with cattle and figures of every description. Both was not less successful—he produced a beautiful Italian scene, glowing under the clear atmosphere of that delightful country, and pencilled in the charming style peculiar to himself. The works were both so admirable, that their patron could not decide on preferring either, and assured them that, as they had both reached perfection in the art, they were both entitled to the premium. Berghem has executed a large number of exquisite drawings and etchings, the latter of which are in a much more finished manner, than would be expected from a painter. The following are the principal: for a full list see the catalogue published by Henry de Wintner, at Amsterdam, in 1767.

*N.B.*, or *B.F.*, or *Berghem* or *B.*

SETS OF PRINTS ETCHED BY BERGHEM.

Six plates of Cows, with the title, called the Milkmaid; *C. Berghem, fec. et exc.* 1634 to 1644. Six of Sheep; in the title print, a woman sitting on a stone. Six Goats; in the title print, a man sitting with a dog. Eight of Sheep; in the title print, a woman standing near a rock. Eight of Sheep and Goats; in the title print, a man. Five larger plates upright, one dated 1652; all marked *Berghem, fec.* Four smaller plates of different animals, lengthways; marked *N. B.* Six of the Heads of Sheep, Goat, &c.; small; scarce.

SINGLE PRINTS ETCHED BY BERGHEM.

A Cow drinking; *Berghem, fec.* 1680. A Cow watering; *C. P. Berghem, inv. et fec.*; fine and rare. A Landscape with two Cows lying, and one standing; *Berghem fec.* A Landscape, with Cows, and a man riding on an Ass; *N. Berghem, fec.* A Landscape, with a Woman bathing her Feet in a Brook, and a Man behind leaning on a Stick, with Animals and Figures, and a Ruin in the distance. A Boy riding on an Ass, speaking to another Boy, who is playing on the Bagpipes, called the Bagpiper; fine. A Landscape, with a Man playing on the Flute, and a Woman sitting; scarce; without a mark. A Landscape, with a Man standing, and a Woman seated suckling a child; without a mark; very scarce.

*B.* BERGMULLER, JOHN GEORGE, a German painter and engraver, born at Dirkheim, in Bavaria, in 1688, died in 1762; studied under Andrew Wolff; painted portraits and history; some of his works may be seen in the churches at Augsburg, where he resided. He is chiefly known by his engravings, which are from his own designs; the following are the principal:

Four; the Baptism of Christ, the Transfiguration, the Resurrection, and the Ascension. The Conception. The Virgin Mary caressing the infant Christ. The Death of St. Joseph; inscribed *S. Joseph moriens*. Christ on the Mount of Olives. Sancta Catherina Vietrix. St. Sebastian, Martyr. The Virgin and infant Jesus presenting the Rosary to St. Dominick. St. Francis kissing the Foot of the infant Jesus. An emblematical subject on the Misfortunes of the Times; inscribed *Tumultum adduxit tempus*. Justice and Peace; *Justitia et Pax*, &c. The Four Seasons. 1730.

BERGONZONI, LORENZO, a Bolognese painter, born in 1646; died about 1700; studied first un-

der Gio. Battista Bolognini, and afterwards under Guercino. He at first attempted historical subjects; but having painted the portraits of several distinguished persons of Bologna, he met with such encouragement that he devoted himself entirely to this branch of the art, and became a reputable portrait painter.

BERKHHEYDEN, GERARD, a Dutch painter, born at Haerlem in 1645; was the younger brother of Job Berkheyden, and was encouraged to the study of painting by the success of that artist, who assisted Gerard by his instruction. His works are chiefly select views of the interior of the principal towns of Holland and Germany, painted with great neatness, and finely colored; they are sometimes enriched with figures by Job, who surpassed his brother in this branch of the art. These two artists seem to have been inspired with a laudable emulation, and a desire of contributing to each others celebrity, so affectionate was their attachment. Gerard died at Amsterdam in 1693.

BERKHEYDEN, JOB, a Dutch painter, born at Haerlem in 1643. It does not appear that he had any instructor, but from a natural inclination for the art, he occupied his leisure hours, while young, in making sketches of the environs of Haerlem. The praises which his first efforts received, induced him to adopt it as a profession. He painted chiefly landscapes, and views of the Rhine, executed in a very pleasing manner. He enriched his landscapes with small figures tolerably drawn, and very neatly touched. His careful study of Nature enabled him to give an appearance of air and sunshine to his pictures, producing a very agreeable effect. He sometimes painted village feasts and merry-makings, which have considerable merit. In company with his brother Gerard, he made the tour of Germany, and was for some time in the employment of the Elector Palatine, who ordered him to execute several pictures, and presented him with a gold chain and medal. He subsequently returned with his brother to Holland, where he met with great encouragement. In 1698, he was accidentally drowned in a canal at Amsterdam.

BERKMANS, HENRI, a Dutch painter, born at Klundert, near Willemstadt, in 1629; studied for some time under Boschaert, and afterwards under J. Jordaens. On quitting that master, he painted some historical pieces with reputation, but the encouragement he met with in portraits, induced him to devote himself entirely to that branch of the art. He painted the Count of Nassau, the Admiral de Ruyter, and many of the most distinguished persons of his country. So great was the demand for his works, that he could scarcely fulfil his engagements. His most celebrated work is a large picture of the company of Archers, in the town-house at Middlebourg. He died in that city in 1690.

BERLINGHIERI, BONAVENTURA, an old Italian painter, born at Lucca. In the Castle of Guiglia, near Modena, is a picture of St. Francis by this artist, dated 1235, still in good preservation, which the Abbé Bettinelli describes as a work of great merit for that age.

BERLINGHIERI, CAMILLO, called IL FERRARESE, a painter of Ferrara, born about 1596; died in 1635; studied under Carlo Bononi, and became an excellent historical painter. His works

are chiefly at Ferrara, and at Venice. In the church of S. Niccolò, at Ferrara, is a fine picture by him, of the Miraculous Descent of Manna; also the Annunciation, in S. Antonio.

**BERNABEI, PIETRO ANTONIO**, called **DELLA CASA**, an Italian painter, born at Parma; flourished about 1550. It is not known under whom he studied, though he appears to have followed the style of Correggio. There are several considerable works by this artist in Parma, among which his great work of the Cupola in la Madonna del Quartiere, proves him well deserving a rank among the ablest Lombard fresco painters of his time. It represents a Multitude of the Blessed, a grand composition, copious, without confusion; the figures in the style of Correggio, with great relief and a vigor of coloring, that still preserves its original freshness. There are other important works by this master, in the convent of the Carmelites and other public edifices at Parma.

**BERNAERTS, NICAISE**, a Flemish painter, born, according to Nagler, in 1608; studied under Francis Snyders. The subjects of his pictures are the same as those of his master, and bear a great resemblance to them. His pictures have been sold as the genuine productions of Snyders, and some writers assert that they are very little inferior to the works of that master. Nagler says he died in 1678. Zani says he was born in 1593, and died in 1663; thus both make him of the age of 70.

**BERNARD, JAN**, a Dutch painter, who excelled in copying the works of Paul Potter, and Berghem; born in 1765; died in 1833. He was a member of the Institute, and of the Academy of Fine Arts at Amsterdam.

**BERNARD**, of Brussels. See **VAN ORLEY**.

**BERNARD, SAMUEL**, a Parisian painter and engraver, born in 1615; died in 1687; studied under Simon Vouet, and for some time painted large portraits in oil and fresco, but meeting with little success, he devoted himself to miniature painting, in which he acquired considerable reputation. His merit procured him a professorship in the Royal Academy of Painting at Paris. There are a number of plates engraved with the point and in mezzotinto, which are proved by Heineken to have been all by this artist, though Basan and Strutt have divided them between two artists of this name.

#### ETCHINGS.

Charles Louis, Duke of Bavaria; *after Vandyck*; S. Bernard. 1657. Louis Garnier, sculptor and painter. Philip, Count of Bethune. Anne Tristram de la Beaume de Luze, Archbishop of Paris; *after de Troy*. The Apparition of St. Peter and St. Paul to Attila; *after Raffaele*. The Young Astyanax discovered by Ulysses in the Tomb of Hector; *after Bourdon*. The Crucifixion; the Virgin Mary, with the dead Christ; the Ascension; *after Ph. de Champagne*. An allegorical subject of Concord. The Flight into Egypt; *after Guido*.

#### MEZZOTINTOS.

The Portrait of Louis XIV.; oval. Sebastian, le Prestre de Vauban; *after F. de Troy*. The Nativity; *after Rembrandt*. A Herdsman driving Cattle. An Ox Market; *after B. Castiglione*. The Repose; called *La Zingara*; *after Correggio*.

**BERNARD, SOLOMON**, or **LITTLE BERNARD**, a French engraver, born at Lyons in 1511. He is said to have acquired this surname from the small size of his prints. He wrought chiefly for the booksellers, and his plates are well designed,

and executed in a very neat and spirited style. The best are those he executed for the Bible which was published at Lyons, at different times, from 1550 to 1580. Brulliot says he was living in 1598. The following are his principal cuts:

A set of prints for the Metamorphoses of Ovid; published at Lyons, in 1557. A set of Medals for the Epitome of the Antiquities of Giacomo Strada, of Mantua; published at Lyons, in 1553. Thirty-four of the History of Psyche; with Italian verses. Eighteen of Baths; printed at Lyons, in 1572. A set of prints for the Golden Ass of Apuleus; published at Lyons, in 1558. A set of vignettes for the French Translation of Virgil; published at Lyons, in 1560. The seven Planets, represented by the Figures of Heathen Divinities. Twenty-two of Theatrical Decorations. A set of oval prints for a Book of Hymns; printed at Lyons, in 1560.

**BERNARDI, FRANCESCO**, called **BIGOLARO**, a Veronese painter, born in 1622; studied under Domenico Feti. Averoldi says he painted history with reputation. His principal works were in the churches of Santa Croce and S. Giovanni, at Brescia.

**BERNASCONI, LAURA** or **LUCIA**, a Roman paintress, was a scholar and imitator of Mario da Fiori. Her works, like those of her preceptor, have lost much of their original beauty, owing to the use of some treacherous material that gave brilliancy at first, but in the lapse of years has changed to opacity, giving them a black appearance.

**BERNAZZANO**, a Milanese painter, who flourished about 1536. He painted animals, fruit, and landscapes, in which he excelled, especially in the coloring. The figures in his landscapes are usually by Cesare da Sesto, a pupil of Leonardo da Vinci.

**BERNETZ, CHRISTIAN**, a German painter of fruit and flowers; born at Hamburg, in 1658, and died in 1722. This artist resided a long time at Rome, where, according to Pascoli, his works were so highly esteemed, that Carlo Maratti employed him in ornamenting his pictures, and in return, enriched the works of Bernetz with Children and Cupids which rendered them invaluable. "His fruit and flowers appear newly plucked, and sparkling with dew-drops."

**BERNIERI, ANTONIO, DA CORREGGIO**, was born at Correggio in 1516, and died there in 1563. He was descended from a noble family, and studied under the great Correggio, who, dying when he was only 18 years of age, he inherited in a measure the appellation of Antonio da Correggio, which has given rise to several historical doubts and inaccuracies. According to Landi and Pietro Aretino he painted cabinet pictures in the style of Correggio, and was one of the most distinguished miniature painters of his time. Lanzi thinks that some pictures attributed to Correggio were rather executed by this artist.

**BERNIGEROTH, MARTIN**, a German engraver, born at Ramelsboug in 1670; died at Leipsic in 1733. He resided in the latter city, where he engraved a great number of portraits, executed with the graver in a tolerably neat manner, among which are: Prince Leopold of Anhalt-Dessau, on horseback, with a Battle in the back-ground. Frederick Augustus II., King of Poland.

**BERNIGEROTH, JOHN MARTIN**, a German engraver, the son and pupil of Martin, born at Leipsic in 1713; died in 1767. He executed a

number of plates for the booksellers, but is principally known as an engraver of portraits, which are neatly executed in the style of his father, the principal of which are :

Frederick Augustus III. King of Poland. Frederick Christian, Prince Reg. Poland. John Adolphus, Duke of Saxe Weissenfeld. 1645. This is esteemed his best plate. Sebastian Felix, Baron von Schwannenberg. Christianus, Prince of Denmark. John Gottfried Richter, Antiquary.

BERNINI, PIETRO, an Italian painter and sculptor, who is chiefly known as the father of the Cavalier Giovanni Lorenzo B. He was born in Tuscany about 1670, and early went to Rome to improve himself; from thence to Naples, where he married and practised his profession with reputation. His son, before mentioned, having exhibited the most extraordinary precocity of talents, he took him to Rome in 1708, in order to give him every advantage, and by his own able instructions and shrewd management, greatly contributed to his son's future fame and glory.

BERNINI, GIOVANNI LORENZO, called IL CAVALIERE BERNINI, whose renown filled all Europe in the 17th century, was born at Naples in 1598. He was called the Michael Angelo of the age, because like him he united, in an eminent degree, the three great branches of art—Painting, Sculpture, and Architecture; though he was chiefly renowned in the two last. Richly endowed by nature, and favored by circumstances, he rose superior to the rules of art, creating for himself an easy manner, the faults of which he knew how to disguise by its brilliancy; yet this course, as must ever be the case, did not tend to a lasting reputation, for his style did not long survive the artist; and his works, though possessing great merit, are not looked upon by artists as worthy of imitation. His talents were exceedingly precocious, and almost from his infancy he exhibited a passion for the fine arts, which was carefully cultivated by his father; and at eight years of age he is said to have executed a child's head in marble which was considered a wonder. This doubtless was fiction, or rather accomplished through the assistance of his father. Yet certain it is that he was wonderfully precocious; and this, in a great measure, laid the foundation of his splendid fortunes. His father took him to Rome, where he had some commissions to execute, that he might have every possible advantage, and his fame having already been bruited abroad, the Pope Paul V. wished to see the prodigy who at ten years of age was the astonishment of artists, and on his being brought into his presence desired him to draw a figure of St. Paul, which he did in half an hour, so much to the satisfaction of the pontiff that he recommended him to Cardinal Barberini, a great connoisseur and patron of the arts. "Direct," said he, "the studies of this child, who will become the Michael Angelo of this century." One of his first works in marble was the bust of the prelate Montajo, which was so striking a resemblance that some one said, "It is Montajo petrified." He next executed busts of the Pope and several Cardinals. He was not yet 18, when he produced the Apollo and Daphne in marble—a master-piece in grace and execution, which he himself, towards the end of his life, on looking at this group, declared one of his best works, and that "he had made very little progress since the time it was produced." His manner was indeed more chaste and less affected than at a

later period of his life. Gregory XV. recognized his merit, and made him Knight of the Order of Christ; but the Cardinal Maffio Barberini, the successor of Gregory XV. under the name of Urban VIII., gave the finishing touches to his fortune. He said to Bernini, on his calling to offer his congratulations to his benefactor, "If the Cavalier Bernini esteems himself happy in seeing me his sovereign, I am more glorified that he lives under my pontificate;" and he immediately charged him with the execution of those great works which have immortalized both their names, at a salary of 300 crowns a month. Among the great works which he executed under this pontificate, may be mentioned the Baldachin, or great altar of St. Peter's, in bronze and gilt, under the centre of the dome; the four colossal statues which fill the niches under the pedatives; the pulpit and canopy of St. Peter's; the Campanile; the circular place before the Church, and the Palace Barberini. For these services the pope gave the artist 10,000 crowns, increased his salary, and extended his favor to his brothers. In the year 1644, Cardinal Mazzarini, in the name of the King of France, offered him a salary of 12,000 crowns, to enter the service of that monarch, but he declined the invitation. His reputation extended more and more, and Charles the First, of England, engaged him to execute his statue for 6,000 crowns. For this purpose he sent to Rome three portraits, in which Vandyck had represented him in different aspects, and by this means Bernini made a striking likeness, which so much pleased the King that he sent him a diamond ring worth 6,000 crowns more. On the death of Pope Urban VIII. the envy and jealousy which B.'s merits and the favors bestowed upon him had engendered, broke forth, and for a time eclipsed his glory; but he regained the favor of Pope Innocent X., by a model for a fountain. About the same time, he erected the palace of Monte Citorio, and the magnificent monument to the memory of his benefactor, Pope Urban VIII. Alexander VII., the successor of Innocent X., who was a liberal patron of the arts, employed him to embellish the piazza of St. Peter's; and the admirable colonnade, so beautifully proportioned to the Basilica, was executed after his plans and under his direction. He also built the Palace Odescalchi, the Rotunda della Riccia; and the House for Novices, for the Jesuits. Louis XIV. having made him the most flattering invitations, through the great Colbert, to come to Paris and direct the works of the Louvre, Bernini with great difficulty obtained permission of the Pope, and set out from Rome at the age of 68, accompanied by one of his sons and a numerous retinue. Never did an artist travel with so much pomp, and under so many flattering circumstances. He was received everywhere on his way with the honors of a prince, and on his arrival at Paris he received the most honorable reception from the King. He was first employed in preparing plans for the Louvre, which were never executed. He executed a bust of the King, and suddenly returned to Rome, after an absence of eight months, in consequence of the effects of envy and jealousy, notwithstanding the high esteem which he enjoyed at Paris. He took leave of the King, who made him a present of 10,000 crowns, gave him a pension of 2,000, and one of 400 to his son, and a command to execute an equestrian statue of himself (Louis XIV.). This work, of colossal

proportions, in marble, was finished in four years after his return to Rome, and sent to Versailles, where it was afterwards converted into Marcus Curtius, and where it still remains. The King also defrayed the expenses of his journey, and to immortalize his voyage had a medal struck with the portrait of the artist, and on the reverse the Muses of the Arts, with this inscription: "*Singularis in singularis; in omnibus, Unicus.*" On his arrival at Rome, B. was received with great demonstrations of joy; the Pope showed him the most marked favors, and named his son Canon of S. Maria Maggiore, and provided him with several benefices. Cardinal Rospigliosi having been elected pope on the death of Alexander VII., Bernini was still charged with great works, among which were the splendid tomb of Alexander VII. and the decorations of the Bridge of St. Angelo. He died at Rome in 1680, at the great age of 82, loaded with riches and honor, and was buried with great pomp and magnificence in the Church of S. Maria Maggiore. To his children he left a fortune of 400,000 Roman crowns (about \$700,000).

His most eminent disciples were his brother, Pietro Bernini—who was an eminent statuary, architect, and mathematician, and who assisted him in the execution of these great works—Matthia Rosse, François Duquesnoy, surnamed the Fleming, and Borronini.

Bernini was a man of ordinary stature, very dark complexion, lofty forehead, black piercing eyes, aquiline nose, with a countenance full of energy and expression, which became terrible when animated with anger. Of a temperament all fire, he could not endure the rays of the sun without inconvenience. His health was feeble to forty-two years of age, when it became robust, and he could endure the greatest fatigue. His life was one of continued exertion, and he designed and wrought with great facility. He spoke of the works of others with discretion and liberality, and of his own with modesty. His favorite maxim was "*Chi non esce talvolta della regola, non passa mai.*" Thus he was of opinion that in order to excel in the arts a man must rise above all rules, and create a style peculiar to himself. This he accomplished with rare good fortune, but the influence of his style was transient. The confession of this artist, when near the close of life he reviewed his first works, is the voice of truth disabused of self-love.—He then recognized that he had departed from the true principles of nature and the antique, and fallen into the affected; that he had mistaken the facility of execution for the inspiration of genius; and that he had injured grace and beauty by affectation and excessive ornament. That admirable Italian critic and connoisseur, Lanzi, says: "The Cavaliere Bernini, the great architect and skillful sculptor, was the arbiter and dispenser of all the works at Rome under Urban VIII. and Innocent X. His style necessarily influenced those of all the artists, his cotemporaries. He was affected, particularly in his drapery. He opened the way to caprice, changed the true principles of art, and substituted for them the false. At different times, the study of painting has taken the same vicious course; above all, among the imitators of Pietro da Cortona, some of whom went so far as to condemn a study of the works of Raffaele, and even to decry as useless the imitation of nature."

He executed an astonishing number of works at Rome, among which the following are the most re-

markable—some of them have previously been mentioned:

The great Altar of St. Peter's, in bronze and gilt; the four colossal statues of St. Chrysostom, St. Athanasius, St. Augustin, and St. Ambrose, cast in bronze; the Belfry of St. Peter's; the basso relievo in the portico of St. Peter's, representing Christ saying to St. Peter, "Feed my sheep;" the noble Fountain near the Piazza da Spagna; some fine statues for the churches of St. Francesco and B. V. M. di Loreto; a beautiful Canopy over the statue of the Virgin Mary, in the church of St. Agostino. He built the sumptuous chapel in the church of S. Maria della Vittoria, dedicated to St. Teresa, with a fine marble statue of that Saint; the Church and grand Altar of St. Bibiano; a great part of the Church of St. Anastasia; the principal part of the Barberi palace; some addition to the pontifical palace of Monte Cavallo; the celebrated Chigi palace, built for the Cardinal Flavio Chigi, nephew of Pope Alexander VII.; the Collegio Urbano di propaganda Fide; part of the Church of St. Andrea del Noviziato, and many other architectural and sculptural works.

BERNINI, PIETRO, was a brother of the preceding artist, under whom he studied, and with whom he remained through life, and was his most able assistant. He was an eminent sculptor and architect, capable of undertaking great works. He was also an eminent mathematician. But his brother's fame enabled him to monopolize all the great works executed at that time, so that Pietro had no chance to distinguish himself, otherwise than as his assistant.

BERRETINI, PIETRO, called DA CORTONA, an illustrious Florentine painter and architect, born at Cortona in 1596. At the early age of 14 he visited Rome, where he studied under Baccio Ciampi, but gained more advantage from the study of the works of Raffaele and Caravaggio. While yet at an early age, he painted two pictures for the Cardinal Sacchetti, representing the Rape of the Sabines, and a Battle of Alexander, which gained him so much celebrity that Pope Urban VIII. commissioned the young artist to paint a chapel in the church of St. Bibiana, where Ciampelli, a reputable artist, was employed. The latter regarded with contempt the audacity of so young a man attempting so important a public work; but Cortona had no sooner commenced it than Ciampelli was satisfied of his ability. His success in this performance gained him his celebrated work of the ceiling of the Grand Saloon in the Palazzi Barberini, which is considered one of the greatest productions of the kind ever executed. Its harmonious coloring, splendid style, rich composition, and skillful chiaro-scuro, render it one of the most perfect specimens of ornamental art. It has been said of it that the draperies have not the appearance of nature, and that the drawing is incorrect; but its general charm is so attractive that it is impossible to view it without admiration.

Cortona made the tour of Lombardy, went to Venice, and in returning visited Florence, where he was engaged by the Grand Duke Ferdinand II. to paint the saloon and four apartments in the Palazzo Pitti, where he represented the Clemency of Alexander to the Family of Darius, the Firmness of Porsena, the Continence of Cyrus, the History of Massanissa, and other subjects. Disgusted by the intrigues of some artists who were jealous of his reputation, he left Florence abruptly, before he had finished his works, and could never be persuaded to return. They were completed by Ciro Ferri. On arriving at Rome, he continued to receive many commissions, and was employed by

Alexander VII., who honored him with the Order of the Golden Spur. Cortona's principal works at Rome are, the Saloon in the Barberini, and a gallery in the Pamphili; the Cupola and Vault in the Tribune of the Chiesa Nuova, and the Conversion of St. Paul at the Capuccini, one of his celebrated works. There is an admirable picture of St. Paul healed by Ananias, in the Church of the Conception.

The compositions of this great artist were sometimes crowded with unnecessary figures, and he was rather intent upon producing a magnificent whole, than careful execution in detail; but it is generally admitted that his compositions are copious and ingenious, and if he does not address himself always to the mind, he fascinates the eye by a grand and imposing spectacle. His genius was especially adapted to great fresco works, which he executed with a force and brilliancy that might almost vie with oil painting. His coloring, though not always chaste, is constantly pleasing. The heads of his females are not strictly beautiful, but they invariably have a grace and loveliness that overcome those deficiencies, and his works generally exhibit a most fertile invention, and great facility of execution.

As an architect, Cortona erected a number of important edifices, among which is the Church of Santa Maria Martina, rebuilt by the Barberini princes. He restored the Church della Pace, and adorned the façade with a graceful portico, so much to the satisfaction of Alexander VII. that he declared Cortona a cavalier, and gave him a munificent reward. He erected the façade at Santa Maria in Via Lata, which is universally admired; also the chapel of the Conception in San Lorenzo and Damaso; and made a design for the palace of the Louvre, in concert with Bernini and Rianaldi, which Louis XIV. highly approved, and sent Cortona his picture richly set in jewels. This eminent artist died at Rome, in 1669.

BERRETONI, NICOLÒ, a reputable Italian historical painter, born at Montefeltro, near Macerata, in 1627; studied under Carlo Maratti, and was one of his ablest scholars. His earlier works, after leaving that master, are much in the style of Guido. One of his best pictures is an altar-piece in the Church of S. Maria de Montesanto at Rome, representing a subject from the life of St. Francis. He was elected an Academician at Rome in 1675, and died in 1682.

BERRUGUETTE, ALONSO, an eminent Spanish painter, sculptor, and architect; born, according to Palomino, at Parados de Nava, in Castile, in 1480. He had already made some progress in the art of painting when the fame of the great Michael Angelo induced him to visit Italy, and he had the advantage of studying under that great master. He was the cotemporary and friend of Andrea del Sarto, and made such improvement during his stay in Italy, that he returned to Spain an eminent proficient in painting and sculpture. The emperor Charles V. immediately appointed him one of his painters, and employed him in many considerable works at Madrid, in the Palace of the Prado, and in the Alhambra of Granada, which established his reputation, and for which he was amply remunerated by his patron. As a sculptor he was very distinguished. He executed a bas-relief of the Transfiguration, in the Choir of the Cathedral of Toledo; also a statue of San Secca-

din in that city, and a number of bas-reliefs in the Choir of the Church of Sillas. There are a great number of his works in Toledo, the best of which is the marble sepulchre of the Cardinal di Fabera. As an architect, he erected the gate of S. Martino, at Toledo; the palace of Alcala, belonging to the bishop of Toledo; and a great portion of the Cathedral of Cuenca. Berrugnette was one of the most distinguished artists of his time, and was favored with the patronage of Charles V. and his son, Philip II. He was highly respected by all, and acquired great wealth by his genius. He died rich at Alcala, in 1561, and was buried with the greatest magnificence at the expense of his sovereign.

BERRY, WILLIAM, an eminent Swiss engraver on precious stones, born about 1730. He went to England, where he received considerable employment among the nobility as a seal engraver. He bestowed so much labor on his works that the prices he received afforded him but a poor remuneration. Pickler, a celebrated engraver in the same line, pronounced him the best gem engraver of his time. Some of his intaglios are said to equal the antiques, particularly a Hercules and a Julius Caesar. While in England, he cut the heads of Cromwell, Newton, Thompson, and others, said to be surprising likenesses. He died in 1783.

BERSOTTI, CARLO GIROLAMO, an Italian painter, born at Pavia in 1645. According to Padre Orlandi, he studied under Carlo Sacchi, and painted landscapes and figures in a style of excellence. There are many of his works in the collections at Pavia.

BERTANO, or BRETANO. See GHISI.

BERTAUD, MARIE ROSALIE, a Parisian female engraver, born about 1760; was instructed by St. Aubin and Choffard, and has executed several plates, the best of which are after Vernet, entitled *Orage impétueux*, an oval plate; *La Pêche à la Ligné*; *Le Rocher percé*; *La Barque mise à flot*; *La Pêche au clair de lune*; *Les Pecheurs Italiens*.

BERTAUX, DUPLESSIS, a French engraver. His etchings are somewhat in the style of Callot. They are quite numerous, and many of them illustrate Choiseul's Travels in Greece and Italy, and his work on Egypt. He died in 1813.

BERTELLI, CRISTOFANO, an old Italian engraver, born at Rimini, in the duchy of Modena, about 1525; executed a few plates with the graver, in rather a stiff manner, among which are:

The Portrait of Ottavio Farnese, Duke of Parma; the Conversion of St. Paul, marked *Per me Cristofano Bertelli*; the Virgin and Infant, with St. Sebastian, St. Francis, and St. Roch, after *Correggio*. The Virgin and Infant, with St. Augustine, St. Sebastian, and St. Helena, with St. Joseph sleeping, inscribed *Per mi Cristofano Bertelli*. The Virgin and Child, with St. George and other Saints, inscribed the same. The different Ages of Man; *Christofano Bertelli, sc.*

BERTELLI, FERRANDO, a Venetian engraver, born about 1525; executed some plates after the Venetian painters and others, of which are the following: A print entitled *omnium fere gentium, Ven.*, 1569. Christ curing the sick; *Farinati, pinx.*; *F. Bertelli, ex.*, 1566. The Crucifixion; after *Giulio Romano*. Venus and Cupid; after *Titian*; etched by *F. Bertelli*; *Nic. Bertelli, exc.*, 1566. *Specchio della vita humana*; in Venezia per *F. Bertelli*; 1566.

**BERTELLI, LUCAS**, a Venetian engraver, probably a relative of the preceding. He is said to have been a print-seller. He has executed a number of plates after the great Italian masters, some of which are very scarce. Among them are :

A Bust of Hippolita Gonzaga, Daughter of Ferdinand, *Lucas Bertelli, ex.* The Israelites tormented by Serpents, *after M. Angelo.* The Baptism of Christ, *L. Bertelli, with an inscription, Non isti Christum latites, &c.* Christ washing His Disciples' Feet, *Lucas, sc.* The Flagellation, inscribed *Et fui flagellatus, &c., Luca Bertelli.* The Crucifixion, marked *M. A. Luca Bertelli formis.* The Descent from the Cross, *Luca Bertelli formis, fine.* The Four Evangelists, *after Coxie, Lucie Bertelli formis.* The Last Judgment, *after J. B. Fontana, Luca Bertelli formis.* A Woman and Children, warming themselves by a Fire, *after Titian, Luca Bertelli, ex.*

**BERTERHAM, or BEXTERHAM, J.**, a Flemish engraver, who practised the art at Brussels, according to Strutt, about the end of the seventeenth century. He engraved a few plates of devotional subjects, which are executed with the graver, in a stiff, tasteless style, and very incorrectly drawn. Among them is a print representing St. Roch, with other figures, signed *J. Berterham, sculp., Brux.*, 1696, without the name of the painter.

**BERTHAULT, LOUIS MARTIN**, a French architect, born at Paris in 1771. He first attracted attention at Paris for his skill in designing parks and gardens, and the Empress Josephine employed him to arrange the gardens at Malmaison, which he executed in such exquisite taste, that Napoleon took him into his employment, and appointed him architect to the Château de Compègne. He restored this palace, and Girodet and others decorated it with painting. Many architects had tried in vain to arrange the gardens; the plantations had perished on account of the quality of the soil; but he renewed them, and by planting suitable trees, rendered them most delightful. He made an arbor there half a league in length. On the birth of the King of Rome, Napoleon conceived the idea of building, in the capitol of the Catholic world, a palace that should be worthy, by its magnificence, as a home for the future heritor of his throne; so he made B. a member of the Legion of Honor, and sent him to Rome to build the palace. On his arrival, having millions of money and thousands of workmen at his command, he went to work, and astonished the Italians with the colossal grandeur of his plans; but the reverses of Napoleon destroyed the finest embryo palace and royal gardens in the world! On his return to Paris, B. was employed to construct or remodel many chateaux, which he executed in excellent taste. "All the countries of Europe demanded plans of him, which were afterwards executed by other architects." He acquired an ample fortune, and died in 1823.

**BERTHELEMY, JEAN SIMON**, a French painter, born at Laon in 1743; died at Paris in 1811; studied under N. Hallé. He painted the ceilings of the Palace of Fontainebleau, the Luxembourg, and the Museum; also a number of historical and poetical subjects, which have been engraved. He was a director of the School of Design, and a Royal Academician.

**BERTHOLET.** See FLEMAEL.

**BERTIN, NICHOLAS**, an eminent Parisian painter, born in 1667; died in 1736; studied while very young under Jean Jouvenet, and afterwards under the elder Boulogne. His progress was so rapid,

that when eighteen years old he gained the first prize of the Academy, and was accordingly sent to Italy for improvement, with the royal pension, where he remained four years. On returning to Paris, he gained eminence by several historical works. He was employed by Louis XIV. in the chateau of Trianon, where he painted Vertumnus and Pomona, and other works. There is a fine picture by him, in the Abbey of St. Germain des Pres, representing the Baptism of the Eunuch of the Queen of Candace. His most celebrated work was the ceiling of the church at Plessis St. Pierre, in Normandy. He was elected a Royal Academician in 1703.

**BERTOJA, GIACOMO, or JACOPO**, an Italian historical painter, born at Parma. He was a successful imitator of Parmiggiano, and there is little doubt that many of his easel pictures are ascribed to that artist. Orlandi says he died in 1558; but Padre Affo has conclusively shown that he was living in 1573, and Zani has cited authorities to prove that he died at a great age, in 1618.

**BERTOLOTI, GIOVANNI LORENZO**, a reputable historical painter of Genoa; born in 1640; died in 1721; studied under Francesco Castiglione. Ratti praises a picture by him in the Church of La Visitazione, at Genoa, representing the Visitation of Mary to Elizabeth, a fine composition, with great sweetness and transparency of coloring.

**BERTOTTI, OTTAVIO**, called SCAMOZZI, an Italian architect, born at Vicenza in 1726. He published an edition of the works of Palladio, which possesses great merit. He designed and erected several edifices at Vicenza, and at Castel-Franco in Trevigiana, he erected a gallery for the Cardinal Giovanni Cornaro, with a dormitory for strangers annexed to it. He also constructed at Scatripo, in the Vicenza territory, a palace for the Counts Trissini, and another, with a beautiful loggia, at Alpiro, for the Counts of Schio; also a house with a loggia, for the Franciscans, in Arcugnano. Bertotti was so highly esteemed, that the Marquises Capra, executors of Scamozzi, awarded to him the use of the property of that nobleman, which he had left in his will, with the obligation of assuming his name, to the one who should rank as the first architect of his native city.

**BERTRAND, PHILIP**, a reputable French sculptor, born at Paris in 1664. He was employed chiefly in embellishing with statuary the Parisian churches and the royal palaces. He was received into the Academy for a fine group in bronze, representing the Rape of Helen. He executed, among other works, a group of Strength and Justice, in the choir of Notre Dame; St. Satyrus, in the Invalides; a statue of Air, in the chateau of Trianon; a Figure of Christ, in the Samaritaine, on the Pont Neuf; also, the bas-reliefs for the Triumphal Gate, erected by the city of Montpellier in honor of Louis XIV., highly commended. He died at Paris in 1724.

**BERTRAM, —**, a Dutch engraver, who lived about 1690, and executed several plates in a very neat style, representing views and public edifices.

**BERTRAND, P.**, a modern French engraver of some merit, who executed a number of portraits, among which is one of Pope Clement X.

**BERTUSIO, GIOVANNI BATTISTA**, an Italian historical painter; born at Ferrara in 1644. He studied under Denis Calvart at the same time with



Guido and Albano, and followed their example in leaving Calvart to place himself under the Caracci. His figures have a graceful turn, and are correctly drawn. He endeavored to imitate Guido, but failed decidedly: his coloring is chalky and cold. Malvasia mentions a number of his works in the churches at Bologna; among which is a picture of the Virgin and Infant with saints, in S. Giovanni in Monte; also St. Guiliana, in S. Stefano; and the Death of St. Joseph, in S. Domenico. His name is usually written *Bertucci*, and there are several artists of this name, both of Faenza and Bologna.

**BERVIC, CHARLES CLEMENT, or JEAN GUILLAUME BALVAY**, one of the most eminent French engravers, was born at Paris in 1756, and studied under J. G. Wille, whom he equalled in the brilliancy and exquisite finish of his works. He was elected a member of the Royal Academy in 1784, and subsequently many learned societies and institutions in Europe elected him an honorary member, especially the Academies of Berlin, St. Petersburg, Copenhagen, Amsterdam, &c. In 1819, the King of France made him a Chevalier of the Legion of Honor. His most capital work was the Laocoon and his Sons, engraved for the Musée Français, pronounced by connoisseurs the finest representation of a marble group ever executed. Proof impressions of this print have been sold in London as high as £30. His last work was the Testament of Endimidas, which was finished by his favorite pupil, Paolo Toschi, of Parma, Bervic having lost his sight before its completion. He died in 1822. The following is a list of his principal works:

Portrait of Louis XVI; *after Callet*. Portrait of Jean Senae de Melhan; *after Duplessis*. Portrait of M. d'Angivillier, Architect. Charles Linnaeus, the great Naturalist; *after Roslin*. Portrait of Michael Letellier; *after a model by Nanteuil*. 1773. The Little Turk; *from a design by Wille*. 1774. Portrait of Massulki, Bishop of Wilna. 1780. Innocence; *after Merimee*. A bust of Napoleon; *from a drawing by Lefebvre*. Portrait of Louis XVIII.; *after Augustin*. The Repose, and the Demand Accepted; *after Lepicier*. The Education of Achille; *after Regnault*; and the Laocoon and his Sons; *after the Antique*; both for the Musée Français. St. John in the Desert; *after Raffaele*; 1791; for the Gallery of Florence. The Rape of Pejanira; *after Guido*. This work was considered his *chef d'œuvre*, and the decennial Convention adjudged it the prize before all the engravings that had appeared from 1800 to 1810. It was engraved before the Laocoon, which put a seal to his reputation. Fine impressions of his works are very rare and valuable.

**BESENZI, PAOLO EMILIO**, an Italian painter, was born at Reggio in 1624. He was the friend and companion of Lionello Spada, but did not follow his style, preferring the graceful manner of Albano. He painted a number of works for the churches, of which those in S. Pietro are most esteemed, and deserve considerable commendation. Besenzi is said to have also distinguished himself as a sculptor and architect; but none of his works are mentioned. He died in 1666.

**BESOZZI, AMBROGIO**, a Milanese painter and engraver, born in 1648; died in 1706. He studied under Giuseppe Danedi, and afterwards under Ciro Ferri. He excelled in painting architectural views, friezes, bas-reliefs, and other works of decoration. He etched the portrait of Correggio, and the Apotheosis of a princess, in which the portrait was by Bonacina; *after Cesare Fiori*.

**BESSCHEY, or BISCHHEY, J. F.**, a Flemish

painter, born at Antwerp in 1739; died in 1799. He executed small copies of the works of Rubens and Vandyck in an admirable style. He also made copies of Rembrandt, Teniers, Moucheron, Wynacker, Wynants, Terburg, Gerard Douw, and others.

**BESTARD**, a Spanish painter, who lived at Palma about the end of the 17th century. He decorated several public edifices in that city, which exhibit proofs of his knowledge of composition, color and chiaro-scuro. For the convent of Monte Sion at Palma, he executed a grand composition, which is considered one of the wonders of that city. It represents Christ in the Desert attended by angels, measuring nine feet in length.

**BETTELINI, PIETRO**, a very eminent Italian engraver, born at Lugano in 1763. At an early age he applied himself to the art, and studied under Gandolfi and Bartolozzi, though in his subsequent works he inclined to the style of R. Morghen. In 1848 he was employed on the Judgment of Solomon, after *Raffaele*. His engraving of the Entombment, after *Andrea del Sarto*, in the Florentine Gallery, is his master-piece. It exhibits all the beauties of the original, and deserves a place among the best specimens of the art. His subjects are executed with taste and spirit, and he is peculiarly successful in light and elegant forms, though not so much so as in those of a sombre or forcible character. He does not aim at brilliant effect, but works with great care and delicacy, corresponding with the style of the original. Thorwaldsen highly esteemed him, and employed him to engrave several of his finest statues and bassi-relievi. The following are a part of his excellent productions; St. John, after *Domenichino*; Ascension of the Virgin, after *Guido*; Magdalene, after *Schidone*; Sibylla Persica, after *Guercino*; Madonna and sleeping Infant, after *Raffaele*; Madonna col devoto, and Ecce Homo; after *Correggio*; the Portraits of Poliziano, Macchiavelli and Galileo.

**BETTETS, JOHN and THOMAS**, two brothers, English miniature painters. John studied under the elder Illiardi, and painted the portrait of Queen Elizabeth.

**BETTI, PADRE BIAGIO**, an Italian painter, born at Pistoja in 1545; studied under Daniello da Volterra. Shortly after the death of that master, he became a monk of the Order of Theatines. His works are chiefly confined to the monasteries of that Order at Rome; among which is Christ Disputing with the Doctors, in the library; and in the Refectory, the Miracle of the Loaves and Fishes. Baglioni says he was a monk for fifty years, and died in 1615.

**BETTINI, DOMENICO**, a Florentine painter, born, according to Orlandi, in 1644; died in 1705. He studied under Jacopo Vignali, but subsequently visited Rome, where he became a scholar of Mario Nuzzi. His pictures, like those of his master, represent fruit, flowers, birds, and fish, and are well painted.

**BETTINI, PIETRO**, an Italian engraver, who etched a few plates, in a slight manner, among which are the following: Christ appearing to Peter; *after Domenico Campelli*; marked *Pietriss. Bettinus, del. et scul.* 1681. The Martyrdom of St. Sebastian; *after Domenichino*.



**BETTOLI, CAJETANI**, a Venetian painter little known, who flourished in the latter part of the 17th century. He etched some plates in a free and artistic style, among which is the Death of St. Joseph; *after Car. Marc' Antonio Franceschini*, signed with his name.

**BEVILAQUA.** See **SALIMBENE**.

**BEUCKELAER, JOACHIM**, a Flemish painter, born at Antwerp in 1530; died in 1570. He was the nephew of Peter Aertsen, who instructed him in the art. He painted fairs, market-places, and interiors of kitchens, with dead game, fish, fruit, &c., which were much admired. Descamps says he was ill rewarded for his works, and that he died in poverty.

**BEURS, WM.**, a Dutch painter, born at Dort in 1656; died about 1690. He studied under W. Drillenburgh, and gained some reputation for his portraits, flowers, and landscapes.

**BEUSEKOM, F. VAN**, a Dutch engraver, who flourished in the middle of the 17th century. He was principally employed in engraving portraits for the book publishers.

**BEUTLER, CLEMENT**, an eminent Swiss landscape and historical painter, born at Lucerne. There are many of his works in his native city, where they are highly esteemed. In the church of the Capuchins is an admirable picture, representing St. Anthony preaching on the sea shore. Also the Garden of Eden, and the Flight of the Rebellious Angels, which are considered masterly performances. The last picture was destroyed through the prudery of a woman, who, offended at the nudity of the figures, cut it in pieces. He flourished in the first part of the 18th century—time of birth or death not recorded.

**BEUTLER, JAMES**, a German engraver, who, according to Prof. Christ, was born at Ravensburg, and flourished about 1593. He is classed with the little masters, his prints being generally very small. They are usually marked with his initials, I. B.; and since these letters were occasionally used by other German engravers especially James Binck and John Burgkmair, who lived about the same time, it requires great attention to distinguish their works.

**BEVENUSE, ANTONIO**. Lanzi thinks this artist was a native of Bavaria, for which reason, and his early return to his own country, he is not known in Italy as his merits deserve; that he was a disciple of the Bolognese school, and that in the college of the Nunziata, is a picture of the Marriage of the Virgin, which displays great accuracy of design, superiority of forms, and an admirable chiaro-scuro.

**BEVILACQUA, AMBROGIO**, a Milanese painter, who flourished in the latter part of the fifteenth century. Lomazzo says that there are several of his works in the churches at Milan, and that his style was good, and his drawing and perspective excellent. In the church of S. Stefano is a fine picture by him, representing St. Ambrogio with Sts. Gervasio and Protasio standing by his side. He had a brother named Filippo, who assisted him in his works.

**BEWICK, THOMAS**, an eminent English wood-engraver, born in Northumberland in 1753; died in 1828. He was apprenticed at the age of four-

teen to Ralph Beilby, a copper-plate engraver of Newcastle. Mr. Charles Hutton, (afterwards Dr. Hutton) applied to Beilby to engrave on copper the illustrations of his work on mensuration, who advised that they should be engraved on wood. The young apprentice was employed to execute many of these; and the excellence of the cuts led his master strongly to advise him to devote his attention to this neglected art. Soon after the expiration of his apprenticeship, he entered into partnership with Beilby; about which time Bewick commenced the cuts for an edition of Gay's Fables; of which the Old Hound gained the premium of the Society of Arts, in 1775; though the work was not published till 1779. In 1770 he published his "History of Quadrupeds," which established his reputation. He also executed a number of copper-plate illustrations; and the wood cuts for an edition of Goldsmith and for Parnell's Hermit, published in 1795; besides a number of illustrations for the publications of the day. He was very industrious. His brother John assisted him in some of his publications, and is said in some respects to have exceeded Thomas, but he died at the age of 35; his best engravings being published in 1795.

**BEYER, JEAN DE**, a Swiss painter, born at Aran in 1705. He settled in Holland, where he painted landscapes; but he was an able draughtsman, and was distinguished for the accuracy of his drawings of cities, public buildings, chateaux, &c., many of which have been engraved.

**BEYER, JEAN DE**, an eminent Swiss medalist, born at Basle. He had a thorough knowledge of medals, and displayed much taste in their execution. He died at Berne, at a great age, in 1738.

**BEYLBROUCK, M.**, a Flemish engraver who lived in England in 1713, where he executed a plate representing the Death of Dido, *after Sebastian Bourdon*. It is neatly executed, but in a stiff, formal style, without much effect.

**BEZZI, GIO. FRANCESCO**, called **IL NOSADILLA**, a Bolognese painter, and pupil of Pellegrini. Malvasia says there are many of his works at Bologna, and other cities, executed in the style of his master, with more power, but less care. He died at Bologna, in 1571.

**BEZZICALUVA, ERCOLE**, a native of Pisa, who according to Morrona, flourished at Pisa about 1640, where his works were highly esteemed. Lanzi mentions a picture in the Choir of the Church of S. Stefano, at Pisa, representing several saints, as an excellent performance. He also says he was a good engraver, but does not specify any of his works in this line, nor mention the time of his death.

**BIANCA, GIOVANNI**, an Italian architect, born at Pesaro, in 1571. According to Milizia, he was also an engineer, and a citizen of Rome. He erected several good edifices, among which is the Santa Casa at Loretto. He also wrote an excellent work, entitled *Manuale di Architettura*, which was corrected and enlarged in 1772, by Leonardo de Vegni, of Siena.

**BIANCHI, BALDASSARE**, a Bolognese painter, born in 1614; died in 1679. He studied under Gio. Paderna, and subsequently under Agostino Metelli. He was patronised for many years by the Dukes of Modena and Mantua, whose palaces

he adorned with a great number of paintings. Orlandi says he had a daughter named Lucrezia, who was also distinguished as an artist.

**BIANCHI, CAV. ISIDORO**, a Milanese painter, who lived about 1626; he studied under Pier Francesco Mazzuchelli, called Morazzone, whose style he followed with great credit. His works in fresco surpassed those in oil, as appears from his paintings in S. Ambrogio at Milan, and in different churches at Como. He was appointed by the Duke of Savoy to finish a grand saloon at Rivoli, which Mazzuchelli had left unfinished at his death. He was subsequently chosen court-painter, and was knighted in 1631.

**BIANCHI, FEDERIGO**, a Milanese painter, and a relative and scholar of Giulio Cesare Procaccini. Orlandi says that when seventy years old he painted three frescos in the cloister of the monastery of Padre Zoccolanti at Milan; also several other works in that city. The Duke of Savoy greatly patronized him, and honored him with a gold medal and chain.

**BIANCHI, FRANCESCO**, called **IL FRARI**, an Italian painter, born at Modena in 1447; died in 1510. Vidriani says he instructed Correggio, and that his works were highly esteemed in his time, for their graceful design, and fine impasto of color.

**BIANCHI, GIOVANNI**, a Milanese painter, who died at Florence in 1616. He was a celebrated artist in a kind of mosaic work, which was then in great repute all over Europe. Francesco I., meditating the erection of a magnificent chapel for the sepulture of the royal family, in the Church of S. Lorenzo, and ornamenting it with views and altars wrought in mosaic, invited Bianchi to his court in 1580, and committed these works to his direction. This art was carried to very high perfection, in various towns in Italy about this time, especially at Florence and Milan. For this purpose every species of hard stones, as agate, jasper, &c., were sawed into small pieces, having every variety of color, and in the execution of the work, the tints were lowered, heightened, and managed so as to almost rival painting. In this manner tables, cabinets and coffers were ornamented with small landscapes, architectural pieces, portraits, and even mythological and historical pieces, which proved an acceptable and coveted present to foreign princes. In one of the Cabinets of the Ducal Gallery is an exquisite octagonal table, the central part of which was designed by Pocetti, and the border by Ligozzi. The work was executed by Jacopo Antelli, who, with numerous assistants was employed sixteen years in its execution, and finished it in 1649. A small picture, executed for the same prince, after the designs of Vasari by Bernardino di Porfirio, of Leccio, cost 20,000 crowns. During the sixteenth and seventeenth centuries, many excellent artists were employed in this kind of work. Since the invention and substitution of cubes of colored glass for stones, and the method of multiplying the pictures by sawing into thin slabs, mosaics are less prized, and less attention is paid to the art.

**BIANCHI, ORAZIO**, a reputable Roman historical painter. His best work, according to Abate Titi, was the Marriage of the Virgin, in the Church of S. Giuseppe.

**BIANCHI, PAOLO**, an Italian engraver, who

flourished about 1670. He worked chiefly for the booksellers, and his plates are neatly executed with the graver, but in a stiff, tasteless style. He engraved several of the portraits for *Priorato's History of Leopold*, among which are those of Cardinal Flavio Chigi, nephew of Alex. VII., and Luigi de Benevides Carillio.

**BIANCHI, PIETRO**, a Roman painter; born in 1694, and died in 1740. He first studied under Bacciccio and then Benedetto Luti, whom he surpassed in the excellence of his manner, especially in large compositions. Lanzi says his extreme fastidiousness and his early death prevented him from leaving many works. A few of his pictures are found in the churches at Rome. At Gubbio, is his picture of St. Chiara, with the Angel appearing, a work of grand effect, from the powerful distribution of light and shade. The sketch of this picture was bought by the King of Sardinia at a high price. He painted a picture for the Church of St. Peter, so excellent that it was copied in mosaic, in the altar of the Choir. The original is in the Certosa, which was finished by Cav. Mancini, Bianchi having died leaving it in an unfinished state. Orlandi mentions another Pietro Bianchi, called Bustini, who flourished at Como in the 18th century, and whose manner was powerful yet elegant.

**BIANCHI, BONAVITA FRANCESCO**, son and pupil of the preceding, a Florentine painter, who died in 1658. Baldinucci says he was chiefly employed by the court to paint ancient pictures to present to foreign princes. He also executed many small historical pictures for the cabinets, painted on jasper, agate and other hard stones, the spots on which assisted in forming the shadows—a kind of painting then in great request beyond the Alps. Many such were formerly brought to the United States. It is probable the author above cited is mistaken as to the kind of work chiefly executed by this artist. Like his father, he was doubtless employed by the Duke in mosaics.

**BIANCHI, SEBASTIANO**, an Italian engraver who lived about 1580. He executed several plates of devotional subjects; among which is a print representing the emblems of our Saviour's sufferings, with angels, &c.; inscribed *Sebastiano Bianchi, fec.*

**BIARD, or BIART, PIERRE**, a French sculptor and architect, according to Florent le Comte, was born at Paris in 1559. He went to Rome, where he remained several years, studying the best models of ancient art; after which he returned to Paris. He resided there many years, and executed various works both in sculpture and architecture, by which he gained considerable reputation. That which did him most honor was a grand bas-relief, representing Henry IV. on horseback, designed in admirable taste. It was placed over the grand gate of Hotel de Ville, but was unfortunately destroyed in a popular tumult. Biard died in 1609. There was an engraver of this name, who resided at Paris about 1627, and is said to have executed a set of twelve plates, the subjects of which are not mentioned. He also engraved an emblematical subject, into which he has introduced many figures. It is etched in a bold, spirited style, somewhat resembling that of Antonio Tempesta, and is inscribed *Petrus Biard, fecit, 1627.*

**BIANCHINI**, a family of eminent artists, who

wrought mosaic pictures at Venice in the sixteenth century. Of these, the most eminent were Vincenzio, who flourished from 1517 till his death in 1552; Domenico, his brother; and Giovanni Antonio, his son. Zanetti also mentions Marco, Luciano, and Rizzo, brothers of Vincenzio. They found abundant employment in the churches at Venice.

The art of Mosaic work had at this time been brought to such perfection at Venice, that Vasari declared "that it would not be possible to effect more with colors." Lanzi observes that "the church and portico of St. Mark remain an invaluable museum of this kind of work; where, commencing with the eleventh century, we may trace the gradual progress of design belonging to each age, up to the present, as exhibited in many works in mosaic, beginning from the Greeks and continued by the Italians. They consist chiefly of histories from the Old and New Testaments, and at the same time, furnish very interesting notices of civic and ecclesiastical history." There are a multitude of mosaic pictures in the churches, galleries, and public edifices of Italy, especially at Florence, Milan, Rome, and Venice, and some of the greatest artists were employed to furnish designs for them; and in later times, some of the grand paintings by the greatest masters have been copied in mosaic for their preservation, as the Transfiguration by Raffaele, and the Communion of St. Jerome, by Domenichino, in the Vatican. It will be sufficient to mention the chapel of the Mascoli, at Venice, which contains the famous series of pictures of the Life of the Virgin, executed with extraordinary care by Michele Zambono, after designs in the best taste of the Vivarini. The Church of San Marco contains some of the finest specimens ever executed. The Ducal Gallery at Florence is also very rich in specimens of this art.

BIANCO, BARTOLOMEO, an eminent Italian architect, born at Como, about 1600. Soprani says that the republic of Genoa consulted this artist as to the most convenient manner of enclosing the city with a new wall. His plans were adopted and immediately put in execution under his direction. He was also employed to fortify the new mole. Among other works at Genoa, he built the Strada Balbi; the College for the Jesuits, a superb edifice; and a palace for Gio. Agostino Balbi. This palace has since passed to the Durazzo family. According to Milizia he died at Genoa in 1656. He had two sons, Pietro Antonio, and Giovanni Battista, both of whom possessed great talents. Pietro died quite young. Giovanni had already acquired a high reputation as a sculptor, when he died at Genoa of the plague, which ravaged that city in 1657. His most celebrated work was a statue of the Virgin surrounded with Angels, cast in bronze. He received several commissions for statuary from France, and among others, a marble figure of Bacchus gained him great reputation. He also studied painting.



BIANCO, DEL BACCIO, a Florentine painter, born in 1604, and died in 1656. According to Baldinucci, he studied in the school of Bilivert, went into Germany with Pieroni, the imperial architect, of whom he learned perspective, returned to Florence, where he established a school for young artists, and taught with applause. He also exercised his pencil, especially in fresco, and small fanciful subjects in oil, in the style of the Caracci.

Naturally facetious, he became distinguished for his burlesques, which he chiefly executed with the pen.

BIANCUCCI, PAOLO, an Italian painter; born at Lucca in 1583; died in 1653; was a distinguished scholar of Guido, and followed the beautiful style of that great master. He executed a representation of Purgatory, in the Church of the Saffragio; and an altar-piece of several saints in S. Francesco. His works closely resemble those of Sassoferrata.

BIBIENA. See GALLI.

BICCI, LORENZO DI, a Florentine painter of great reputation in his day, born in 1400, and died at Florence about 1460. He studied under Spinello, and executed many works in fresco and in oil, which show great facility of design and celerity in execution. The private cloister of the Church of S. Croce contains several pictures by him in fresco, representing the legends of St. Francis; on the front is also an Assumption, in the execution of which he was assisted by Donatello, while still a young man. Lanzi says his best frescoes are in the Church of S. Maria Nuova, built by Martin X. He had a son named Neri, who painted in the style of Giotto, and executed some excellent works, but died young.

 or  BIE, ADRIAN DE, a Flemish painter, born at Liere, near Antwerp, in 1594; died about 1640; studied under Wouter Abts, an obscure artist. At the age of eighteen he visited Paris, and studied some time under his countryman, Rodolph Schoof, painter to Louis XIII. He afterwards visited Rome, where he remained eight years. In 1623 he returned to Flanders, and was much employed for the churches and in painting portraits. His best work was a picture of St. Ely, in the Collegiate Church of S. Gommer, at Liere.

BIE, JAMES. See BYE.

BIE, JACOB VAN, an eminent Flemish engraver of coins, antiquities, &c., born at Antwerp in 1581. His prints rank with the works of the best old Flemish engravers. The principal works that he published were *Imperatorum Romanorum Numismata*, *Numismata Græcia*, and *La France Métallique*.

BIENAIMÉ, PIERRE THÉOSE, a French architect, born at Amiens in 1765, where he studied under the Abbe Delille, and acquired a thorough knowledge of the sciences and arts relative to architecture. He went to Paris while young, to perfect himself; studied eight years in the Academy, and drew several prizes. He drew many prizes in competition with other eminent architects, for various public improvements. He was made a member of various learned societies in France and Italy, and passed a life of usefulness in public and private employment. He died at Paris in 1826.

BIESLINGHEN, CHRISTIAN JOHN VAN, a Dutch painter, born at Delft about 1550. Little is known of his history. Descamps says that he drew from memory such a striking likeness of William I., Prince of Orange, in 1584, after the assassination of that prince, that Gerrit Pot preferred it to all the portraits of the prince, for the large picture he painted for the City Hall of Delft. B. went to Spain, where he was appointed painter to the king. He afterwards returned to his own country, and died at Middlebourg, aged 42. The

author above cited makes no further mention of his works.

**BIGARI, VITTORIO**, a Bolognese painter, who executed many pictures for the public edifices of his native city. In the *Pittura di Bologna* are mentioned several of his works; among which is a Gallery in the Palazzo Aldrovandini, in which he has represented the principal transactions of that noble family. In the Church of the Madonna del Soccorso, is an admirable picture by him of the Virgin and Infant, with Saints.

**BIGI, FELICÊ**, an Italian painter, born at Rome, according to Orlandi, and at Parma, according to Lanzi. He established at Verona, where he taught and painted till his death, about 1680.

**BIGHIO, MARCO**, a Siennese painter, who flourished about 1530, and whom Lancillotti reckons "among the most famous painters of his time." His works were usually small historical pictures.

**BIGIO, FRANCA**, a reputable Florentine painter of architecture, landscapes, and animals; born in 1445, or 1483 (for writers differ); died in 1525.

**BIGNON, FRANÇOIS**, a French portrait engraver, born in 1690. His plates are generally executed with the graver, though he occasionally used the point. His style is neat, but there is a want of harmony in the effect. We have by him: Thirty-five portraits of the Plenipotentiaries assembled at the Peace of Munster, and a set of portraits of the Illustrious Personages of France, after the pictures of Vouet in the Palais Royal, engraved in concert with Zachary Heinece, 1690.

**BILIA, DELLA, GIO. BATTISTA**, a Roman painter, who, according to Vasari, flourished about the middle of the sixteenth century, and executed some frescos at Citta di Castello, near Fratta in Urbino. There was another artist of this name who was employed in the Palazzo Vitelli, probably a son of the former.

**BILIVERT, GIOVANNI**, a Florentine painter; born in 1576; died in 1644; studied under Cigoli, and blended the style of that master with that of Paolo Veronese and Titi. He finished several works which Cigoli left imperfect at his death, and executed a number of pictures in S. Gaetano and S. Marco. Of these the Elevation of the Cross is much admired, and is considered his master-piece. The Chastity of Joseph, in the Florentine Gallery, is another admired work of this painter. Many copies of the latter work are to be found in Florence, and in foreign collections.

**BILII, or BILLY, NICCOLÒ and ANTONIO**, two Italian engravers, who lived about 1734. They engraved several portraits and historical subjects, executed with the graver in a stiff, dry manner. Niccolò engraved some plates for the Museum Florentinum. The following are their principal plates:

Fredericus Zuceharus. Hans Holbein; *se ipse pinx.* Pietro Leone Ghezzi; *se ipse del.* Giovanni Morandi; *se ipse del.* The Cardinal Pompeo Aldrovandi; *G. Berti, pinx.* N. Billy. The Cardinal Spinelli; *Dom. Dupra, pinx.* N. Billy. 1734. The infant Jesus sleeping; oval; *Nic. Billy, scul. Romæ.* St. Philip Neri kneeling before the Virgin, *after S. Conca.* The Holy Family; *after Caracci;* half-length figures. The Flight into Egypt; *after Guido.*

**BILTIUS, FRANCIS**, a Dutch painter who lived about 1650, and was distinguished for his representations of dead game, fowling-pieces, pow-

der horns, and other sporting implements, which he painted on a white ground, as if attached to a wall, and with such wonderful fidelity as to cause a perfect illusion. He was living in 1671, as appears by that date and his name attached to a picture mentioned by Zani.

**BILLONI, GIAMBATTISTA**, a painter of Padua, born in 1576; died in 1636. He painted history, landscapes, and portraits, and excelled in the latter.

**BIMBI, BARTOLOMEO**, a Florentine painter, born in 1648; died in 1725. He was admired for his fruit and flower pieces, which were admirably executed.

**B. BINCK, JAMES**, a German engraver, born at Cologne, in 1504. He studied under Durer, and afterwards visited Rome, where, according to Sandrart, he became a scholar of Marc' Antonio, and engraved some plates after Raffaele, under his direction. Some of his plates resemble those of Durer, and he holds a distinguished rank among the little masters. His style is very neat, occasionally resembling H. Aldegrever, but his plates evince greater facility of execution; his drawing is more correct, and there is a more agreeable taste in the turn of his figures. There has been much confusion about the marks of the artists of this period, particularly those whose name commences with a B. The works of Binck are usually marked I. B., or with his monogram. The style of his plates will also distinguish them. The following are the principal:

The Portrait of James (or Jacob) Binck, with a Cap, a Skull in his Cloak, and a Cup in his right hand. The Portrait of Lucas Gassel; *I. B.* 1529; inscribed *Imago ab Jacob Binck ad virum delineata.* Portrait of Francis I.; *Franciscus rex Francie.* Portrait of a young Princess. 1526. Christiernus II. Danorum Rex. 1525. Elisabetha, Danorum Regina. Bust of Martin Luther. Bust of Philip Melancthon; inscribed *Si Deus pro nobis, &c.* St. Jerome, with the Lion. Marcus Curtius on Horseback, going to throw himself into the Gulf. The Triumph of Bacchus; a frieze. 1528. Infant Bacchanalians, Children pressing Grapes; frieze. 1529. The Seven Planets, represented by figures. 1553. *I. B.* The Seven Virtues, of Faith, Hope, Charity, Justice, Patience, Fortitude, and Temperance; marked I. B. An emblematical subject of Four Women forging a flaming Heart on an Anvil; marked 15 I. B. 29. An emblematical subject of Hope, Envy, Tribulation, and Forbearance; 15 I. B. 29; the two last from the designs of *B. Pirckheimer.* An armed Man at the Foot of a Tree. An emblem of History, represented by a Woman writing on a Tablet; circular. A Lady and her Servant, buying a Duck of a Peasant. A Peasant selling Vegetables to a Woman. Twenty plates, representing the Divinities; copied after *Caralius*, who engraved these plates after *R. Rosso.*

THE FOLLOWING ARE MARKED WITH THE CIPHER BEFORE MENTIONED.

Adam holding the Branch of a Tree. Eve, with a Branch with Two Apples. Lot and his Daughters; circular; marked twice. David, with the Head of Goliath. 1526. Judith, with the Head of Holofernes. St. Michael vanquishing the Evil Spirit. The Virgin Mary and St. Joseph adoring the infant Jesus in the Manger. The Virgin Mary and Infant crowned by an Angel. 1526. The Massacre of the Innocents; copied after *Marc' Antonio*; very scarce. The Descent from the Cross; surrounded with other little subjects. St. John sleeping, with his Lamb. 1526. St. George and the Dragon. Mercury; a circular. A Man lying near a Pedestal, and a Woman arranging Flower-pots. A Woman approaching a Man with surprise, seated near a Pedestal, on which is a Child and some Vases; *after Raffaele*, engraved under the direction of *Marc' Antonio.* A Woman beating and driving away the Devil with her Crutch. 1528. An Old Man embracing a Girl. 1525. A Soldier and a young Woman. A

Peasant carrying a Basket of Eggs. A Peasant and Woman dancing. A Child leading a Blind Man. A vignette, four Cupids mounted on Dolphins. A Vase, ornamented with the Heads of two Unicorns.

**BINET**, —, a French engraver who lived about 1760, and executed several plates of landscapes, after *Vernet* and others.

**BINNEMAN**, **WALTER**, an English engraver of little note, who practised the art about 1675. Among other portraits, he executed one of Robert Chamberlaine, an arithmetician, prefixed to his *Accountants' Guide*.

**BIORD**, **PETER**. This artist engraved, among other plates, an etching of Cupid and Psyche. It is executed in a bold, spirited style, and is apparently the production of a painter.

**BIRCK**, **PAUL**. This engraver is mentioned by Strutt, who says he executed four plates, and a title, representing the four Elements, in circles, surrounded with ornaments, which appear to be patterns for the goldsmiths. They are executed with the graver in a style resembling Theodore de Bry. On the title is inscribed, *Quatuor Mundi Elementa Elegantibus figuris seu Imaginibus Artificiose expressa*. **PAULUS BIRCK, F.**

**BIRCKAERT**, or **BIRCKART**, **ANTHONY**, a German engraver, who lived at Prague about 1680, and executed a print mentioned by Basan, representing the martyrdom of forty Portuguese Jesuits, after *Borgognone*; also several large prints of architectural views, with figures executed with the graver in a stiff, formal style; inscribed *Birck-art. sculp. Prag.*

**BIRCKENHULT**, **PAUL**, a German engraver and print-seller, who lived about 1670. He published a set of small plates, representing warlike trophies, with figures, etc.; executed with the graver in a neat but formal style.

**BIRD**, **WM.**, an English painter, born at Wolverhampton in 1772; died in 1819. He was apprenticed to a tea-tray manufacturer at Birmingham, who employed him to embellish the trays with various fanciful designs. At the expiration of his apprenticeship, he set up a drawing-school in Bristol, and by teaching others improved himself in the art. He excelled in humorous subjects and scenes from low life, which attracted so much attention that he was elected a Royal Academician. Bird had little power of imagination, and his Embarkation of Louis XVIII. was so total a failure that it received only general derision. He however, executed two historical pieces of some merit: the Surrender of Calais, and the Field of Chevy Chase; the latter of which has been much admired.

**BIRD**, **FRANCIS**, an English sculptor, born in 1667. He executed, among other works, the statue of Queen Anne, in the front of St. Paul's; the Conversion of St. Paul, on the pediment; and the bas-reliefs under the portico. His most important work, however, was the fine monument of Dr. Busby, in Westminster Abbey. He died in 1731.

**BIRKHART**, **ANTHONY**, a German engraver, born at Augsburg in 1677; died at Prague in 1748. Dlabacz gives a full catalogue of his plates.

**BIROZNE**, **CLEMENTINO**, an Italian engraver on precious stones, born at Milan about 1550. To him we owe the invention of graving on the diamond. Philip II., king of Spain, invited him to

his court, and employed him to engrave the arms of Spain for his private seal. He also engraved, in this manner, an exquisite portrait of Don Carlos. He was held in high reputation at the court of Spain, where he met with much encouragement from the Spanish grandees.

**BISCIAÑO**, **BARTOLOMEO**, a Genoese painter, born in 1632; studied under his father, Gio. Andrea Biscaino, and subsequently under Valerio Castelli. At an early age he manifested uncommon talent, and before his 25th year he had executed many considerable works, when his career was cut short by the plague, which visited Genoa in 1657. There are three of his works in the Gallery at Dresden. He etched several plates, finely composed and elegantly drawn, in a style somewhat resembling Benedetto Castiglione, but in a more finished manner. He marked his plates B. B. The following are the principal:

Moses in the Bulrushes. Susanna and the Elders. The Nativity, with Angels. The Circumcision. The Wise Men's Offering. Herodias, with the Head of St. John. The Virgin Mary and infant Jesus, with Angels. The Virgin suckling the infant Jesus, with St. Joseph. The Virgin suckling the infant, with St. Joseph, and St. John with his Lamb. The Virgin adoring the infant Jesus. The Virgin with the infant Jesus on her Knee, St. John kissing his Foot, and St. Joseph behind. The Virgin, with the infant Jesus standing on her Knee, stretching out his Arm to St. Joseph; half-length figures. The Holy Family, with St. John holding a Cross. The Repose in Egypt, with Angels in the Clouds. The infant Jesus reposing on the Globe. St. Joseph, with the infant Jesus; half-length. St. Christopher giving his Hand to the infant Jesus. St. Christopher, with the infant Jesus. Mary Magdalene in the Desert; dated 1656. A Bacchanalian subject.

**BISCAINO**, **GIOVANNI ANDREA**, a Genoese painter, who executed landscapes in a bold and spirited style; but, according to Soprani, he was obliged to paint with dispatch in order to support a numerous family, which prevented his bestowing the necessary care and attention upon his works. He died in 1657.

**BISCHOP**, **CORNELIUS**, a Dutch historical and portrait painter of little note, born at Dort, in 1630; died in 1674. He studied under Ferdinand Bol, and followed his style. He had a son, named Abraham, who was eminent as a painter of birds.

**BISCHOP**, **JOHN DE**, a Dutch designer and engraver, born at the Hague in 1646; died in 1686. He practised drawing merely as an amusement; being, according to Houbraken, an advocate at the court of Holland. He excelled in copying the pictures of the best masters, in small colored drawings, correctly drawn and highly finished. As an engraver he is more deserving notice, and he has left a great number of plates, principally etched, and harmonised with the graver, in a free and pleasing style. There is great relief and richness in his prints. His principal work was a set of prints for a book, of which the first edition, published by Bishop, contains 102 plates; the second, published by Nic. Visscher, contains 113 plates. It is entitled, *Paradigmata graphices rariorum, artificum, tabulis æneis. Pars I. et II. Hagæ, 1671, fol.* He latinized his name, assuming Episcopus for Bishop, and marked his plates with a cipher composed of the letters J. E. There are other prints by him, among which are the following:

Christ and the Samaritan Woman; after *An. Caracci*

Joseph distributing Corn to the Egyptians; The Martyrdom of St. Lawrence; after *B. Breenberg*.

**BISET, CHARLES EMANUEL**, a Flemish painter, born at Antwerp in 1633. It is not recorded by whom he was instructed. When young he visited Paris, where he succeeded admirably, his pictures being adapted to the taste of that nation, representing gallant assemblies, balls, concerts, and conversation pieces. Notwithstanding his success, the love of his native land drew him back to Antwerp, where he was appointed director of the Academy in 1674. His subjects are designed with great taste, and his pencil is neat and flowing, though his coloring is rather cold and grey. His chief work is a large picture in the Hall of the Society of Archers, at Antwerp, representing Tell shooting the Apple from his son's head.

**BISI, FRA BONAVENTURA**, a Bolognese painter. He studied under Lucio Massari, and gained considerable reputation by his copies in miniature, after *Correggio*, *Titian*, *Guido*, &c.; many of which were in the Cabinet of the Duke of Modena. He also etched a few plates after *Parmigianino*, *Guido*, &c., and one after his own design, of a Holy Family, with St. John and St. Elisabeth, marked F. B. B. F., 1631. He died in 1662.

**BISI, MICHAEL**, a celebrated Milanese engraver of the present century, who first distinguished himself by the publication of the *Pinacoteca del Palazzo Reale, della Scienze dell' Arti*, &c. In 1819 he commenced a series of engravings after Andrea Appiani, in which he was assisted by some of the best scholars of Longhi. His print of Venus embracing Cupid, happily expresses the beauties of the original. He afterwards engraved the Virgin and Infant enthroned, with saints, after *Luini*, executed in a brilliant and elegant manner, preserving the beauty and grace of that master; also Andromeda and Perseus, after *Guercino*; an Adoration of the Virgin, after *Sasso Ferrato*; and the Offering of the Magi, after *Gaudenzio di Ferrara*. He also succeeded as a painter of landscapes. It is not ascertained whether he is still living.

**BISQUERT, ANTONIO**, a reputable Spanish historical painter, born at Valencia. He studied under Ribalta, and established himself at Teruel in 1620. His subjects are chiefly from Romish legends; distinguished for their sentiment, good color, and correct design. He copied Sebastian del Piombo's picture of a dead Christ in the arms of the Virgin, attended by the Marys and John. He died in 1646.

**BISSOLO, PIETRO FRANCESCO**, a Venetian painter, who lived about 1520. He studied in the school of the Bellini. Lanzi mentions several of his pictures at Murano, and in the Cathedral of Treviso, which he compares with those of the elder Palma.

**BISSONI, GIO. BATTISTA**, an Italian painter, born at Padua in 1576; died in 1636. He studied, according to Ridolfi, under Francesco Apollodoro, an eminent portrait painter, and subsequently under Dario Varotari. He painted several pictures for the churches and convents of Padua and Ravenna.

**BITINO**, a Bolognese painter, who flourished at Rimini in the first part of the fifteenth century, and, according to Lanzi, was one of the first art-

ists of his time. In the Church of S. Giuliano, at Rimini, is an admirable altar-piece of the titular saint, by this artist, dated 1407.

**BITTENTE, GIOVANNI**, called *IL BALLERINO*, was born at Vicenza in 1633, and died in 1678. He established himself at Castelfranco, where he found much employment, and opened a school of painting. He was also employed in the Casa Morosini, at Venice, where he competed with the Cavaliere Liberi, and executed some excellent works.

**BIZEMONT, ANDRE DE**, a French engraver, who lived about 1780, and etched several landscapes in a neat and pleasing style.

**BIZZELLI, GIO.**, a Florentine painter, born in 1556; died in 1612. He studied under Bronzino, and afterwards went to Rome for improvement, where he met with much encouragement, and painted several pictures for the churches. Borghini mentions a number of his works which he executed for the public edifices of Florence on his return to that city.

**BLACEO, BERNARDINO**, an Italian painter, who lived about 1550. Ridolfi mentions several of his works in the churches at Udine, in the Friuli; among which are the principal altar-piece in S. Lucia, representing the Virgin and Infant, with Angels, and St. Lucia, and St. Agatha; in Porta Nuova, the Virgin and Infant, with St. Peter and St. John.

**BLACKMORE, JOHN**, a London mezzotint engraver, born about 1740. He executed some good portraits, among which are: Samuel Foote, 1771; W. H. Bunbury, *J. Blackmore, fec.*; Henry Bunbury; all after *Reynolds*. Innocence; *Blackmore, fec.*, 1770.

**BLAIN, JEAN BAPTISTE**, a French painter of fruit and flowers, born at Caen in 1654; died in 1715; studied under Monnoyer, and followed his style. His pencil was delicate, and his coloring elegant; he painted insects with great exactness, and gave a high finish to all his subjects.

**BLAKE, B.**, an English painter of still-life, birds, fish, &c., of the present century. His pictures, when carefully painted, are very pleasing; but his straitened circumstances and his mode of living obliged him to hurry his works, and too often to repeat them. The dealers employed him to copy the works of Dutch masters, in which he was sometimes so successful as to enable them to cheat their customers; they retaining the profits, and leaving the disgrace to the artist when detected. As his pictures were somewhat popular in his day, the dealers held him in thrall to their rapacity, and even injured his reputation by employing others to copy his works. He died about 1830.

**BLAKE, WM.**, an English painter and designer, born in 1757; died in 1828. He was apprenticed to Basire, the engraver. His genius was undoubted, but his mind was ill-balanced; and in his illustrations of Young's Night Thoughts, Jerusalem, Blair's Grave, and the Book of Job, we are sometimes surprised by the invention and sublimity displayed by the artist; while at others, his absurd and extravagant flights excite our pity or ridicule. He gained little encouragement, and died in poverty.

**BLANCHARD, JACQUES**, a distinguished Parisian painter, born in 1600; died in 1638; studied

under his uncle, Nicolas Botteri. At the age of 24, he visited Italy, and passed two years in Rome, and two in Venice. He adopted the splendid style of coloring peculiar to the Venetian masters, and on returning to Paris, the force and clearness of his pictures gained him many admirers. He was the first to establish a true and natural style of coloring, in which the French artists were very deficient. His chief works are two pictures that he painted for the Church of Notre Dame—one representing the Descent of the Holy Ghost, and the other St. Andrew kneeling before the Cross; also the Gallery in the Hotel de Boullion, where he painted thirteen large pictures of subjects from Ovid. He also etched some plates from his own designs and others, among which are the following:

The Holy Family; without his name; *Chez Huart*. Another Holy Family, with St. Catherine and St. John; *Chez Carlires*. The Birth of the Virgin; *Blanchard, pinx.*; *Huart, exc.* St. Agnes adoring the infant Jesus in the arms of the Virgin Mary; *after Lodovico Caracci*; without the name of the engraver.

BLANCHERI, VITTORIO, an Italian painter, who flourished from 1736 to 1775. He studied under Beaumont, in the latter period of the Venetian school. He was employed for the greater part of his life, by the King of Sardinia, and painted a number of large works in the palaces and churches of Turin.

BLANCHET, THOMAS, a Parisian painter, born in 1617; died in 1689. He was naturally inclined to sculpture, and studied that art for some time, under Sarrazin; but was advised to relinquish it on account of a delicate state of health, and to apply himself to painting. He went to Rome, where he studied under Andrea Sacchi. He formed the acquaintance of Poussin and Algardi, who encouraged him by their commendations, and assisted him by their advice. After some years, he returned to Paris, where his talents were already known. He painted the Vision of St. Philip and the Baptism of the Eunuch, for the Church of Notre Dame; also some considerable works for the town-house at Lyons, which stamped him as one of the ablest French historical painters of the day. In 1776 he was elected a Royal Academician, and painted for his picture of reception, Cadmus killing the Dragon.

BLANCUS, CHRISTOPHER, a German engraver of little note, who lived about 1600, and executed a few plates in the style of John Muller, among which are:

A Holy Family, accompanied by Angels; half-length; *after Spranger*. 1595. The Portrait of Michael Angelo Buonarroti; *Christophorus Blancus fecit*. 1612.

BLANCUS, or BIANCHI, JOHN PAUL. This engraver lived, according to Heineken, about 1682, and executed a few etchings in a heavy, indifferent style, among which is an emblematical print, *after C. Stores*, marked *Io. Paul Blancus incid.*, and Christ praying in the Garden, 1682.

BLANKHOF, JOHN TEUNISZ, an excellent Dutch marine painter; born at Alkmaer in 1628; died in 1679. He studied under Arnold Tierling, a painter of like note; and afterwards under Caesar van Everdingen. On leaving the latter, he visited Rome, where he passed several years. His best pictures represent storms on the coast of the Mediterranean. Houbraken mentions a view of

the sea-shore, with the waves retiring at ebb-tide, which he describes as wonderfully natural and beautiful, and accounts it the best work of this artist. The Flemish Society of Painters at Rome called him Maat or comrade, by which name he is sometimes known.

BLANSERI, VITTORIO, a Venetian painter, born about 1735; died in 1775. He studied under Beaumont, and he was his ablest scholar. He succeeded that master in the service of the court of Turin, in which city are his chief works. Three of them are in the Church of S. Pelagio, one of which is much admired, representing St. Luigi fainting, supported by an angel.

**AB** 1747. BLECK, or BLEECK, PETER VAN. a Flemish engraver who came to England about 1730, and executed several plates in mezzotinto of some merit, among which are:

Richard van Bleec, painter; *se ipse, pinx.* P. van Bleec, junior, *fec.* 1735. Rembrandt van Rhy; *se ipse pinx.* Van Bleec. 1727; with the cipher. Francis du Quesnoy, called Flamingo. Sculptor, A. Vanduyck, *pinx.* P. V. B. I. f. 1751. Nell Gwyn; *after Lely*. Mrs. Clive, in the character of Phillida; Mrs. Cibber, in the character of Cordelia; Griffin and Johnson, in the characters of Tribulation and Ananias; P. van Bleec, *fec.* 1735. The Virgin Mary and Infant; *after A. Vanderwerf*. 1748.

BLECKER, J. G., a Dutch designer; born, according to Huber, at Haerlem, about 1600. He etched several plates in a slight and spirited style, among which are:

#### SUBJECTS FROM HIS OWN DESIGNS.

A Landscape, with Jacob and Rachael; A Landscape, with Rebecca and the servant of Abraham; A Peasant, and a Woman riding in a Wagon; a similar subject; J. G. Blecker, *fec.* A Landscape with a Carriage at the Door of an Inn; J. G. Blecker, *fec.* 1643. A Landscape, with a Woman milking a Cow, and a Peasant. 1643. A Landscape, with Cattle. A Landscape, with a Woman on Horseback. A Landscape, with Figures on Horseback. A Landscape, with a Shepherd watching his Flock.

#### SUBJECTS FROM CORNELIUS POLEMBURG.

Jacob and Laban dividing their Flocks; The Lystrians wishing to sacrifice to Paul and Barnabas; J. G. Blecker, *aq. fort.* 1633. The Crucifixion; C. P. *pinx.* I. C. B. The three last are engraved in the style of Rembrandt.

BLEKERS, N., a Dutch historical painter, born at Haerlem about 1635; died in 1682. He was patronized by the Prince of Orange, for whom he painted one of his best works, representing the Triumph of Venus. He also painted a fine picture, the subject of which was the story of Danaë. Vondel, a poet of Holland, has celebrated the works of this artist.

BLES, HENRY DE, called HENRI DE BLES, or HEINRICH MET DE BLES, an old Flemish landscape painter, born at Bovines in 1480; died in 1550. He imitated Joachim Patenier, and followed the stiff, dry manner of his time. He usually introduced sacred subjects into his landscapes, with a number of figures neatly drawn. His works were in much request, even in Italy, where he was called *Cirella*, or the Owl, because his pictures always have an owl in one of the corners. They are very curious, and are highly esteemed, but quite rare in commerce. His best works were bought by the Emperor Rodolph, and are now in the Cabinet of Vienna.

BLESSENDORF, SAMUEL, a Prussian enamel engraver, born at Berlin in 1670. He worked



chiefly with the graver, and his plates are very neatly finished. He designed and engraved several plates for Puffendorf's History of Sweden, and some others; among which are:

Charles XI. King of Sweden. Charles XII. Frederick Rodolphus Louis, Baron of Canitz. Samuel Baronde Puffendorf. Frederick III., Elector of Brandenburg. 1695. Frederick William, Prince Electoral. Frederick William; *Adam de Clerc, pinx.* The Portraits of John Frederick of Brandenburg, Margrave of Anspach, and the Margravine, in a Garden; *after Gasp. Netscher.* 1682; very fine.

BLEYSWICK, F. VAN, a German engraver of little note, who lived from 1725 till 1746, and executed several small landscapes of some merit, and many portraits for the publications of the day—among others, a part of the plates for the collection entitled *Portraits Historiques des hommes illustres de Danemark*, 1746.

BLIEK, DANIEL DE, or VAN BLICKE. This artist was a good painter of interiors and exteriors of edifices, and lived about 1656. His style resembles that of van Vliet.

BLINKVLIET, M. This painter probably flourished about 1680. He imitated the admirable works of Berghem with such success, that his works have been ascribed to that master.

BLOCK, DANIEL, a German portrait painter, born at Stettin, in Pomerania, in 1580; died in 1661. He studied with Jacob Scherer, a reputable portrait painter, under whom he soon became distinguished, and ultimately surpassed his instructor. He was patronized by the courts of Denmark and Sweden; also for many years by the Prince of Mecklenburg. His talents enabled him to amass a large fortune, of which he was deprived by plunder.

BLOCK, BENJ., a reputable German historical and portrait painter, the son of the preceding, was born at Lubec in 1631; studied with his father, and was sent by the Prince of Mecklenburg to Italy for improvement. He visited Rome, Naples, and Venice, and met with encouragement as a portrait painter in each of those cities. His best work is the portrait of Kircher, the Jesuit, which was exceedingly admired, even at Rome. On returning from Italy, he was invited to the court of Saxony, where he painted the Electoral family, and the principal courtiers. He painted several historical works for the churches in different parts of Germany.

BLOCK, JACOB ROGER, a Dutch painter, born at Gouda in 1580. He visited Italy while quite young, and studied architecture and perspective with great assiduity. He made designs of the remains of antiquity near Rome; and on returning to Holland, painted several admirable pictures composed from these subjects. According to Houbraken, Rubens, while making the tour of Holland, visited Block, and pronounced him the ablest painter of his country, in the subjects which he represented. He also excelled in military architecture, and was taken into the service of the Archduke Leopold, with a considerable pension, whom he accompanied in some of his campaigns, and was killed in 1632, by a fall from his horse.

BLOCK, JOANNA, a woman of such extraordinary ingenuity, that Descamps has given a long article on her life. She was born at Amsterdam in 1650. The family name was Roerten. In her

youth, she modeled figures, fruit, and flowers, in wax; and also engraved with the diamond, on crystal and glass with extreme delicacy. She invented a kind of open-work (*découpure*) to imitate painting, which she carried to such perfection as to excite general curiosity, and to obtain the patronage of the most distinguished personages. With her silks and scissors only, she made landscapes, figures, cattle, flowers, and even portraits, having a surprising resemblance to nature. The Czar, Peter the Great, visited her; the Elector Palatine in vain offered her 1000 florins for three small *découpures*. The Empress of Germany paid her 4000 florins for a portrait of the Emperor Leopold I., and a trophy with his coat of arms, which she hung in his cabinet. Queen Mary of England and many princes sought her works. She died at Amsterdam in 1715, aged 65. Her husband, wishing to erect a monument to her memory as curious as were her works, employed the celebrated Nicholas Verkolie to draw in one picture, the portraits of all the princes and princesses who had registered their names in a book kept by his wife for that purpose. Descamps assures us that the works of J. B. are surprising imitations of nature, and very correct in drawing; and to give a precise idea of the method of execution, he compares them to the engravings of Claude Mellan, which are executed with the graver in parallel lines. See *Claude Mellan*.

BLOCKLANDT, ANTHONY DE MONTFORT, a Dutch historical painter, born at Montfort in 1532; died in 1583. He studied under Francis Floris, whose style he followed, and became one of his ablest scholars. His style partakes more of the Italian, than of his country's taste, in respect to composition and design. He painted a number of works for the churches of Holland. Van Mander mentions three in the great church at Utrecht, representing the Birth of the Virgin, the Annunciation, and the Assumption, which were highly esteemed in his time. At Gouda he painted the Decollation of St. John, and at Dort several pictures of the Passion of Christ. Hubert Goltzius and others have engraved some of his works.

BLOEM, A., a German engraver, who lived at Vienna, and engraved the portraits, battles, views, plants, &c., for a book published at Vienna in 1674, entitled *Istoria di Leopold Cesare*.

BLOEMAERT, ABRAHAM, a Dutch historical and landscape painter and engraver, born at Gorcum in 1564, according to Houbraken; though Sandrart says in 1567; died in 1647. He was the son of an architect, who placed him under Joseph de Beer, but he seems to have profited most by studying and copying the works of Francis Floris. He painted several pictures for the churches in Flanders; among which are the Wise Men's Offering in the Jesuit church at Brussels; the Virgin and Infant with a glory of Angels, in the cathedral at Mechlin, and the Nativity at Leliendaal. Two of his best works were a picture painted for the Emperor Rodolphus, representing the Death of Niobe and her Children; and the Feast of the Gods, painted for the Count de la Lippe. His coloring is excellent, but his drawing very incorrect. As an engraver, he etched a number of plates in a free, bold, and masterly style, some of which are in imitation of pen-drawings; but his best prints are those executed in chiaro-scuro, which are done



with good effect, in a very spirited style. The outlines of these are etched on copper, instead of being cut on wood. His prints are sometimes signed with his name at full length, but often marked *Ab. Bl. in.*, or *A. Bl.*, or *A. Bloem.* The following are the principal:

ETCHINGS BY A. BLOEMAERT.

St. John, with a Lamb. The Magdalene, penitent. St. Peter, penitent. The Holy Family; *J. Starterus, etc.* 1593. Juno. Four Landscapes, with Figures and Animals.

PRINTS IN CHIARO-SCURO.

Moses and Aaron. The Virgin and infant Jesus, The Holy Family. Two Busto, the Virgin Mary and St. Joseph. St. Simon, with the Instrument of his Martyrdom. The Magdalene, with a Crucifix. St. Jerome reading; *A. Blo.* Another St. Jerome; *after Parmiggiano*; marked *F. P.* A naked infant; *after Titian.* A Woman with a Veil; *after Parmiggiano.*

BLOEMAERT, ADRIAN, a Dutch historical and portrait painter of some merit, son of the preceding. He studied under his father, and subsequently visited Italy, where he remained some time. He afterwards went to Vienna, and ultimately settled at Salzburg, where he fell in a duel. Heineken attributes to him several plates of portraits, although they are without his name. He had an elder brother named Henry, a portrait painter of little note.

BLOEMAERT, FREDERICK, a Dutch engraver, born at Utrecht in 1600; was the third son of A. Bloemaert, who taught him the art, and drew many designs which Frederick engraved. His chief work was a drawing-book containing 173 plates, after designs by A. Bloemaert. He executed several plates entirely with the graver, and there are a number of etchings by him, and prints in chiaro-scurio. His plates are sometimes signed *A. Bloem. inv.*, *F. B. filius fecit*, and sometimes *F. B.* The following are principally after his father's designs:

Twelve of the Archbishops and Bishops of Utrecht; two of which are by *Corn. Bloemaert.* Thomas a Kempis. St. Francis in a Hermitage. The Body of Leander on the Sea-shore. A set of sixteen figures of Men and Women; marked *F. B. fec.* A set of thirty—Of Beggars; on the title is inscribed *Nudus inops multus, F. B. fec.* The Five Senses. The Four Seasons. Twenty Landscapes; *F. B. filius, fecit &c.* A Landscape, with a Pigeon-house. Fourteen of Animals and Birds; entitled *Verscheyde Besten en Vogelen.* Four of Cock-fighting; *De Hanabyters.*

BLOEMAERT, CORNELIUS, an eminent Dutch engraver, born at Utrecht in 1603; died at Rome in 1680. He was the fourth son of A. Bloemaert, who instructed him in the elements of design. He studied also under Crispin de Passe, and before long surpassed that master. In 1630 he visited Paris, where he gained distinction by several plates he engraved for the *Temple of the Muses.* He subsequently went to Rome, where he resided the greater part of his life. He essentially improved the art, not only by the beauty of his execution, but chiefly by effecting an insensible degradation from his lights to his shadows, and introducing a variety of delicate tints in the different distances of his subjects. Before his time, there was a great neglect of harmony, by leaving the lights indiscriminately clear; so that the effect was rendered spotty and incongruous. He may be said to have been the founder of that admirable style which has been so successfully followed by Audran and others. His prints are numerous, and are greatly admired. Several of them are quite scarce. Some

are marked *C. Bl.*, and others, *Corn. Blo.*, or *C. Blo.* The following are the principal:

SUBJECTS FROM HIS OWN DESIGNS.

Franciscus Bonisignus, secretary to Prince Leopold; *C. Bl.* John Baptist Toretti Florentine; *Romæ.* P. Grebber; P. Harlem consec; *C. Blo., sc.* J. Doens; Scot. Theol. Jacques Faverau; *after Diepenbeck*; oval. Moses in the Bulrushes. The Virgin Mary, and the infant Jesus caressing her. A Thesis, with three of the Popes in Niches. A Frontispiece, where St. Ignatius is presented with a Map.

SUBJECTS AFTER ABRAHAM BLOEMAERT.

*Bartholomæus Aribertus, liber Baro. Magerati.* Athanasius Kircher, Jesuit. Cardinal Francesco Peretti di Montalto. The Tomb of D. Nomi. The Virgin Mary, with the infant Jesus sleeping. The infant Jesus, with a Glory. The Assumption of the Virgin; fine composition. St. Jerome in the Desert. The Four Doctors of the Church disputing on the Sacrament. St. Francis kneeling before the infant Christ. Christ carrying his Cross, and St. Ignatius; very fine. Avarice, an old Woman counting Money by Candlelight. Liberality, a young Woman giving Drink to a Child. An old Woman warming her hands with a Stove. A half-length figure playing the Roulet-pot, called the Mustard Grinder. Four, called Travelers reposing. Two Landscapes, in one a Woman with a Basket, sitting under a Tree, and in the other, a Woman sitting; fine and scarce. Thirteen, the Twelve Months of the Year, and the Zodiac. A Cat, with a Rat under her Paws; fine. There are many copies of this plate. The great Owl, with a pair of Spectacles and a Book.

SUBJECTS AFTER ITALIAN MASTERS, ETC.

The Virgin with the infant seated on a Throne, with St. Roch and St. Sebastian; *after Baroccio.* The Holy Family; *after Parmiggiano.* The Virgin Mary adoring the infant Jesus sleeping; *after Guido.* The Virgin and infant Christ; *after Titian.* The Annunciation; *after Lanfranco*; inscribed *Spiritus Sanctus, &c.* The Resurrection; *after Paolo Veronese.* The Holy Family, with St. Joseph with Spectacles; the Crucifixion; St. Margaret; *after Caracci.* St. Luke painting the Virgin and Infant; the Adoration of the Shepherds; *after Raffaele.* St. John in the Wilderness; *Videns Jonnes, &c.* Christ at Table with his Disciples; the Resurrection; St. Paul preaching at Athens; the Holy Family, with St. Francis kneeling; St. Anthony of Padua kneeling before the infant Jesus; *after Ciro Ferri.* St. Peter raising Tabitha from the dead; *after Guercino*; extremely fine; the most capital plate of this master. The Nativity; the Virgin and infant Jesus, with St. Martha holding the Palm of Martyrdom; *after P. da Cortona.* The Genius of Poetry distributing Wreaths; a circular plate.

BLOEMEN, JOHANNES FRANCIS VAN, called ORIZONTI, a Flemish landscape painter, born at Antwerp in 1656; died at Rome in 1740. He went to Italy while very young, and remained there all his life. His works have no resemblance to the taste of his country, and, though inferior to Gaspar Poussin, he deserves a rank among the able landscape painters. In his pencilling and his forms, he seems to have imitated Poussin, and some of his works may be compared with those of that admirable artist. His views in the vicinity of Rome and Tivoli, are characterized by great truth, and even grandeur. The Flemish Society at Rome gave him the name of Orizonti, from the beauty and delicacy with which he painted the distances in his landscapes. There are many of his works in the palaces at Rome, the best of which are in the Rospigliosi, Doria, and Colonna palaces, and the pontifical palace at Monte Cavallo. He etched several plates of views near Rome, in a bold and masterly style.

**VB** or **PV.B** BLOEMEN, PETER VAN, called 1702 STANDARD, a Flemish painter, and brother of the preceding, born at Antwerp in 1649; died in 1719. He visited Rome for improvement, where the Flemings called him

*Standard*, from his painting occasionally charges of cavalry. After a few years he returned to Antwerp, and in 1699 was made director of the Academy. His pictures represent battles, the march of caravans, horse-fairs, &c.; ingeniously composed, correctly drawn, and painted with great freedom and spirit. He decorated his landscapes with the ruins of architecture and statues, from the studies he brought from Italy, and his figures are designed in a style superior to the usual taste of his country. He had a younger brother, Norbert van B., a painter of little note. His works were portraits and conversations.

BLOIS, ABRAHAM DE, a Dutch engraver, of little note, who lived about 1700. He executed part of the plates for a work entitled *Figures de la Bible*, from designs by *Picart* and others, published at Amsterdam in 1720; also many other plates for the booksellers.

BLOND, JEAN BAPTISTE ALEXANDRE LE, a Parisian architect, born in 1679. He erected a considerable number of buildings at Paris; among which is the noble palace in the Rue des Enfers, near the Cistercian monastery. He made many additions to *Aviler's Cours et Dictionnaire d'Architecture*, and became so eminent that Peter the Great, in 1716, sent for, and appointed him his first architect, and president of all those great works which that monarch projected. Le Blond, however, died shortly after at St. Petersburg in 1719. The Czar ordered his obsequies to be most splendidly performed, and attended them in person.

**M** or **B**. BLOND, MICHAEL LE, a German engraver, born at Frankfort about 1580. He resided chiefly at Amsterdam, and appears to have been principally employed in making ornaments for the goldsmiths. In 1626 he published a set of ornaments, fruit, flowers, and foliage, executed in a very neat manner. His prints are very small, and are executed entirely with the graver in the finished manner of Theodore de Bry. He sometimes marked them with a cipher composed of an M. and a B. The following is a list of his plates:

St. Jerome, seated at a Desk writing, with an ornamental border; a small circular plate, about the size of a shilling; dated 1610. Figures dancing, in a small oval, with an ornamental border; signed *M. Blondus*, 1612. The Representation of a Marriage; *M. Blondus*, 1615. Two ornaments for goldsmiths; inscribed *Wilhelm van Weel-ichkeit*. A very small plate of ornaments with three Gobelts. Six plates numbered, of Arabesque ornaments for Knife-handles; *Michael Blondus, fecit*; very highly finished.

BLOND, or BLON, JAMES CHRISTOPHER LE, a German painter and engraver, born at Frankfort in 1670. He visited Italy at an early age, and is said to have studied under Carlo Maratti. He accompanied Bonaventura van Overbeek to Amsterdam, where he gained some reputation by his miniatures in water-colors; but afterwards went to England, and established a manufactory for printing mezzotinto plates in colors, so as to imitate the pictures from which they were engraved. The project, however, proved ruinous to Le Blond and his associates, and the prints were disposed by lottery. In 1730 he published a work in English and French, explanatory of the process; entitled *Il Colorito, or the Harmony of Coloring in Painting, reduced to Mechanical Practice, under easy Precepts and Infalible Rules*. After this,

he set on foot a plan for copying the cartoons of Raffaele in tapestry, and made some fine drawings from the originals for that purpose; but though much capital was invested, the scheme failed, and Le Blond left England for Paris, where he had no success, and died in a hospital in that city, in 1741, aged 71 years. The following are his principal prints, which, besides the novelty of the manner, possess considerable merit:

#### PORTRAITS.

George II. of England. The Queen. Louis XV. of France. Prince Eugene of Savoy. Cardinal de Fleury. The Children of Charles I. Peter Paul Rubens. Anthony Vandeyck.

#### VARIOUS SUBJECTS.

St. Agnes; St. Cecilia; after *Domenichino*. The Resurrection in Egypt; the Entombing of Christ; Venus; after *Titian*. The Triumph of Galatea; after *C. Maratti*. Cupid making his Bow; after *Correggio* or *Parmeggiano*. The Chastity of Joseph; after *C. Cignani*. Christ on the Mount. Mary Magdalene. St. Mary of Egypt. St. John embracing the infant Jesus; after *Vandeyck*.

BLONDEAU, JAMES, a French engraver, born at Langres about 1639. He followed the style of C. Bloemaert, though in no respect his equal. He engraved several plates after pictures by P. da Cortona, in the Pitti Palace at Florence, besides some plates at Rome after other Italian masters. Some of his portraits have no name attached. The following is a list of his works:

#### PORTRAITS.

Cardinal Francesco Lorenzo Brancati, 1681; Cardinal Fontana Caraffa, 1686; Cardinal Maximilien Gandolfi, 1686; Cardinal Opius Pallavicini; General Enee, Count of Caparra; Rene d'Est, Duke of Modena; John George III., Elector of Saxony; John Sobieski, King of Poland; Cardinal Bichi, after *Bourgognone*, oval.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Lawrence; after *P. da Cortona*. Eight allegorical subjects, from the pictures by *P. da Cortona*, in the Pitti Palace; small plates. The Pulpit of St. Peter; after *Bernini*. The Magdalene, half-length; after *Calandrucci*. The Circumcision; the Crucifixion; St. Augustine appearing to St. Theresa; after *C. Ferri*.

BLONDEL, FRANÇOIS, a French architect, born in 1617. He designed the gates of St. Antoine and St. Denis, the latter of which is a magnificent affair. He also designed several embellishments in Paris, was director of the Academy of Architecture, and wrote several works on mathematics, architecture, and engineering. He died in 1686.

BLONDEL, JACQUES FRANÇOIS, a French architect of great ability, born at Rouen in 1705. At Metz he erected, in 1764, the royal abbey of St. Louis des Dames Chanoines; he also formed a beautiful square and street leading to the cathedral; an elegant Gothic edifice; the magnificent Hotel de Ville, opposite to which he erected another edifice; near to this latter, a guard-house, with magazines, and facing that, the beautiful façade of the Parliament House; and, finally, the sumptuous Archbishop's Palace. At Strasburg, in 1768, he made the plan for rendering that town more regular, and succeeded in improving it wonderfully. At Cambrai, he made many improvements; and at Chateau Cambresis, several miles from Cambrai, he designed a beautiful country palace and gardens; also a variety of other buildings throughout Germany and France. Blondel also illustrated the last edition of d'Aviler, and three volumes of the *Architecture Francaise*, with six hundred engravings of the principal edifices in France. He contributed all the parts relating to architec-

ture in the Encyclopédie, and wrote that very useful work, his *Cours d'Architecture*. In 1744, he established a School of Architecture in Paris, which grew into considerable importance. He died in 1773, aged 68.

**BLONDEL, JEAN FRANÇOIS**, a Parisian engraver. He published a description of the festivals at Paris in 1740, on the Marriage of Madame Louise Elizabeth to Don Philip of Spain. The illustrations are chiefly by himself. He also etched the plates for several large volumes of architecture, published by himself.

**BLONDEL, LANSLOOT**, a Flemish painter, born at Bruges in 1500, died in 1559. He painted architectural ruins and conflagrations. His works are marked with a trowel in addition to his initials, in allusion to his original occupation as a mason.

**BLOOT, PETER**, a Dutch painter, who lived about 1650. He painted scenes from low life, such as drolls, drunken frolics, and the quarrels of the peasantry. His figures are short, gross, and ungraceful, having neither commendable expression or correct outline; yet his pictures have great merit, and are highly esteemed in Holland, where they are carefully preserved in private collections, and are purchased with difficulty. Some of them are equal to the best productions of his time for transparency of color and lightness of touch. He died in 1667.

**BLOOTELING, or BLOTILING, ABRAHAM**, a very eminent Dutch designer and engraver, born at Amsterdam in 1634. He executed a great number of etchings; also some plates with the graver, and several in mezzotinto. His style resembles that of the Visschers. When the French attacked Holland in 1672, he went to England, where he met with encouragement, but did not remain long. In 1685 he published the collection of the gens of Leonardo Agostini, etched by himself. He sometimes marked his plates with his name in full, and sometimes with his monogram. The following are the principal:

#### ETCHINGS AND PLATES WITH THE GRAVER.

##### PORTRAITS.

Sir Thomas More, Chancellor of England; Thomas Sydenham, Bishop of Worcester; John Wilkins, Bishop of Chester; after *Mrs. Beale*. Edward Stillingfleet, Canon of St. Paul's. Edward, Earl of Sandwich; Edward, Earl of Montague; James, Duke of Monmouth; after *Lely*. Anthony, Earl of Shaftsbury; after *Greenhill*: one of the rarest prints of this artist. Henry, Duke of Norfolk, 1673. Jane, Duchess of Norfolk, 1681. Prince Rupert; after *Lely*, 1673. Jerome de Bevernigh; William van Haren, 1630; after *Valliant*. The Marquis de Mirabelle; after *Vandyck*. Constanten Huguenius; after *Netscher*. John Henry Thim; *A. Stech*, pinx. Ferdinand de Fürstemberg, Bishop of Paderborn; *A. Bloteling*, sc., 1669. Egbert Meesz Kortenaar, Admiral of Holland; *Bart. Van der Helst*, pinx. Augustus Stellingwerf, Admiral of Friesland. Cornelius de Witt, Vice Admiral of Holland. Tierck Hides de Fries, Admiral of Friesland. Aert Van Nes, Admiral of Holland; *L. de Jonghe*, pinx. Michael Adriansen Ruyter, Admiral; *Bloteling*, fec. aqua forti. Cornelius Tromp, Admiral of Holland; after *Lely*. Cornelius Speelman, Vice Admiral.

#### VARIOUS SUBJECTS AFTER HIS DESIGNS AND OTHER MASTERS.

Two Heads of Children; after *Rubens*; rare; some impressions have the name of Rubens. The Study of the Head of a Man; after *Rubens*; *A. Bloteling*, fec. et exe.; rare. Four Studies of Lions; after *Rubens*; inscribed *Varia Leonum Icones, a P. P.* Eighteen circular plates of sub-

jects of sacred history, with Flowers; *A. Bloteling*, fec. Twelve Views of Gardens; inscribed *Aleune Vedute, &c.* Six Views of the Environs of Amsterdam; *Jac. Ruysdael*, inv.; *A. Bloteling*, fec., 1670. Two Huntings of the Boar and Stag; fine. Acteon devoured by his Dogs; a Shepherd playing on his Pipe, with a Shepherdess; *G. Flink*, pinx. A Landscape, with Diana bathing; *J. van Neck*, pinx.; *A. Bloteling*, exc. A Landscape, with Alps and Arethusa; the same. The Golden Age; *G. Lairese*, pinx.; *N. Visscher*, exc. The Marriage of St. Catherine; after *Raffaello*.

#### PRINTS IN MEZZOTINTO.

##### PORTRAITS.

Desiderus Erasmus; *H. Holbein*, pinx. 1671. Justus Lipsius; *A. Bloteling*, fec. Michael Angelo Buonarroti; *A. Bloteling*, fec. Francis Mieris, painted by himself; *A. Bloteling*, fec. Henry Bennet, Earl of Arlington, oval; Charles, Earl of Derby; Abraham Symmonds, an artist; Queen Catherine; after *Lely*. John de Wit, Grand Pensionary of Holland; Cornelius de Wit, the brother of John; after *de Baan*. Constantine Hughens; John de Cronefeld; *B. Valliant*, pinx. The Emperor Leopold I.; *C. Morad*, pinx. Henry Casimir, prince of Nassau; *M. van Musscher*, pinx. Titus Oates; *Th. Hawker*, pinx. William Henry, Prince of Orange, 1678; Eleanor Gwyn; Maria Beatrice, Princess of Modena, Duchess of York; Cornelius Tromp, Admiral of Holland; after *Lely*. Staverinus, an old Jew, holding a Medal; *Corn. Bega*, pinx. Michael Adrienze de Ruyter, Admiral of Holland; *J. Lierens*, pinx. Portrait of a Venetian Lady; *Titiano*, inv.

#### VARIOUS SUBJECTS FROM HIS OWN DESIGNS AND OTHER MASTERS.

Bust of a Man; circular. Bust of a young Man crowned with Laurels; circular. Bust of Hyppolita; oval. Two Heads, with Phrygian and Grecian Head-dresses; one plate. The Satyr, and a Peasant; oval. Vanitas, a Child blowing Bubbles. Abundance, a figure sitting. The Head of a Vestal, crowned with Roses. Small Bust of Jupiter; circular. Small Bust of Venus; same. Half length, of a Boy holding a Cat. Cupid and Psyche. The Five Senses; the Four Ages, circular; after *C. Bega*. A Blind Man playing on the Flute. A Man holding a Glass; *Rostrate*, pinx. St. Peter penitent; after *P. Moreels*. Andromeda. Hercules destroying the Monster; *G. Lairese*, pinx. The Temptation of St. Anthony; *Cam. Procracini*, pinx. A Landscape, with mythological figures; *F. de Nève*, pinx.

**BLOT, MAURICE**, a Parisian engraver, born in 1754; died in 1818. He studied under St. Aubin, and executed several portraits and fancy subjects, in a neat manner, among which are the following:

Giovanni Angelo Brascchi, Pope Pius VI., a frontispiece for the Life of that pontiff, 1799. Guillaume de Gery, Cannon of St. Genevieve; *M. Blot*, fecit. The Dauphin and Madame Royal, the Children of Louis XVI.; after *Madame Le Brun*, 1786. The Promise of Marriage, and Companion; after *Fragonard*. A Boy blowing Bubbles; after *F. Mieris*. L'Occupation du Menage, et Companion; after *Aubry*. The Judgment of Paris; after *Vander Werf*. Meditation; after *Guido*. Vanity, and the Companion; after *L. da Vinci*. La Vierge aux Candelabres; after *Raffaello*. Mars and Venus; after *N. Poussin*. Marcus Sextus; after *Guerin*.

**BLYHOOFT, L.** a Dutch painter, who probably lived about 1650. In the Catalogues of Terwesten and Hoet, there are two of his pictures noticed, which are favorably compared with those of Netscher. For this reason he is noticed, as many pictures are ascribed to Netscher that resemble his manner, but are by other artists.

**BLYTH, ROBERT**, a modern English engraver, who executed several spirited etchings, after the fine drawings of J. Mortimer. The following are his best plates:

Three, of Studies, in the style of *Sal. Rosa* and *Lairesse*; four, of the same, with inscriptions; bust of an Oriental Chief, 1779, oval; Bust of an Old Man, oval; Banditti going on an Expedition, 1780; Banditti returning from an Expedition, 1780; the Captive, 1781; the Life and

Death of a Soldier, four plates; Fishermen; a Nymph, with a Basket of Flowers, sitting on the Sea-shore, with a Shepherd; Caius Marius reflecting on the Ruins of Carthage; Nebuchadnezzar recovering his reason, companion; Homer reciting his Verses to the Grecians.

**BOBA, GEORGE**, a painter and engraver. Bartsch mentions six landscapes with historical subjects, after Primaticcio, which have Boba's name in full, or included in a monogram, very small. Van Mander says he studied under Francis Floris.

**BOBADILLA, GERONIMO**, a Spanish painter, born at Antequerra, and studied under Zurbaran of Seville. He was an adept in perspective, and employed it successfully in arranging in his compositions the small figures on which he chiefly employed his talents. His works were well colored, but indifferently designed; he used a peculiar varnish on his pictures, which Murillo compares to crystal. He had a large collection of drawings, models, and academic figures, and sketches after eminent artists. He was one of the founders of the Seville Academy in 1660, and continued to support it till his death, in 1680.

**BOCANEGRA, DON PEDRO ATANASIO**, a Spanish painter, born at Granada in 1638; died in 1688. He studied under Alonso Cano, and, according to Palomino, improved himself in coloring by studying the works of Pedro de Moya and Vanduyck. He was excessively vain and overbearing, and boasted his superiority to all the artists of his time; but on being challenged to a contest of ability with Mathias de Torres, he shrank from the trial, and left Madrid. His works, however, were in much request, and no collection was considered complete without a specimen. There is a picture by him of the Conception, in the cloister of Nuestra Señora de Gracia, at Granada; and one of his best works in the Jesuit College, representing the Conversion of St. Paul.

**BOCATIS, GIOVANNI DI CAMERINO**, a painter of the Roman school, who flourished about 1450. Lanzi says there is a picture by this artist in the convent of the Dominicans at Perugia. It is inscribed, *Opus Johannis Bocatidis de Chamberino*.

**BOCCACCINO, BOCCACCIO**, an Italian painter, born at Cremona in 1460, died about 1518. He studied, according to Pascoli, under P. Perugino. Vasari and Cav. Antonio Campi say he studied some time at Rome. He has the credit of having been one of the instructors of Benvenuto Garofalo. Lanzi observes that he was the best modern among the ancient painters, and the best ancient among the moderns. Some of his works have a strong resemblance to those of Perugino, particularly his Marriage of the Virgin; and the Madonna, with St. Vincenzio and St. Antonio, in the Church of S. Vincenzio, at Cremona, which have been frequently taken for the works of Perugino. One of his best works is a frieze in the dome at Cremona, representing the Birth of the Virgin, and several subjects from her life. Lanzi considers him in these works inferior to Perugino in his composition, the expression of his heads, and the vigor of his light and shadow; but richer in his drapery, more spirited in his attitudes, more varied in color, and not less harmonious and pleasing in his landscapes and architecture.

**BOCCACCINO, CAMILLO**, an Italian painter, the son of the preceding, born at Cremona in 1511. He studied under his father, and for some time fol-

lowed his manner; but on visiting Rome, he abandoned the dry, gothic style to which he had been accustomed, adopting a grand and pleasing manner, and was considered the greatest genius of the Cremonese school. In 1537 he painted the Four Evangelists, in the niches of the cupola of S. Sigismondo. They approach wonderfully the merit of Correggio, both in the perspective and foreshortening; though the artist was only twenty-six years old, and had never frequented the school of Correggio. Two other works of this artist, at Cremona, are highly esteemed, the Raising of Lazarus, and the Adulteress before Christ, surrounded with friezes of a numerous group of angels, designed and composed in an elevated style. He died in the prime of life, in 1546.

**BOCCACCINO, FRANCESCO**, an Italian painter, born at Cremona about 1680, died in 1750. He studied at Rome, first under Brandi, and afterwards under Carlo Maratti. He painted easel pictures of historical subjects in a very pleasing manner, which were well esteemed in private collections, and of which he painted more than of larger works for the churches. He sometimes imitated the style of Albano, and, like that artist, was partial to fabulous subjects.

**BOCCANERA, MARINO**, an architect of Genoa, who lived about 1300, commenced the mole there, for the foundation of which he threw into the sea stones of an immense size, taken from the neighboring mountains. To him is attributed the wet dock, which had been commenced by others; and the basin called the Mandroecchio, as well as some aqueducts. In the year 1300, he enlarged the port, digging it a depth of fifteen feet, and one hundred and fifteen cubits along the shore.

**BOCCINI, FAUSTINO**, an Italian painter, born at Brescia, according to Orlandi, in 1659, died in 1742. He studied under Everardi, called Fiammingo. He was partial to battle-pieces, charges of cavalry, and other warlike subjects, executed on a small scale, but with great animation. His landscapes are very beautiful, and his figures correctly drawn.

**BOCCIARDO, CLEMENTE**, called CLEMENTONE from his corpulency, was a Genoese painter, born in 1620, died in 1658. He studied under Bernardo Strozzi, and surpassed that master in his invention and correctness of design, though inferior to him in the truth and purity of his coloring. He accompanied Benedetto Castiglione to Rome, where he studied some time, and afterwards went to Florence, where he met with encouragement, and painted a portrait of himself for the Florentine Gallery. His principal works are at Pisa, of which Lanzi distinguishes his Martyrdom of St. Sebastian, in the Church of the Carthusians.

**BOCCIARDO, DOMENICO**, an Italian painter, born at Finale, near Genoa, about 1686, and was a disciple and follower of Gio. Maria Morandi. His design was correct, and his coloring pleasing, though he had little invention. In S. Paolo, at Genoa, is a composition of several figures, representing St. John baptizing.

**BOCHOLT, FRANCIS VAN**, an old German engraver, who lived soon after the time of Martin Schoen and Israel van Mecheln. He executed a number of prints in a stiff, labored manner, generally marked F. V. B. The following are the principal:

*After Martin Schoen.*—St. Anthony carried into the Air by Demons; St. James reading; St. Michael and the Dragon.

*After Israel van Mecheln.*—The Judgment of Solomon; the Annunciation; the Virgin and Child, in an arch.

*After his Own Designs.*—A Friar struggling with a Girl, who defends herself with her Distaff; Samson strangling the Lion; two Men quarrelling; St. George and the Dragon, with Francis van Bocholt, in very old characters.

**BOCKHORST, JOHN VAN,** called **LANGEN JAN**, a Flemish painter, born at Munster in 1610. He was of a respectable family, which settled at Antwerp when he was very young. He studied under Jacob Jordaens, and became a very eminent historical painter. There are many of his pictures in the churches of Flanders, which are deservedly ranked among the best productions of the Flemish school. He seems to have taken Vandyck as his model, and some of his best pictures are so much in the style of that great artist, that they might easily be taken for his works. There is an admirable picture of the Resurrection, by this master, in the Church of the Beguines at Antwerp, painted entirely in the manner of Vandyck, and not unworthy of that master. There is another very fine picture by him, at the principal altar in the Church of St. James at Ghent, representing the martyrdom of that saint. He also excelled in portraits, many of which were scarcely inferior to those of Vandyck.

**BOCKHORST, JOHN VAN**, a Dutch painter, born at Deutekom in 1661, died in 1724. He studied at London under Kneller, on leaving whom he went to Germany, but finally settled in his own country. He painted history well, but excelled in portraits and battle-pieces.

*By* **BOCKMAN, G.**, a mezzotinto engraver, who appears also to have been a painter, as he executed at London a plate of St. Dunstan, signed with his name, with the addition of *pinx. et sculp.*, 1643. The following is a list of his plates:

William Augustus, Duke of Cumberland, uncle to the King; *after Vanloo*. Another Portrait of the same, with his hat on; *ad vivum*, 1746. Mary, fourth daughter of George II., consort of Frederick II., of Hesse Cassel; *after T. Worsdale*. Philip, Yorke, Earl of Hardwicke; *after M. Dahl*. Thomas Chubb, the Deist.

**BOCQUET, NICHOLAS**, a French engraver, who lived, according to Basan, about 1600. He executed a number of indifferent prints, among which are: Adam and Eve, *after Raffaele*; St. Bruno kneeling before a Crucifix, *after Bon de Boulogne*.

**BODART, PETER**, a Dutch engraver, who published at Leyden, in 1723, a drawing-book entitled *Les Principaux Fondemens du Dessin*. It contains a large number of prints, which are etched in an indifferent style.

**BODECKER, JOHN FRANCIS**, a German painter, born at Cleves in 1660; died at Amsterdam in 1727. He studied under John de Baan, and was very successful at the Hague and Amsterdam.

**BODENEHR, MAURICE**, engraver to the court of Dresden, was born at Friburg in 1665, and died at Dresden in 1749. He executed a set of thirty-two mythological and poetical pieces, *after Sam. Botschild*, which were published with his name, in 693. His father, John Geo. B., was a reputable engraver, born in 1631; died in 1704; and his brothers, Gabriel and Geo. Conrad, followed the same profession.

**BODEWYNS, N.** See **BOUT**.

**BODIN, JEAN FRANÇOIS**, an eminent French architect, born at Angers in 1766. He passed a useful life in various public employments, as architect, engineer, paymaster, and, finally, after the restoration of the Bourbons, a member of the Chamber of Deputies for the department of Maine. He wrote some valuable works, among which are two works of historical researches in Upper and Lower Anjou, with a description of the monuments, illustrated with plates. He died in 1829.

**BOECE, C. F.** See **BOETIUS**.

**BOECKLER, GEORGE ANDREW**, a celebrated German architect, mechanician, and author, of Nuremberg. He published at Nuremberg, in German, a valuable work on mills and other mechanical inventions, illustrated with 154 copper plates, which was translated into Latin by Henry Schmidt, under the title of *Theatrum Machinarum*, published at Cologne in 1661, and at Nuremberg in 1686; the work entitled *Architettura Curiosa e Nuova*, in four books, rendered into Latin by Christopher Storni, and published at Nuremberg in 1663, with 200 copper plates representing the most beautiful fountains of the public places throughout Europe, plans for grottos, labyrinths, water-jets, gardens, &c.; *Domestic and Rural Economy*, in two books illustrated with many copper plates, published at Frankfort in 1666, and reprinted in 1683 and 1699, all of which are curious and valuable works.

**BOEHM.** See **BEHAM**.

**BOEHMER, CHARLES WM.**, a painter and engraver of Saxony, was the brother-in-law and scholar of Dietrich. He executed a series of landscapes and marine subjects, which are quite rare. They are marked with his monogram, dated 1744 and 1754, in 8vo. and 12mo.

**BOEKHORST, or BOCKHORST, JAN VAN**, a Dutch painter, born at Deutekom in 1661. He went to London, where he studied under Kneller, in whose style he executed a number of portraits, and passed some time with that master. He also painted a few battle-pieces, and some historical compositions. He returned to his own country, where he died in 1724.

**BOEKEL, VAN**, a Flemish painter, and a pupil of Francis Snyder. He painted living and dead animals in the manner of his master. He died in 1767.

**BOEL, CORNELIUS**, a Flemish engraver, born at Antwerp about 1580. He worked chiefly with the graver, in the style of the Sadelers, and his plates are executed in a clear, neat style, with considerable merit. His most important works are eight large plates of the battles of Charles V. and Francis I., *after Anto. Tempesta*. He engraved a set of oval plates for the fables of Otho Vanius, published at Antwerp in 1608; also an oval portrait of Henry, Prince of Wales, with an ornamental border; and the Last Judgment, marked *Cornelius Boel, fec.*, without the name of the painter.

**BOEL, PETER**, a reputable Flemish painter, born at Antwerp in 1625; died in 1680. He studied under Francis Snyder, and subsequently under his uncle, Cornelius de Waal; after which he visited Rome for improvement, where his works were much admired. Finding that de Waal had settled at Genoa, he went there also, and met with considerable encouragement. On returning to

Flanders, he met with much employment. Four of his best works are at Antwerp, representing the Four Elements. His subjects generally were fruit, animals, and flowers; which he finished with freedom and spirit, and beautiful coloring. D'Argenville says he settled finally at Paris, and was appointed painter to the King after the death of Nicassius. Boel also etched some fine prints of animals, and a set of six plates of birds of prey, with landscapes, entitled *Diversi Ucelli di Petro Boel*.

BOEL, QUERIN or CORYN, a relative of the preceding, was born at Antwerp about 1622. He etched several plates, after pictures of the elder Teniers, representing peasants' merry-makings. He also engraved several plates for the book called Teniers' Gallery, after the pictures in the collection of the Archduke Leopold.

BOETIUS, or BOECE, CHRISTIAN FRED., a German engraver, born at Leipzig in 1706. He studied under C. A. Wartman, and lived chiefly at Dresden, where he was made professor of the Electoral Academy, in 1764. He executed several of the plates for the collection of pictures at Dresden, published in two folio volumes in 1753 and 1757, entitled *Recueil d'Estampes d'apres les plus celebres Tableaux de la Galerie de Dresde*; also several portraits and other subjects, among which are the following:

The Portrait of Boetius; Portrait of Charles Hutin; Portrait of Raffaele Mengs; Portrait of J. Cassanova; in imitation of chalk drawings. 1771. A Landscape, with a Cow and Sheep; after C. du Jurdyn. A Landscape, with a Monument; after Breenberg. The Interior of an Inn; after T. Wyk. Sportsmen at the Door of an Inn; after Wouermans. A Woman holding a Pot with Coals, and a Boy blowing; after Rubens. A Swiss Family kneeling before the Virgin and Infant Jesus; after Holbein; fine.

BOETTGER, JOHN GOTLIEB, a German engraver, born at Dresden in 1766. He studied under J. G. Schulz, and executed the following plates: Portrait of F. W. B. de Ramdohr; after Graef. Ganymede; A Vestal; after Vogel. Caliope; after Angelica Kaufmann.

BOETTO, GIOVENAL, a Piedmontese fresco painter, who flourished at Turin from 1642 to 1682, and adorned the palaces and public edifices of that city with allegorical subjects, ingeniously composed, and designed in a tasteful and elegant style. His master piece is a series of twelve frescos in the Casa Garbali, representing subjects emblematical of the Arts and Sciences. Lanzi says he was a good engraver, but mentions none of his prints.

BOEYERMANS, THEODORE, a Flemish historical and portrait painter of Antwerp, was a pupil of Vandyck. His design is correct, his coloring pleasing, and he had a good knowledge of chiaro-scuro.

BOFFRAND, GERMAIN DE, an eminent French architect, born at Nantes in 1667; studied under Hardouin Mansard, who entrusted him with his most important works. In 1709, he was admitted into the Academy of Architecture, and acquired great reputation in Germany, where he erected edifices for a number of the princes. He built a hunting-seat for Maximilian, Elector of Bavaria; was declared first architect of Leopold I., duke of Lorraine, for whom he built the new palace Nancy, that of Lunéville, and another as a pleasure-house called Malgrange, near to Nancy. At Paris, Boffrand erected the Hotel de Montmorency; that

of Argenson; the gates to that of Villars, and the Luxembourg; the second order of the façade of the Church de la Merci; and the Hospital of the Enfants Trouves, his best work. At Nancy he erected a palace for the prince of Craon, and at Wurtzburg, the Episcopal palace designed by Neuman. He was also inspector and engineer of the bridges, embankments, and canals of France, and published an account of the method practised in casting the Equestrian Statue of Louis XIV., in one piece; which afterwards served as a guide to that of Louis XV., at Bordeaux. Boffrand never visited Italy, but always followed the style of Palladio. He died in 1754, aged 87.

BOGDANE, JAMES, a Hungarian painter of some reputation, who practised in England in the reign of Queen Ann, who favored him with her patronage. His subjects were flowers, fruit, and fowls; some of his pictures are in the royal collection. He died in 1720.

BOICHOT, GUILLAUME, a French sculptor, born at Châlons-Sur-Saône in 1738. He went to Italy, where he diligently studied the antique, on which he founded his style. He was a skillful artist, but being over diffident, he did not meet with that encouragement which his talents deserved. He died at Paris in 1814. His best works are Telephus Wounded by Achilles; a Seated Hercules; a grand bas-relief for the porch of St. Genevieve; a Statue of the Patron Saint of St. Roch, and the grand bas-relief for the portico of the Triumphal Arch of the Carrousal, which are greatly admired for their pure antique style.

BOILLY, LOUIS LEOPOLD, a French painter, born at La Bassée in 1761. He painted about 500 portraits; also merchant's shops, interiors of ateliers, banditti, popular amusements, domestic, military and comic scenes. In 1800 he sent three pictures to the Louvre. He exhibited at the Louvre from 1800 to 1826. His drawing was very accurate, and his execution neat and delicate. He also engraved about 100 plates, and many of his pictures have been engraved by Fresca, Petit, and others. It is said that he had no master. He died at Paris in 1845, aged 84.

BOILOT, a French architect, engraver, and author, was born at Langres in 1550. He acquired a thorough knowledge of mathematics and drawing, and made himself acquainted with modes of engraving. He was employed as an engineer in the army of Henry IX., and afterwards contributed to maintain his native city, in obedience to that prince, for which he was rewarded by some trifling public office, which gave him leisure to compose two valuable works on architecture and engineering, illustrated with about 150 plates neatly engraved on wood and copper, by himself. The works above referred to, have been pirated, and republished in French and translated into German. Time of death not known.

BOIS, MARTIN DU, a Parisian engraver, who executed some of the plates for the collection from the works of the Italian masters, published by C. Paten, in 1690. There are several engravers of this name, of little note.

BOISSARD, ROBERT, a French engraver, born at Valence about 1591. He followed the style of Theodore de Bry, and used the same mark as René Boivin, which may sometimes occasion confusion.

**BOISSIERE, SIMON DE LA**, a French engineer, who engraved several plates from his own designs, and after Sebastian Le Clerc. The following are the principal :

The Death of a Prince, surrounded by his Court. Forty-one plates of Antique Medals; in the collection of the King of France. A View of the Palais Royal; in two sheets. Several plates for the work entitled *Traité des Edifices Antiques de Rome*; by A. Desgodets, published at Paris in 1682.

**BOISSIEU, JEAN JACQUES DE**, a French painter, and an eminent engraver, born in 1736; died in 1810. He painted several subjects similar to those of Ostade, also a few portraits. As an engraver he executed about sixty landscapes and other subjects, in a pleasing and spirited style, from his own designs, and after other masters. The following are the principal :

An Old Man, with a Boy reading; a Cooper working in a Cellar; in the manner of Rembrandt. An Italian Landscape, with Women washing. A Landscape, with Shepherds, by the water-side; after Berghem. A Landscape, with a Boy driving an Ox; a Landscape, with figures in a Boat, and a Mill; the great Mill, a charming landscape; after Ruysdael. A Forest, with a Cottage, and a Man on Horseback, with Peasants. Another Forest scene; the companion. A Landscape, with figures and animals, in the middle, a Hill, on which is a Cross, and an old Man kneeling. A View near Tivoli, with a Man and a Woman mounted on a Mule, driving Cattle through a Rivalet. The Quack Doctor; after C. du Jardin. A mountainous Landscape, with a Waterfall; after Asselyn. A grand Landscape, with a Hermit, at the entrance of a Cavern. 1797. A pleasing Landscape, with large figures, and two Cows standing in the Water.

**BOIT**, an eminent Swedish painter in enamel, who practised several years in London, during the reign of Queen Anne, and afterwards went to Paris, where he was countenanced by the Regent, and met with great success. He died at Paris in 1726.

**BOITARD, L.**, a French engraver of little note, who lived at London in 1760, and executed several plates for Spence's Polymetis, and the Rotunda at Ranelagh, after Panini. He also engraved several portraits.

**BOIVIN, RENÉ**, a French engraver, born at Angers about 1530. He engraved several plates in the style of Cornelius Cort, executed with the graver. They are neatly done, but the drawing is incorrect. There are also some etchings by him. Some of his plates are from his own designs, and several after H. Rosso. The following are the principal, sometimes signed *Renatus, fecit.*, sometimes with his monogram :

Twelve of Philosophers and ancient Poets. Portrait of Clement Marot; dated 1556. The same Portrait; without date. Portrait of John Sebastian Psannerus. Portrait of George Vicius, Theologian. Susanna and the Elders. The departure of Hagar and Ishmael from the House of Abraham; a spirited etching. Banditti robbing the Cart of a Peasant; etching. The plates for a work entitled *Le Livre de la Conqueste de la Toison d'or, par le Prince Jason de Tessalie*. An emblematical subject of the Triumph of Virtue; *Rous Florent inv.; Renatus fecit.* Francis I. advancing towards the Temple of Immortality, saying behind him Ignorance and the Vices; *Rous Florent, inv. Dom. Zenoi venetus, exc.*

**BOIZOT, LOUIS SIMON**, a French sculptor born in 1743, was the son of Antoine B., a member of the Royal Academy, and a designer for the Gaveins. At the age of nineteen, he gained the grand prize of the Royal Academy, and went to Rome with the King's pension. On his return, he was received into the Academy in 1778, and executed

a statue of Meleager as his reception-piece. His works are deficient in the purity of the antique, and there is too much similarity in his forms. He executed two busts, of Gen. Joubert and M. Julien, for the gallery at Fontainebleau. Among his other works are the group of allegorical figures in the Place du Châtelet, which is said to be his best production. He died in 1809.

**BOIZOT, MARIE LOUISE ADELAIDE**, a Parisian female engraver; born in 1748. She studied under J. J. Flipart, and executed several portraits and other subjects, among which are the following :

John Joseph William Brute, Doctor of Sarbonne; *M. L. A. Boizot, del. et fec.* The Emperor Joseph II. Louis XVI. King of France. Marie Antoinette, Queen of France. Louis Stanislaus, Count of Provence. Marie Josephine Louisa, Countess of Provence. Charles Philip, Count of Artois. Marie Elizabeth, sister of the King. St. Catherine; after L. Caracci. The Dutch Breakfast; after G. Metz. A Boy with a Bird; after Netscher. A Young Turk; do. A Girl reading; after Greuze.

**BOJAN, J. L.**, a French engraver, who lived about 1670, and was employed by John Berain to engrave some of the plates for his large work of the Ornaments in the Tuileries and Louvre.

**BOKSHOORN, JOSEPH**, a Dutch portrait painter. He went to London in 1670, where he copied many portraits of Sir Peter Lely and Vandeyck.

**BOL, CORNELIUS**, a Dutch painter, who lived in England in 1666—the time of the great fire in London, of which he painted several views; as he also did of several edifices in and near the metropolis. He etched some views of Dutch seaports, among which is that of Briel.

**BOL, FERDINAND**, an eminent Dutch historical and portrait painter and engraver, born at Dort in 1611; died in 1681. His family removing to Amsterdam when he was young, he had the advantage of studying under Rembrandt, whose style he imitated successfully, both as a painter and engraver, and some of his best portraits might be taken for those of Rembrandt. There are several of his pictures in the Town House at Amsterdam, and two admirable works in the Council-chamber at Dort, representing the Appointment of the Seventy Elders in the Camp of Israel, and Moses breaking the Tables. The poet Vondel celebrates an historical work that he painted for the Admiralty at Amsterdam. His etchings are executed in a free, bold manner; the lights and shadows are well managed; and, though not equal to those of Rembrandt, they are highly esteemed. The following are the principal :

#### PORTRAITS AND HEADS.

A young Man, with a round Hat; marked, *Bol, fec.* An Officer with his Hands on the Hilt of his Sword; *Bol, fec.* 1643. A young Man, with a Cap and Feathers; *F. Bol.* 1642. A young Woman, half length, with a Cap and Feathers; marked *F. Bol, f.* 1644; fine, oval. The Woman with the Pear, at a Window; in the manner of Rembrandt; very fine. An old Man sitting in a Chair, with some Books, and an unlighted Candle; marked *Bol*, scarce. An old Man, half-length, with a Bonnet, in the manner of Rembrandt, leaning on a Cane; *F. Bol, fec.* 1642. Bust of an old Man, seen in front, with a fur Robe, fastened with Diamonds; no name; very scarce.

#### VARIOUS SUBJECTS.

A Philosopher in meditation, resting on a Table, on which are some Books and a Globe; very fine. Another Philosopher, holding a Book; *F. Bol*, 1642. The Astrologer, an old Man sitting at a Table, with Books and a



Globe; he wears a flat Hat, and his Hands crossed. The Family—A Woman suckling a new-born Infant, with a Man holding Linen. *F. Bol.* 1649. Abraham's Sacrifice; an arched plate; *F. Bol. f.* A very scarce print, mentioned by M. Heineken, of Agar in the Desert, with the infant Ismael; *F. Bol. f.* The Sacrifice of Gideon. St. Jerome in a Cavern, contemplating a Crucifix; *F. Bol. f.*

**BOL, HANS**, a Flemish painter and engraver, born at Mechlin in 1534; died at Amsterdam in 1593. He studied for two years with an obscure artist, and afterwards made the tour of Germany, remaining some time at Heidleberg, where he copied the works of some of the most eminent masters. He afterwards settled at Amsterdam, where his works were much esteemed. He executed a number of landscapes in the neighborhood of Amsterdam; also two pictures, representing Dædalus and Icarus, and the Crucifixion, which are extolled by Van Mander. He etched several plates from his own designs, in a slight, spirited manner, sometimes marked H. B., and sometimes with his monogram. The following are the principal:

The Reconciliation of Jacob and Esau; circular. The first interview between the Servant of Abraham and Rebecca. Twelve circular plates of the Twelve Months of the year; *Ad. Collaert, excud.* A set of twelve Landscapes; *H. Bol. inv. Joh. Sadeler, exc.* A set of twelve Landscapes; *H. Cock, exc. H. Bol.* A large Landscape, with a Man in a Boat, catching a Goose, with several figures.

**BOLANGER, JEAN**, a disciple of Guido, born in 1606; died in 1660. Under the tuition of that great artist, he became so eminent that he was appointed principal painter to the Duke of Modena. His subjects were from sacred and profane history. His composition and design were elegant and pleasing, and his coloring delicate.

**BOLDRINI, or BOLDINI, NICOLÒ**, called **VICENTINO**, a wood engraver, born at Vicenza about 1510. He executed a number of prints after Titian, in a bold free style. The following is a list of his works, which are quite scarce:

John, Baron de Schwarzenberg; with a border; after *Albert Durer*. The Wise Men's Offering; after *Titian*, with his cipher. St. Jerome praying; in a landscape; *do.* St. Catherine, St. Sebastian, and four other Saints; *do.* A Mountainous Landscape, with a Woman milking a Cow. Venus seated on a Bank, holding Cupid, a Squirrel on the Branch of a Tree; marked *Titianus inv. Nicolaus Boldrinus Vicentinus incidebat.* 1566.

**BOLLMAN, JEROME or HIERONYMUS**, an engraver, probably of Germany. He executed a number of prints after *Raffaële* and other great Italian masters, in a bold, free, and effective manner, possessing considerable merit.

**BOLOGNA, FRANCO**, one of the oldest of the Bolognese painters, and one of the founders of that school. Lanzi says he was among the first of the Bolognese artists who taught many pupils, and that he is almost deserving the name of the Giotto of this school; that there are several of his works preserved in the Malvezzi Museum, the most remarkable of which is one of the Virgin seated on a throne, dated 1313, which will compare with the productions of Cimabue and Guido da Siena. There are also, in the same collection, two small pictures with figures in miniature, displaying much grace, attributed to him.

**BOLOGNA, JACOPO DI PAOLO, or AVANZI**. There is some doubt of the real name of this painter, as well as of many other old artists, for they sometimes assumed their place of nativity or resi-

dence as their surname, and the sons of painters often adopted their fathers' names, as a sort of support or recommendation of their own. This artist flourished at Bologna from 1384 to 1418, and executed some excellent works. Lanzi says he executed, in conjunction with Simone, the chief part of the sacred histories in the Church of Mezzaratta, and a few of them alone, as the Miracle of the Probation at the Cottone, of which he wrote *Jacobus pinxit*. This Simone Bologna was also called Simone da' Crocifissi, and was a good artist. Jacopo also painted in Padua and Verona some excellent works. In the Church of S. Jacopo al Santo at Padua, he painted seven historical subjects, pretty nearly in the style of Giotto, and in some respects superior to him. He painted some Triumphs in a Saloon at Verona, which Mantegna commended as excellent productions. He subscribed these, *Jacobus Pauli pinxit*, which circumstance, together with similarity of style, led Lanzi to think that he was a Venetian, and the same Jacobus Pauli, who with his father Paolo and his brother Giovanni painted the much admired ancient altar piece in the Church of San Marco at Venice.

There are many other ancient artists who assumed or are known by the name of Bologna, and who, according to Malvasia, flourished in that city from the twelfth to the fifteenth century: Ventura B., from 1197 to 1217; Guido da B., 1280; Giovanni B., about 1400; Lorenzo B., supposed to be a Venetian, in 1368; Maso B., in 1404; Orazio and Pietro de Jacopo B., about 1445; Severo B., about 1460; Simone B., called da' Crocifissi, 1377; Vitale B., called della Madonna from the sweetness of his Madonnas, about 1345; Ursone B., from 1226 to 1248. All these artists were eminent in their day, and there are many specimens of their works still preserved in the churches and public edifices at Bologna.

**BOLOGNA, or BOLOGNESE, M. DOMENICO**, a Bolognese painter of whom little is known. Lanzi says there is a picture by him in the Church of S. Sigismondo at Cremona, executed in 1537, representing Jonah ejected from the Whale's Belly, which he pronounces a most admirable performance for the softness and delicacy of coloring, resembling that of Correggio.

**BOLOGNA, LATTANZIO DE**, a Bolognese painter, according to Baglioni. He studied under the Caracci; on leaving whom he visited Rome, and was commissioned by Sixtus V. to paint the ceiling of one of the saloons in the palace of St. John of Lateran; also the ceiling in the chapel of Sixtus V. in the Church of S. Maggiore, representing a choir of angels. In S. Maria de Monti is a fine picture by him of the Scourging of our Saviour. His genius promised high attainments; but having naturally a weak constitution, he died much regretted at the early age of 27.

**BOLOGNE, JEAN DE**, an eminent French sculptor, born at Donals in 1524. He early went to Italy, where he resided many years. His chief models were the works of Michael Angelo, and his style is founded on the manner of that great master. He produced many works in Italy, among which is the fine group of a Roman Soldier carrying off a Sabine woman, in the great square at Florence. He executed the ornaments for the beautiful fountain near the cathedral, at Bologna, which



is greatly admired. At Florence there are two statues, of Neptune and Jupiter; at Rome he executed a beautiful statue of Mercury, for the villa de Medici; also a large number of works at Venice and Genoa. At Meudon, in France, is a statue of Æsculapius, and at Versailles a fine group of Cupid and Psyche. He commenced an equestrian statue of Henry IV., which was finished by his pupil Taffia, and was placed on the Pont-Neuf. This industrious artist died in 1605, aged 84.

BOLOGNESE, DE. See IL GRIMALDI.

BOLOGNINI, CARLO, a Bolognese painter; born, according to Zani, in 1662; died in 1704. He studied under Mauro Aldrovandini, and subsequently under Giulio Trogli. He excelled in painting perspective views, and resided many years at Vienna, where he was much employed.

BOLOGNINI, GIOVANNI BATTISTA, a Bolognese painter and engraver; born, according to Zani, in 1612; died in 1689. He studied under Guido, and was one of his ablest scholars. He executed several pictures for the churches at Bologna, among which are the Virgin and Infant with Magdalene and Saints, in S. Maria Nuova; the Dead Christ with the Virgin, St. John, and others, in the Church of the Servi; and the Conception, in S. Lucia. He also etched the following plates in a slight, spirited style:

The Murder of the Innocents; after Guido. St. Peter mule Head of the Church; do. The Crucifixion; after the picture in the church of the Capuchins at Bologna. Bacchus and Ariadne; in three sheets; do.

BOLOGNINI, GIACOMO, a reputable Bolognese historical painter, the nephew of the preceding, was born in 1664, and died in 1734. He studied under his uncle, and executed several pictures for the churches at Bologna; among which is St. Francis receiving the Stigmata, in S. Sebastiano e Rocco; and a Dead Christ, with the Virgin and Mary Magdalene, in the Church of the Purità.

BOLONGHINO, or BOLGARINO, BARTOLOMEO, a Sienese painter who flourished in the first part of the 15th century. According to Vasari, he studied under Pietro Laurati, and painted many excellent works at Siena, and in other parts of Italy. He was a man of rank, and a magistrate in his native city.

**A** or **B**, BOLSWERT, or BOLSUERD, BOETIUS ADAM, an eminent Dutch engraver, born at Bolswert about 1580. He settled at Antwerp with his brother Scheltius, as a print-seller and engraver. He worked entirely with the graver, and he seems to have adopted the free, open style of C. Bloemaert; though the plates he engraved after Rubens are more full of color, and more highly finished. His plates are sometimes signed **A** dam **B**olswert, and sometimes **B**olsuerd.

#### PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

F. Adam Sasbout; inscribed *Omnia vanitas*. John Bergman, Jesuit, kneeling before an Altar, pointing to a Skull. St. A. Gonzaga kneeling before a Crucifix. William Lewis, Count of Nassau. William of Nassau lying in State; 1618. Seventy-seven plates for the Life of Christ; published at Antwerp 1622 and 1623; *Het Leven*, &c. The plates for a book entitled *The Pilgrimage*; published at Antwerp in 1627.

#### VARIOUS SUBJECTS AFTER DIFFERENT MASTERS.

The Adoration of the Shepherds; after *Abr. Bloemaert*. 1618. The Repose in Egypt; do. Twenty-four of the Hermits of the Desert; *Silva Anagoretica*; published at Antwerp in 1619; do. Twenty-six of the Hermitesses; do. Four of Landscapes and Figures. 1613; do. Set of twenty landscapes; numbered. 1616; do. Fourteen of Animals; do.; *B. a Bolsuert, fec.*, 1611. Jesus Christ, with Mary and Martha; after *J. Goienar*; *B. a Bolsuert, sc.*; scarce. Men contending against Animals; after *D. Vinckenbooms*; *B. a Bolsuert, sc.*; scarce. A Landscape, with Adam and Eve in Paradise; do.; *B. a Bolsuert, sc.*; scarce. The Judgment of Solomon; after *Rubens*. The Resurrection of Lazarus; do.; very fine. The Last Supper; do.; *P. B. Rubens, pinx.* *Boet. a Bolsuert, sc.*; very fine.

**A** or **B**, BOLSWERT, or BOLSUERD, SCHELTIVS A., one of the most celebrated Dutch engravers, the younger brother of the preceding, was born at Bolswert in Friesland about 1586, and settled with his brother at Antwerp. He executed many plates after the most eminent Flemish masters, but he especially distinguished himself by his admirable prints after some of the best works of Rubens and Vandyck, which he represented in such a masterly style as to give them greater effect than could well be expected in a print, so that they appear to exhibit the very character and color of the great originals. His plates appear to have been executed entirely with the graver. Rubens occasionally retouched his proofs, in the progress of the plates, with chalk or with the pencil; and Bolswert was aided materially by these corrections, in producing that characteristic expression found in these prints. Proofs of this description are occasionally met with in the portfolios of the curious. He was equally successful in all his various subjects. One of his most beautiful engravings is a grand composition after Vandyck, representing the Crucifixion, with a figure presenting the sponge to Christ; on the other side the Virgin and St. John are standing, and Mary Magdalene kneeling and embracing the Cross. In the first impressions, which are very rare, the hand of St. John is not seen on the shoulder of the Virgin; in the second impression the hand of St. John rests on the Virgin's shoulder, and the name of Vandyck is changed from the left to the right hand corner of the plate. In the last impressions the hand was erased, probably to give them the appearance of first impressions, but they may be easily distinguished by the superiority of the first as to color and clearness. His plates are generally signed with his name, or

monogram, but sometimes thus, **B**ols. The following are his principal plates:

#### VARIOUS SUBJECTS, MOSTLY AFTER HIS OWN DESIGNS.

The infant Jesus and St. John playing with a Lamb. The Virgin Mary, and infant Jesus sleeping. The Virgin giving suck to the Infant. The Virgin Mary, with her hands folded on her Breast. The Virgin Mary with the Infant in the Clouds, with Angels and Cherubim. The infant Jesus caressing the Virgin Mary, and St. Joseph holding a Pear. Twelve half-length figures of Saints. Twelve other half-length figures of Saints, beginning with St. Peter. A Hermit kneeling before a Crucifix. Mater Dolorosa. Jesus Christ triumphing over Death. St. Barbe, Martyr. St. Stanislaus Koska, kneeling before an Altar. St. Francis Borgia. St. Alfonso Rodriguez. Robert Belarmin, of the Society of Jesus. Leonard Lessius; another Jesuit. The Death of a Saint, and that of a Sinner; after *Diepenbeck*. An emblematical subject of Prince

Ferdinand; inscribed *In tespes reclinata recumbit*. Two plates of a Thesis; dedicated to Sigismund, King of Poland. Six plates, with the Frontispiece, for the *Academie de l'espec*; by *Thibault*. 1623. The Dispute between the Gras and the Meagre; *B. A. Bolsuert*, inv. *S. A. Bolsuert*, sc.

VARIOUS SUBJECTS AFTER DIFFERENT FLEMISH MASTERS.

The Crucifixion; *Jac. Jordaens*, inv. et pinx.; the best impressions are before the *cum Privilegio Regis*. Mercury and Argus; *do.*; the good impressions are before the address of *Biotelling*; fine. The infant Jupiter; *do.*; fine. Pan playing on a Flute; *do.*; fine. A Concert; entitled *Soo d'oude songen, soo pejen de Jongen*; *do.* Pan holding a Basket of Fruit, and Ceres crowned with Corn, and a Man sounding a Horn; *do.*; very scarce. The Salutation; after *Gerhard Seghers*. The Return of the Holy Family out of Egypt; *do.* The Virgin appearing to St. Ignatius, who is kneeling; *do.* St. Francis Xavier, tempted by the Devil; *do.* Peter denying Christ; *do.*; very fine. Abraham sacrificing Isaac; after *Theodore Rombouts*. A Concert; *do.* The Virgin, with the infant Jesus holding a Globe; after *Erasmus Quellinus*. The Communion of St. Rosa; *do.* The Dead Christ on the Knees of the Virgin Mary; after *Diepenbeck*. The Crucifixion of the Three Jesuits at Japan; *do.*

PORTRAITS, ETC. AFTER VANDYCK.

Scheltius a Bolsuert; *Ad. Lommelin*, sc. Andrew van Ertvelt, painter of Antwerp. Martin Pepin, painter. Adrian Brower, painter. John Baptist Barbe, engraver. Justus Lipsius, historiographer. Albert, Prince of Aremberg. Mary Ruthven, wife of Vandyck. Margaret of Lorraine, Duchess of Orleans. Wm. de Vos, painter. Sebastian Vranck, painter. Maria mater Dei. The Holy Family, with an Angel holding a Crown. The Virgin and infant Christ on her Knee, with a Female Saint holding a Palm. The Holy Family, with the infant sleeping in the arms of the Virgin. The Holy Family in a landscape, with several Angels. Christ crowned with Thorns; very fine. The Elevation of the Cross. The Crucifixion, a grand composition, with two Men on Horseback, and a figure presenting the Sponge to Christ; on the other side the Virgin Mary and St. John standing, and Mary Magdalene kneeling and embracing the Cross.

SUBJECTS AFTER RUBENS.

The Brazen Serpent; the best impressions are those which have the word *Antierpicie* at the right hand corner, without the name of *G. Hendrix*. The Marriage of the Virgin; the best impressions have the name of *Hendrix*, without the word *Antierpicie*. The Annunciation; the best impressions are those with the address of *M. Vanden Enden*. The Nativity; the best impressions have the same address. The Adoration of the Magi; *do.* The Return of the Holy Family from Egypt; *do.* The Feast of Herod, with Herodias presenting the Head of St. John to her Mother. The Executioner giving the Head of St. John to Herodias. The miraculous Draught of Fishes; in three plates. Christ crucified between the Thieves; *G. Hendrix*, exc. The Crucifixion, a Soldier on horseback piercing the side of our Saviour; dated 1631; extremely fine. The Crucifixion, with the city of Jerusalem in the distance; *M. Vanden Enden*, exc. The Dead Christ in the Lap of the Virgin Mary, with St. Francis; the same subject is engraved by *Pontius*. The Resurrection; *M. Vanden Enden*, excudit. The Ascension; *do.* The Four Evangelists. The Fathers of the Church; *Nie. Laurers*, exc. The Destruction of Idolatry; in two sheets; *do.* The Triumph of the Church; in two sheets; *do.* The Immaculate Conception; *Ant. Bon. Enfant*, exc. The Assumption; arched; *M. vanden Enden*, exc. The Assumption, with one of the Disciples lifting the Stone of the Sepulchre; *M. vanden Enden*; the impressions with the address of *G. Hendrix* are posterior, and those with the name of *C. van Merlen* are retouched. The infant Jesus embracing the Virgin Mary; *M. vanden Enden*, exc. The Virgin Mary holding a Globe, and the infant Jesus holding a Sceptre. The Holy Family, with the infant Jesus and St. John caressing a Lamb. The Holy Family, with a Parrot on a Pillar; *A. Bonenfunt*, exc. St. Ignatius and St. Francis Xavier; the first impressions are before the name of *Rubens*. The Education of the Virgin by St. Anne; the best impressions are without the name of *Hendrix*. St. Cecilia; very fine. St. Theresa at the Feet of

Christ, interceding for the Souls in Purgatory; *M. vanden Enden*, exc. The Continence of Scipio; the best impressions are before the address of *G. Hendrix*. Silenus, drunk, supported by a Satyr, with another figure; the best impressions are those with the name of *Bolsuert* only, without the address.

LANDSCAPES AND HUNTINGS.

A grand Landscape, deluged by a Torrent, and in a mountainous part of it, the subject of Baucis and Philemon. A large Landscape, with a view of the Sea-coast and a Shipwreck. A grand woody Landscape, with the Chase of Meleager and Atalanta. A view near Meehlin, with Haymakers and a Wagon, and figures driving Cattle. A view of a Stable with Horses and Cows, and the subject of the Prodigal Son. (These five landscapes are highly esteemed and finely executed.) A set of twenty smaller Landscapes. A set of twelve Huntings of different animals, of which one is a Lion Hunt, with figures on horseback; very spirited and fine.

BOLTRAFFIO, or BELTRAFFIO. GIO. ANTONIO, a reputable Milanese painter who studied, according to Vasari, under Leonardo da Vinci. He was in easy circumstances, and painted merely for amusement. The only production he ever placed in public was an altar-piece in the Church della Misericordia, representing the Virgin and Infant with Saints. It bore his signature, with that of Da Vinci, and the date 1500; but both have been erased.

BOM. PETER, a Flemish painter, born in 1530; died in 1572. He was distinguished for his landscapes in water color.

BOMBELLI, SEBASTIAN, an eminent Italian painter, born at Udina in 1635. He studied under Guercino, with whom he made rapid progress. He subsequently visited Venice, where he studied and copied the works of Tintoretto and P. Veronese. His copies of the latter are of such extraordinary merit that some of them can scarcely be distinguished from the originals; and Boschini says that for imitating the character of that master, and for portraits, he could not be surpassed. During the early part of his life he painted several excellent historical pieces, and Sandrart thinks he would have arrived at great eminence in history, had he not been allured to that more lucrative branch of the art, portrait painting. His talents were in great request, and he was patronized by the Emperor of Germany, the King of Denmark, the Electors of Bavaria and Brunswick, and a number of princes in different parts of Europe. He was living in 1716.

BOMBELLI, RAFFAELLE, was a brother of the preceding artist, who painted with great facility. He is said to have executed many historical and other subjects, which are not known out of the Friuli.

BONA, TOMMASO, a painter of the Venitian school, who, according to Zamboni, painted architectural ornaments and perspective pieces so admirably, "as to surprise us by the air of their majesty, and cheating the eye by their relief." He also excelled in figures. He was still painting at Brescia in 1591.

BONACINA, GIO. BATTISTA, a Milanese engraver, born about 1620. He followed the manner of C. Bloemaert, and engraved a few plates in a neat style, though rather day and stiff. The following are the principal:

PORTRAITS.

Pope Clement IX. Guido Visconti. Hernes Visconti. Giovanni Battista Conte Trucchi.

## SUBJECTS.

The Alliance of Jacob and Laban; *after Pietro da Cortona*. St. Martin kneeling before the Virgin and infant Jesus; *do.* The Holy Family, with St. Catherine and St. John; *after Andrea del Sarto*.

**BONACOSSA, ETTORE**, one of the early painters of the Ferrarese school. There is an image of the Virgin at Ferrara, called del Duomo, held in the highest veneration, and solemnly crowned not long ago, painted by this artist. At the bottom is his signature and the date, 1448.

**BONACORSI, or BUONACORSI**, See **DEL VAGA**.

**BONAGRAZIA, GIOVANNI**, a painter of the Venetian school, who, according to Federico, was born at Treviso in 1634, and studied under Antonio Zanchi. He painted with considerable success in his native town, and in the province of Trevigi. He gained the most reputation for his paintings at San Vito. Time of death not recorded.

**BONASIA, BARTOLOMEO**, an old painter of the Modenese school, who died in 1527, and whom Tiraboschi affirms was an excellent painter of sacred subjects. He also painted inlaid work which he sometimes introduced into his pictures as accessories, to rival nature. There is a specimen of his skill in the convent of S. Vincenzio at Modena.

**BONASONI, GIULIO**, a Bolognese painter and very eminent engraver, born about 1498, died about 1570. He studied painting under Lorenzo Sabbatini, and engraving under Marc' Antonio. He executed several pictures for the churches of Bologna, among which is a fine painting in S. Stefano, representing the Souls in Purgatory. As an engraver, he executed many plates after M. Angelo, Raffaele, Giulio Romano, Parmiggiano, and others; also several from his own designs. His plates are usually executed entirely with the graver, and although his style is neither so clear, firm, and masterly as that of his admirable instructor, nor his design so pure and correct, yet his works are executed with great facility and considerable elegance, and are much esteemed. His prints have an excellent management of chiaro-scuro, and a breadth in the masses that is very masterly. They are usually marked with his name in full, or contracted, as *Julio Bonso*; and sometimes with his initials *B.*—*I. B.*, or *I. B. F.*; also with his monograms. The following is a list of his best works. See Cumberland's Catalogue for a full list.

*IV* or *VB* or *IB*.

## PORTRAITS.

The Pope Marcellus II., without the name; scarce. Philippus Hispaniarum princeps, Caroli V. filius; *Julio B. F.* Cardinal Pietro Bembo. *Æt. 77*; *after Titian*. Raffaele d'Urbino, with and without the name. Michael Angelo Buonaroti; circular. Francisci Flori Antwerpiani inter Belgos pictoris. Joannes Bernardinus Bonifacius, &c. *M.D.XLVIII.* Cardinal Ardinghelli; *after a monument*.

## SUBJECTS OF SACRED HISTORY.

The Creation of Eve; *after Michael Angelo*; without his name. Adam and Eve; *after his own design*. Adam tilling the earth, and Eve spinning; *do.* Adam and Eve driven from Paradise; *after Amico Aspertino*. Noah coming out of the Ark; *after Raffaele*. Joseph sold by his Brethren; *do.* The Cup found in Benjamin's Sack; with the names of *Raffaele* and *Bonasoni*. The Miracle of the Manna, and Moses striking the Rock; on the same plate; *F. Parmesanino, inv.*; *Julio Bolognese, fec.* 1546.

Judith with her Servant coming out of the Tent of Holofernes; *after M. Angelo*. The Nativity of John the Baptist; *after Pontormo*; *Jacobus Florentinus Inventor*, *Julio B. F.* The Nativity; *Julius Bonasoni, Invent.* The Nativity, a grand composition; attributed to *Giulio Romano*. Another Nativity; *after Parmeggiano*. The Holy Family; *after Giulio Romano*. Another Holy Family; *J. Bonasoni, Inventore*. The dead Christ on the Tomb, with the Virgin Mary; *after Raffaele*, without the name of the engraver. Christ seated on the Tomb, supported by two Angels, with the Virgin Mary and St. John; *after Polidoro B.* 1532. The entombing of Christ; *after Titian*, with the names of the painter and engraver. 1563. The Resurrection; *J. Bonasoni, inventor*. St. Peter made Head of the Church; *after Raffaele*. St. Peter and St. John healing the Lame; *after Perino del Vaga*. St. Paul preaching; oval; *do.* The Last Judgment; *after M. Angelo*; inscribed *Julius Bonasonius Bonone propria Michaelis Angeli, &c.* Solomon, David, and Jesse, part of the Sistine chapel; *after M. Angelo*; *Julio Bonasoni imitando, &c.* St. Joachim and St. Anne, presenting the Virgin Mary to the High Priest; *after Parmeggiano*. Christ meeting St. Peter; *after Raffaele*. The Virgin Mary and infant Jesus in the Air; *after Parmeggiano, P. P. I. V.*; *J. Bonasoni imitando, &c.* St. Cecilia; *after Raffaele*. St. George; *after Giulio Romano*; with the names of the artists. Twenty-nine of the Passion; entitled *Passio Domini inri, Jesu Christi*; *Julii Bonasonis opus, &c.* Thirteen of the Life of the Virgin, marked with a B., and some of them with a D.

## SUBJECTS OF PROFANE HISTORY.

Achilles dragging the Body of Hector; *after Primaticcio*. The taking of Troy; *do.*; two sheets; 1545. *Bonasonis, P.* The Shipwreck of Æneas; *after Parmeggiano*. Alexander with Euephalus and Roxana; circular; *Julio Bonasoni, inventor*. The Roman Charity; a frieze; *after Polidoro*. Clelia, with one of her companions on Horseback escaping from the Camp of Persenna; *I. V. Bonaso imitando, &c.* Scipio wounded, retiring from the Battle; *I. V. Bonaso imitando, &c.* Twenty—Of the History of Juno, with Italian verses; *after his own designs*. The Rape of Europa; *after Raffaele*; with the names of the artists. Mars and Venus; *after Primaticcio*. Venus attended by the Graces; *after Raffaele*. The Birth of Adonis; dated 1556. The Triumph of Cupid and Psyche; *Julio Bonasoni, inventore*. Apollo in his Car, with the Hours, and Time walking on Crutches before; *L. V. B. Julio Bonasoni, inventore*. Niobe and her Children; *after Perino del Vaga*. 1541 The Fall of Phaeton; *after M. Angelo*. Three Female Figures with Veils; *do.*

**BONATTI, GIO.**, an Italian painter, born at Ferrara in 1635, died at Rome in 1681. At an early age he manifested an inclination for art, and was taken under the protection of Cardinal Carlo Pio, who placed him in the school of Guercino, where he remained three years. He afterwards visited Rome, where he studied under P. Francesco Mola, and executed several works for the public edifices; among which are two in the Gallery of the capitol, representing Rinaldo and Armida, and Sisera and Jael; also several other works in the Chiesa Nuova, and S. Croce in Gerusalemme.

**BONAVERA, DOMENICO, MARIA**, a Bolognese engraver, born about 1650. He studied under his uncle, Dom. Maria Canuti. His plates are chiefly etched, and finished with the dry point. His monogram is the same as that of Dom. Barriere and Dom. Bettini. He executed eighteen plates, from designs of Titian, for a book of anatomy; also the following:

St. Anne teaching the Virgin Mary to read; *after Dom. Maria Canuti*; *Dom. Bonavera, fec.* St. Theresa with the infant Jesus; *do.* The Martyrdom of St. Christiana; *do.* The Baptism of our Saviour by St. John; *after Albano*; *D. Bonavera, sc.* (The two last are the best prints of this artist.) St. John preaching; *after Lodo. Caracci*; *D. Bonavera*. Lot and his Daughters; *after Ann. Ca-*

*racci; D. Bonavera.* The Cupola at Parma, the Assumption; after *Correggio; Dominico Bonavera, sc. 1697.*

**BONAY, FRANCISCO**, a Spanish landscape painter, born at Valencia in 1655, died in 1730. He executed a landscape in the Sacristy of the Carmelites at Valencia, which is his chief work. His landscapes are decorated with cattle in the style of Berghem, and buildings after Perelle.

**BONCONSIGLIO.** See **BUNCONSIGLIO.**

**BONCONTI, GIO. PAOLO**, a Bolognese artist of great talents, who studied under Annibale Caracci, and afterwards followed his master to Rome, where he was employed by Pope Sextus V. to conduct some works in the Vatican, and had executed some designs conceived in the best style of art, when he died very young. Malvasia says he died in 1605, aged 42, which cannot be, as Annibale Caracci was born in 1560.

**BONCUORE, GIO. BATTISTA**, a reputable Italian historical painter, born at Abruzzo in 1643; died in 1699. He studied at Rome under Francesco Albano. His works are executed in a vigorous, effective style, though sometimes in a heavy manner. One of the best is an altar-piece in the Chiesa degli Orfanelli, at Rome.

**BONDI, ANDREA AND FILIPPO**, two brothers, born at Forlì, who studied under Carlo Cignani, and flourished in the latter part of the seventeenth century. According to Guarienti, they were among the best pupils of Cignani, and Lanzi says he saw several of the works in the churches and convents at Forlì, which seem to be the work of one hand, and boast the fine execution of Cignani; but the forms and expressions are not equally select. The Crucifixion, in the Church of S. Filippo, is cited as one of their best works, and altogether an excellent performance.

**BONE, HENRY**, an eminent English enameller, born at Truro, in Cornwall, in 1755, died in 1834. He entered into the employment of a China manufacturer in Plymouth, and afterwards employed his talents at Bristol, where he painted landscapes and groups of flowers to ornament porcelain. He subsequently visited London, and gained considerable reputation by painting in enamel the Sleeping Girl, after *Reynolds*. His most important works, however, were the Portraits of the Illustrious Men and Women of England, which he enamelled after the original pictures in the royal and other collections. They are executed with wonderful precision and beauty. This collection was offered by the artist for £4000, but met with no sale until after his death, when they were sold at auction, bringing some 2000 guineas. Bone was a member of the Royal Academy, and enamellist to George the Fourth.

**BONECHI, MATTEO**, an Italian painter, who flourished in the first part of the eighteenth century. He studied under Sagrestani, a pupil of Cav. Cignani, who instructed him with perfect dictation, so that he became, as Lanzi says, "one of those practical artists who make up for the poverty of their invention by their spirit and coloring." He however was an excellent artist, for the exquisite Holy Family, called the Madonna de' Ricci, though claimed to be the work of Sagrestani, is attributed to him; and he furnished the frescos in the Castello, begun by Gabbiani; also, in the Capponi Palace, near the Nunziata, he continued the works

of Marinari. His coloring was brilliant, and Lanzi says his pictures would, in any collection, attract the eye.

**BONELLI, AURELIO**, a reputable Bolognese painter, and pupil of the Caracci, who flourished in the first half of the seventeenth century. In the Church of S. Michele in Bosco, is a picture by him representing the Conference between St. Cecilia and St. Valeriano. He was living in 1640.

**BONESI, GIO. GIROLAMO**, a Bolognese painter, born, according to Zanotti, in 1653; died in 1725. He studied under Gio. Viani, and painted pictures for the churches and public edifices of Bologna, in which he seems to have imitated Carlo Cignani. His best works are, St. Francis of Sales kneeling before the Virgin, in S. Marino; St. Tommaso di Villanuova giving Alms to the Poor, in S. Biagio; and the Virgin and Infant, with Mary Magdalene and St. Ugo, at the Certosa.

**BONFANTI, ANTONIO**, called **IL TORRICELLA**, a painter of Ferrara, who executed several works for the churches and convents of that city; among which are the Purification, and Christ disputing with the Doctors, in S. Francesco; and the Holy Family, in la Santissima Trinità.

**BONFIGLIO, BENEDETTO**, a painter of Perugia, born, according to Zani, in 1420. Several reputable writers describe him as one of the best artists of his time, and Vasari says he was only equalled by Perugino. Lanzi says the latter was his scholar. In S. Domenico at Perugia, is a picture by this artist, of the Adoration of the Magi; and in agli Orfanelli, a fine picture of the Annunciation. He was living in 1496.

**BONI, GIACOMO**, a Bolognese painter, born in 1688, died in 1766. He studied under Marc' Antonio Franceschini, whom he assisted greatly in his works, especially at Rome. It is said that he was also a scholar of Cignani, whose style he certainly imitated, as appears from his work of the ceiling of S. Maria della Costa at S. Remo, and in that of S. Pietro Celestini at Bologna. He excelled especially in fresco, and painted a saloon in the Palazzo Pallavicino, which is much admired; also a fine picture of the Infant Jupiter.

**BONIFACCIO, FRANCESCO**, a reputable Italian historical painter of Viterbo, born in 1637. He studied under P. da Cortona, and followed his style. He painted several pictures for the public edifices of his native city; among which is the Adulteress before Christ, in the Palazzo Braschi.

**BONIFACIO, VENEZIANO**, a painter, who flourished, according to Ridolfi, in the finest era of Venetian art, was born in 1491, died in 1553. A. Morelli, in his *Notitia*, asserts that he was born at Verona, though all other authors agree that Venice was his birth place. He was the scholar of the elder Palma. The admirable works of Titian he studied with the greatest attention, and formed a style combining the excellencies of both. His compositions are abundant and ingenious, and his agreeable coloring nearly approaches the excellence of Titian. Ridolfi mentions many large works by him in the State Palace at Venice. There are also a number of admirable works in the churches, as follows: In Padri Serviti, Christ surrounded by his Apostles; in S. Giovanni, Michael driving the Evil Spirits from Heaven; in S. Giovanni di Rialto, the Virgin in the Clouds, with Saints; and in the Sa-

cristy of the latter church, the Baptism of Christ, and the Sacrifice of Abraham.

**BONIFACCIO**, or **BONIFAZIO**, **NATALIS**, an Italian engraver, who executed some plates for a book published at Rome in 1590, composed by D. Fontana, architect to Sextus V., concerning the removal of the Vatican Obelisks. The plates are chiefly etchings, executed with freedom and spirit; inscribed *Natalis Bonifacius Sibenicensis, fec.*

**BONIFORTI**, **GIROLAMO**, an Italian painter, born at Macera in 1594, and a very good imitator of Titian. He subscribed himself Francesco B. Was living in 1671.

**BONINI**, **GIROLAMO**, an Italian painter of Ancona, who lived, according to Orlandi, about 1660, and was a favorite pupil of Francesco Albano. He assisted that master in many of his important works, especially in the Sala Farnese, and the palaces at Bologna.

**BONISOLI**, **AGOSTINO**, a Cremonese painter, born in 1633, died in 1700. He studied under Battista Tortiroli, and afterwards, for a short time, under M. A. Bonisoli, an artist of little note. He was more indebted to his natural talents, and to the study of the works of P. Veronese, than to the instructions of his masters. His works were principally easel pictures of sacred subjects. The only large work by him is the Dispute between St. Antonio and the tyrant Ezzelino, in the Conventuali at Cremona.

**BONITO**, **GIUSEPPE**, a reputable Neapolitan historical and portrait painter, born in 1705, died in 1789. He studied under Solimena, and was one of the most successful imitators of his style. He was appointed painter to the court of Naples, and practised the art with great reputation.

**BONNARD**, **JACQUES CHARLES**, a French architect, was born at Paris in 1765. He studied in the school of Renard, one of the first architects of his time. He distinguished himself in gaining several prizes, but on the breaking out of the Revolution, he fled to England to escape the guillotine, as he was a thorough royalist. He returned to Paris, after the reign of terror, and through the assistance of his old friend and instructor, obtained employment from the government, and on the death of Renard, succeeded him as architect of Exterior Relations. He built the magnificent palace for the minister on the quay d'Orsay. He died at Bourdeaux in 1818, whither he had been sent by the government, as inspector of public buildings. He was a member of the French Institute, or Academy of Architecture, and engraved some plates of architectural designs.

**BONNART**, **ROBERT** and **NICHOLAS**, two brothers, Parisian engravers, were born about 1646. They studied under F. Vandermeulen, and executed several plates from designs of that artist. The following is a list of their prints:

Portrait of Louis XIV.; *Robert Bonnart, fec.* Portrait of the Dauphin Louis; *do.* Portrait of Claude le Pellatier; *Nic. Bonnart, sc.* The Virgin, with the infant Jesus and St. John, half length figures; *do.*; oval. The taking of Valenciennes in 1677; *after Vandermeulen*; engraved by *R. Bonnart*. The taking of Cambray in 1677; *do.* The Siege of Douay; *do.* The Entrance of the Queen into Arras, two sheets; *do.*

**BONNART**, **JEAN**, JR., a French engraver, and

probably a relative of Robert and Nicholas B. Among other good plates, he executed an engraving in *Perrault's Cabinet des Beaux Arts*, published at Paris in 1690, representing a ceiling ornamented with figures. It is etched in a free, masterly style, and finished with the graver, marked *Joan Bonnart, Junior, del. et sculp.*

**BONNCIONE**, **E.**, a French engraver, who flourished about 1670. Among other plates, he executed one of Diana seated in a Chariot, drawn by Dragons, with a Cupid behind her, after *F. Bol.*

**BONNEAU**, **JACOB**, a French engraver, who resided in England about 1740. He worked chiefly for the booksellers, and engraved, among other plates, the portraits of the American Buccaneers, prefixed to their History, which was published at London in 1741.

**BONNEMAISON**, —, an excellent French painter of portraits and sentimental subjects; also a talented lithographer, and one of the best connoisseurs of his time. He died in 1828.

**BONNEMER**, **FRANÇOIS**, a French engraver, who lived about 1670, and executed several plates after Le Brun, and other French masters; among which is a print of Moses and the Burning Bush.

**BONNET**, **LOUIS**, a Parisian engraver born about 1735. He lived some time at Petersburg, where he engraved several portraits of Russian nobles. On returning to Paris he published several plates, executed in imitation of crayon drawings; of which style he pretended to be the inventor. They are chiefly after Boucher and other modern French masters.

**BONNINGTON**, **RICHARD PARKES**, a reputable English landscape painter, born at Arnold, near Nottingham in 1801. Not obtaining patronage at home, he visited Paris at the age of sixteen, where he soon obtained distinction. He subsequently went to Italy, where he improved on his earlier manner; but as the climate disagreed with him he returned to England, where he practised the art till his death in 1828. He possessed extraordinary talents, and many of his works have been copied.

**BONO**, **GREGORIO**, a Venitian painter, who was invited to Chamberg, in Piedmont, by Amadeus VIII., about 1415, to paint his portrait, from which circumstance it is evident he was an artist of distinction.

**BONO**, **NICOLINO**, an old painter of the Venetian school, who, according to Morelli, was a native of Bologna or Ferrara. He was a pupil of Squarcione, and he painted some pictures representing the history of St. Cristoforo, in the Church of San Marco at Venice. He lived in the first half of the fifteenth century.

**BONOMO**, **DI JACOBELLO**, an old Venetian painter. In the Church of S. Arcangelo at Vicenza, is a small picture of the Conventuali, under an image of the Virgin, among various other Saints, signed *Jacobelus de Bonomo, Venetus, pinxit, hoc opus, 1385.*

**BONONI**, **CARLO**, a distinguished Italian painter, born at Ferrara in 1569, died in 1632. He studied under G. Mazzuoli till he was twenty years of age. He subsequently visited Bologna, where the works of the Caracci inspired him with a new idea of the art. After passing some time there, he went to Rome, and improved his design

by the study of the antique. He afterwards returned to Bologna, where he studied and copied the works of the Caracci. He also went to Venice, where the magnificent works of P. Veronese excited in him the liveliest admiration, as did also the great domes of Correggio at Parma. Contemporaneous with Ippolito Scarsellino, and unable to equal him in tenderness of tints and beauty of expression, he endeavored to rival him in vigor of coloring and boldness of design. His smaller works exhibit so much of the style of the Caracci, that he was styled the *Caracci of Ferrara*. His large works are replete with the magnificence of P. Veronese. Such are his Feast of Herod, in S. Benedetto; his Miracle at Cana, in the Refectory of the Certosini at Ferrara; and his feast of Ahasuerus in the Refectory of the Regular Canons at Ravenna; which, for abundant invention, may almost rival the Marriage of Cana by Paolo. Many other works of this painter are in the public edifices at Ferrara, and his academy produced some of the principal Ferrarese painters.

BONONE, BARTOLOMEO, a painter, born at Pavia, where he flourished in the first part of the sixteenth century. In the Church of San Francesco at Pavia, is an altar-piece of the titular Saint, dated 1507.

BONONE, LIONELLO, the nephew and scholar of Carlo B., flourished about 1649. His best works are the Visitation, and the Holy Family, in the chapel of the hospital of S. Maria Novella. The excellent instruction of his uncle might have enabled him to attain eminence, had it not been for his negligence and depravity of conduct.

BONONIENSIS, FRA., an Italian engraver, who executed several very spirited etchings, in a bold, masterly style, principally after pictures by P. Veronese, and usually signed with his name.

BONTERNS, PIERRE, a French sculptor, who flourished during the 16th century, and executed among other works, several fine bas-reliefs for the tomb of Francis I., which are now in the Musée des Monuments Français.

BONVICINO, ALESSANDRO, called IL MORETTO, a painter of Brescia, born in 1514; (though Lanzi says he painted in 1516) died in 1564. He studied under Titian, whose style he approached nearer than any of his countrymen, and his portraits have even been compared to those of that great artist. In 1532, at the age of 16, he painted a picture of St. Niccolo, in the Church of the Madonna de' Miracoli. He subsequently endeavored to introduce into his works something of the greatness of Raffaele, and formed a very attractive style. His coloring approaches the freshness of Titian, and his figures, (generally from sacred subjects) have an expression of fervent piety and devotion. He sometimes painted in fresco, but was more successful in oil. There are two pictures by him of St. Lucia, and St. Caterina, in the Chiesa di S. Clemente at Brescia; also an admirable work, the principal altar-piece, representing the Virgin and Infant in the clouds, with Saints below. There is a fine picture of the conversion of St. Paul at Milan, signed with his name, contrary to his usual practice.

BONYS, ANDRÉ, a French portrait painter of some merit, born in Provence in 1702. He prac-

tised the art with considerable success for a number of years, and died at Paris in 1740.

BONZI, PAOLO, an Italian painter, called IL GOBBO CORTONA, from his birth-place, and IL GOBBO CARACCI, from his instructor. He was born in 1580, and died in 1640. He was distinguished for his fruit pieces, which are so admirably executed as almost to rival nature herself. He sometimes also painted history and landscape.

BOON, DANIEL, a Dutch painter, who lived in England in the reign of Charles II., and died in 1698. He painted drunken scenes and revellings, in which it seemed to be the utmost of his ambition to excite laughter by ugliness and deformity.

BOONEN, ARNOLD, an eminent Dutch portrait painter, born at Dort in 1669; died in 1729. He studied under Arnold Verbius, also under Godfrey Schaleken, in whose style he painted a few pictures of scenes by candle-light; but was so much employed in portrait painting, that he devoted himself mostly to that branch of the art. He had a correct design, a pencil of uncommon facility, and an excellent system of coloring; so that he was soon considered one of the ablest painters of his day. He executed many portraits of the most eminent men of his time; among which were Peter the Great, the Elector of Mentz, the Landgrave of Hesse-Darmstadt, the Great Duke of Marlboro', the Prince and Princess of Orange, and several others. He also painted several large pictures for the halls of the different companies of Dort and Amsterdam. He had a son, named Kaspar, who also painted portraits with some reputation; but was much inferior to his father.

**B**BORCHT, PETER VANDER, the elder, a Flemish landscape painter and engraver, born at Brussels about 1540. As a painter he gained little distinction; but he has left a great number of plates, etched in a crude, careless style. He had great fertility of invention, but was not very judicious, either in the attitudes of his figures, or the compositions of his groups. His plates are usually marked P. B. F., or with his monogram. The following are the best:

A set of Landscapes, with subjects from the Old and New Testaments. Rural Enjoyments; *Cornelius van Tienen, exc.* The Festival of the Company of Archers; *do.* A Country Wedding; *fecit Petrus vander Borch.* 1560. A Landscape, with the subject of Hagar and Ishmael; dated 1586. A set of plates for the Metamorphoses of Ovid; one hundred and seventy-eight prints, published at Antwerp; *Theodore Galle, exc.*

**B**BORCHT, HENRY VANDER, a painter and engraver, born at Brussels in 1583. The troubles in the Low Countries obliged his family to remove to Germany while he was quite young, and they settled at Frankfort, where he was placed under Giles van Valkenburg. The Earl of Arundel, passing through Frankfort, and discerning in Vander Borcht, intelligence and taste for antiquities, sent him to Italy, to collect for him, and he remained in his service till the death of the Earl. He was subsequently employed in the same capacity by the Prince of Wales, afterwards Charles II. This artist painted fruit and flowers, and his pictures were much esteemed. During the latter part of his life he resided at Antwerp, where he died in 1660, aged 77. There are a few etchings by him, usually marked with his monogram. The following are the principal:

The Virgin and infant Jesus; after *Parmeggiano*; 1637. The dead Christ, supported by Joseph of Arimathea, from a drawing by *Parmeggiano*; after *Raffaello*. 1645. Abraham at Table with the Angels; after *L. Caracci*. The infant Jesus embracing St. John, from Guido's print; after *Agost. Caracci*. Apollo and Cupid; after *Perino del Vaga*; oval. Twenty-two plates of the Entry of Frederick, Elector Palatine, with Elizabeth, Princess Royal of England, his Consort, into Frankenthal; dated 1613.

**BORCHT, JAMES A.**, a Flemish engraver, who practised the art at Antwerp about 1630. He worked entirely with the graver, in a style approaching that of James de Ghyn. Among other plates, he executed several from *L'Academie de l'espece* by G. Thibault, published in that city in 1628.

**BORDIER.** See **PETITOT**.

**BORDINO, J. F.**, an Italian engraver who executed the plates for a 4to. volume, entitled *Series et Gesta Pontificum*, published in 1604.

**BORBONE, JACOPO**, a painter of the Modenese school, born according to the Cav. Tiraboschi, at Novellara. He was a good artist, and painted a part of the cloister at the Church of the Osservanti, at Mantua, about 1614.

**BORDONE, PARIS**, a distinguished painter of the Venetian school, born at Trevigi in 1500, according to Zani and Lanzi; died in 1570. He was of noble descent, and as he manifested a decided inclination for the art, after receiving a suitable education, he was placed under Titian. Gifted with fine talents, and having so able an instructor, he gave early proof of uncommon ability, and at the age of eighteen, he painted a picture of Melaeager and Atalanta, and a Holy Family, which gained universal admiration. Ridolfi mentions many of his works in the churches and public edifices at Venice, Milan, Genoa, and Florence.—His most important work was the dome of S. Vincenzo, at Trevigi, containing, in six compartments, the Annunciation, the Nativity, the Adoration of the Magi, the Crucifixion, the Ascension, and the Assumption of the Virgin. He seems to have imitated the grand simplicity of Giorgione, rather than the style of Titian. His portraits are inferior to no Venetian painter, Titian only excepted. He was invited to Paris by Francis II., where he painted the portrait of that monarch, and the principal personages of his court.

**BOREKENS.** See **BORREKENS**.

**BORGANI, FRANCESCO**, a painter of Mantua, who lived about 1650. He studied under Domenico Feti, but followed with some success, the graceful manner of *Parmiggiano*. In the churches of Mantua there are several of his works, which afford convincing proofs of his genius. Lanzi says they deserve more praise than they have usually received.


**BORGHESE, GIOVANNI**, was born at Messina, and studied under Costa, at Ferrara, and afterwards established a school of painting in his native city, where he flourished in the latter part of the 15th century. He was a good artist, though little is known of his works.

**BORGHESE, GIROLAMO**, born at Nizza della Paglia, in Piedmont, where, and in Bassignana, are several pictures inscribed *Hieronymus Burgensis Nicie Palearum pinxit*. He flourished about 1500.

**BORGHESE, PIETRO.** See **PIETRO DELLA FRANCESCA**.

**BORGHESE, GIO. VENTURA**, an Italian painter, born at Citta di Castello. He studied under P. da Cortona, whom he assisted in some of his most important works at Rome, and was engaged to complete several pictures that Cortona had left imperfect at his death. There are two pictures by Borghese, in S. Nicolo da Tolentino, representing the Annunciation, and the Virgin crowned by angels.

**BORGHESI, IPPOLITO**, a reputable Neapolitan historical painter, who flourished about 1620. He studied under Francesco Curia, and painted an altar-piece in S. Lorenzo at Perugia, representing the Assumption; which is his principal work.

**BORGIANI, ORAZIO**, a Roman painter and engraver, born, according to Zani, in 1577; died in 1615. He studied under his brother Giulio BORGIANI, called Scalzo, but received more improvement by studying the works of the great masters at Rome. He was induced to visit Spain, from the patronage afforded to the arts by Philip II.; where he remained several years, and met with good success, his works being in high repute. On returning to Rome, he painted several pictures for the Spanish ambassador, and also for the churches. In S. Adriano a Campo Vaccino, and in S. Salvatore del Lauro, there are two pictures by him; and in S. Elena a Cesarini, is a picture of the Assumption. As an engraver, he etched several plates in a free, bold manner, more finished than is usual for a painter. His plates are usually marked with a cipher composed of an H. and a B., thus: 

or  or  or . The following are the principal:

The Resurrection, a composition of many figures; marked with the last of the above ciphers. The dead Christ, in a foreshortened position, with the two Marys and St. John; dated 1615. St. Christopher giving his hand to the infant Jesus. St. Christopher carrying the Infant on his Shoulder. Fifty-two Bible histories, called *Raffaello's Bible*; dated 1615.

**BORGOGNONE.** See **CORTESI**.

**BORGOGNONE, AMBROGIO**, a Milanese painter, who lived, according to Lomazzo, about 1500. He studied under Vincenzo Foppa, and followed his manner. He painted in the style now called *antico moderno*, and was one of the earliest Milanese painters who attempted to reform the dry Gothic style that preceded him. Rosini mentions a Coronation of the Virgin, which shows that he was far in advance of his age. He painted for one of the cloisters of S. Simpliciano at Milan, the histories of St. Sisinio and his companions, which have an extraordinary beauty, simplicity, elegance, and grace.

**BORGONA, JUAN DE.** a Spanish painter, who flourished from 1495 to 1533. He gained distinction by his works; several of which at Toledo, in oil and in fresco, were held in high estimation. His coloring and mode of casting his draperies were considered equal to the best Italian and German masters of his time. At Avila, he finished the pictures commenced by P. Berruguette and Santo-Cruz. He also executed the portraits of several Cardinals. He painted in concert with



Alonzo Sanchez, François d'Anvers, Alvar Perez de Villoldo, and other eminent masters.

**BORRAS, IL PADRE FRANCISCO NICOLAS**, a Spanish historical painter, born at Cocentayna in 1530; died in 1610. He studied under Juanes at Valencia, and executed the great altar-piece of the monastery of St. Geronimo of Gandia, and required for payment to be admitted to the order, which was gladly conceded him. He painted an astonishing number of pictures for this immense establishment, employing the greater part of his life in these works. Several of his paintings are also at the Escorial, at Ontiniente, at Aldaya, at Cocentayna, and Valencia.

**BORREKENS, JOHN PETER FRANCIS**, an excellent Flemish landscape painter, born at Antwerp in 1747; died in 1827. Most of his landscapes were ornamented with cattle and figures by Ommeganck and other masters, for which he paid them the like compliment of painting the landscapes in their pictures.

**BORREKENS, MATTHEW**, a Flemish engraver, born at Antwerp about 1615. He executed several original plates, but was principally employed in copying the works of eminent engravers for the print-sellers. His plates are executed entirely with the graver, and he seems to have followed the style of Pontius, though with little success. The following are his principal plates:

Augustus Carpon, Plenipotentiary of the Duke of Saxony at the treaty of Osnaburg; *Ans. van Halle, pinx.* 1649. Gerard Schepeler, another Plenipotentiary at that treaty; *do.* The Crucifixion, with the Virgin Mary, Magdalene, and St. John; *after Vanduyck; Ant. Vanduyck, pinx.; Eras. Quellinus, del.* The immaculate Conception; *Rubens, pinx.; M. Vandendend, etc.* St. Francis Xavier, on a white ground; *do.* St. Ignatius; *do.* St. Barbara, with a Tower on her Head; *Rubens, pinx.; Mat. Boreckens, sc.; scarce.* Christ bound, and kneeling, with two Angels holding the instruments of the Passion; *after Diepenbeek.* The good Shepherd; *do.*

**BORROMINI, CAV. FRANCESCO**, an eminent Italian architect; born, according to Milizia, at Bissono, in the diocese of Como, in 1599. His father was also an architect, and was much employed by the Visconti family. Francesco studied sculpture at Milan, and at the age of seventeen, he visited Rome, where he studied architecture under his relative, Carlo Maderno. He copied the designs of the latter, and sculptured the cherubim at the sides of the small doors of St. Peter's, with the baskets and festoons above the arches, which are the only sculptures he ever executed. On the death of his instructor, he was appointed architect of St. Peter's under the direction of Bernini. In this new position he soon became ambitious, then envious, and finally the enemy of the latter, endeavoring to supersede him in everything. In his desire for novelty, he sometimes fell into an excess of extravagance. He was one of the first men of the age in regard to the fertility of his genius, and many of his works deserve credit for their grandeur, harmony, and elegance; but he often departed from that simplicity and regularity which mainly constitute the enduring attractions of the antique, and practised novelties which, though attractive to the multitude, can never stand the test of enlightened criticism. Had he followed the path of Bernini, his abilities would undoubtedly have elevated him to the rank of that great architect. He executed the façade of the Church of St. Agnes in

the Piazza Nuova, which is considered his best performance, and gained him so much reputation that the king of Spain appointed Borromini to enlarge and modernize his palace at Rome. He made a design for it which was never executed, but which pleased the monarch so well that he honored the architect with the cross of St. James, and presented him with 1,000 pistoles. Pope Urban VIII. also made him a knight of the order of Christ, and gave him 2,000 crowns and a pension. He was also employed in the Barberini palace; erected the church and monasteries of the Madonna dé Sette Dolori; modernized the Falconieri palace in the Strada Giulia; erected the palace of Rufinà at Frascati; and embellished the Spada palace. The church of S. Carlino is his most extravagant effort; it is an assemblage of right angles, concaves, and convexes, columns above columns of different diameters, windows, niches, and sculptures, which are crowded into a very small façade. His oratory of the Padri da Chiesa Nuova has also been severely criticised. Borromini executed many other works, and made designs for edifices in various parts of Europe, by which he acquired both fame and fortune. His only pupil was his nephew, who inherited his wealth. He died in 1667, aged 68.

**BORRONI, CAV. GIO. ANGELO**, a Cremonese painter, born in 1684; died in 1772. He studied under Angelo Massarotti, and subsequently under Roberto le Longe; on leaving whom he was employed several years by the family of the Crivelli, in decorating their palace. He subsequently painted several pictures for the churches of Cremona, and in the dome of the Cathedral at Milan he represented St. Benedetto interceding for that city, of which he is the protecting saint. This work gained him so much reputation, that the Duke conferred on him the honor of knighthood, and Lanzi says it may be compared with the works of the best painters of his time.

**BORSUM, ABRAHAM VAN**, a Dutch painter of considerable merit. His chiaro-scuro and coloring resemble Rembrandt, though not so artistically managed. His subjects were landscapes, views of cities, animals and birds. His drawings are highly esteemed in Holland: at the sale of C. Ploos van Amstel's collection, one sold for 400 florins.

**BORSUM, ADAM VAN**, a Dutch painter of animals and landscapes, who followed the style of Paul Potter and A. Vanderneer. His works are characterized by a natural coloring, and a firm, yet free and spirited pencil.

**BORZONE, LUCIANO**, a Genoese historical and portrait painter, born in 1590; studied under his uncle, Filippo Bertolotti. In S. Domenico, at Genoa, there is a picture by him, of the Presentation in the Temple; and in S. Spirito, the Baptism of Christ. Soprani says that he excelled in portraits, and that his house was the resort of persons of taste and literature, he being a man of great acquirements. He was killed by a fall in 1645, while painting the ceiling of the Chiesa della Nunziata, at Genoa. His three sons, *Gio. Battista, Carlo*, and *Francesco Maria*, followed the same profession; the latter excelled in landscapes, in the styles of Claude and Poussin. Borzone etched several plates after his own works as follow:

The Portrait of Giustiniani. St. Peter delivered from



Prison. Prometheus devoured by the Vulture. Children playing. A set of devout subjects.

BOS, BALTHASAR, a Flemish engraver, who flourished about 1520. Among other plates, he executed one of the Judgment of Paris, which is probably from his own design, as he has added the word *fecit* to his name.

BOS, CORNELIUS. See BUS.

BOS, GASPAR VANDER, a Dutch marine painter, born at Hoorn in 1634; died in 1666. His pictures have considerable merit, for their finish and truth of coloring.

BOS, LEWIS JANSSEN, a Dutch painter; born at Bois-le-duc, according to Van Mander, about 1450; died in 1507. He painted fruit, flowers, and plants. The insects on the plants are ingeniously drawn, and painted with wonderful precision; and his subjects were all very highly finished. He also painted small portraits in the same labored manner.

BOSC, CLAUDE DU, a French engraver who went to England about 1712, at the request of N. Dorigny, to assist him in engraving the cartoons of Raphael; but on account of some dispute he left Dorigny, and engaged to engrave the cartoons for the print-sellers. He also undertook to engrave the Duke of Marlboro's battles, and sent to Paris for Beauvais and Baron to assist him in that undertaking, which occupied him two years. He engraved a print of the Continnence of Scipio, after Poussin, and others after some of the great masters, executed in a coarse, heavy style, and incorrectly drawn. He also published an English translation of *Picart's Religious Ceremonies*; the plates being partly by himself, and partly by Scotin and Gravelot.

BOS, MARIE RENARD DU, who lived about 1770. He studied under N. G. Dupuis, and executed several prints in his style after *Basseporte*, *Rosalba*, and others.

BOSC, J. DU, a French engraver, who flourished about 1749. Among other plates, he engraved several of flowers, which are executed with the graver in a very neat style.

BOSCH, ELIAS, a German engraver, whose plates possess considerable merit. They are executed entirely with the graver, in a neat, finished style. Among others, we have by him a print of the Holy Family, with Angels; after *John van Achen*.

BOSCH, JACOB VANDER, an ingenious Dutch painter of fruit-pieces, was born at Amsterdam in 1636. He drew all his subjects after nature, and represented them with such truth and delicacy, and so natural and translucent a coloring, as almost amounted to deception. He died in 1676.

BOSCH, or BOSSCHE, BALTHASAR VANDER, a Flemish painter, born at Antwerp in 1675; died in 1715. He studied with an obscure painter, named Thomas, whom he soon surpassed. His best subjects were saloons and galleries adorned with works of art, with figures dressed in the prevailing costume. He was also fond of representing the inside of a painter's or sculptor's studio, with the artist surrounded by the objects of his art. His pictures gained great reputation, and commanded extravagant prices. He was also very successful in small-sized portraits, and painted the Duke

of Marlboro' on horseback, while that nobleman was at Antwerp. The horse was executed by Peter van Bloemen. The design of Bosch was correct, his coloring good, and his compositions ingenious.



BOSCHE, or BOS, JEROME, a Dutch painter and engraver, born at Bois-le-duc about 1470; died about 1530. His subjects are generally grotesque representations of devils, spectres, and incantations, treated with singular ingenuity. One of them represents our Saviour delivering the ancient Patriarchs from Hell. Judas, in attempting to escape with the select, is seized on by devils, who are in the act of hanging him in the air. He, however, painted several works of a more serious nature, among which were Christ bearing his Cross, and the Flight into Egypt, in the Church of Bois-le-duc, which are praised by Van Mander. As an engraver, he exhibits the same fanciful humor. His prints have now become very scarce, and are in much request. They are executed in the stiff, Gothic manner prevailing in his day. They are marked with his name, BOSCHE, or in Gothic letters. The following are the principal:

The Temptation of St. Anthony; dated 1522. The Last Judgment, Christ appears in the Air, seated on a Rainbow, and on each side of him are two Angels sounding Trumpets, with Labels bearing this inscription: *Hic est dies quem fecit; Surgite mortui, venite ad judicium*. At the bottom of the print are small figures of Men and Devils of all shapes intermixed. St. Christopher carrying the infant Jesus across a River, and a Hermit with a Lantern. Constantine at the Head of his Army, an Angel showing him the Cross in the Sky. The Baptism of Christ by St. John. An assemblage of grotesque figures; inscribed *Al dat op, &c.* Another similar subject; inscribed *Dese Jeron. Bosch drollen*.

BOSCHE. See Bos.

BOSCHAERT, NICHOLAS, an eminent Flemish painter of flowers and fruit, born at Antwerp in 1696; died about 1746. He studied under Crepu, whom he soon surpassed. He frequently painted the fruit and flowers in the pictures of other artists. His subjects are treated in excellent taste; his pencil was light, and his coloring delicate.

BOSCHI, FABRIZIO, a Florentine painter, born about 1570; died in 1642. He studied under Passignani, and at the early age of nineteen executed in fresco a considerable work, representing the Life of St. Bonaventura, which, according to Baldinucci, was greatly admired. One of his best works was the Martyrdom of St. Peter and St. Paul, painted for the church of the Certosa at Florence. In the church of the Dominican convent of S. Lucia, is another excellent work, representing the Assumption of the Virgin, surrounded by Angels, with the Apostles below.

BOSCHI, FRANCESCO, a reputable Florentine painter, born in 1619; died in 1675. He studied under his uncle, Matteo Roselli, and finished several works left incomplete by that master at his death. He painted several pictures of his own composition for the churches at Florence, though his chief excellence consisted in portrait painting.

BOSCHINI, MARCO, a Venitian painter and engraver, born in 1613. He studied under Palma, but occasionally imitated Tintoretto. One of his best works is an altar-piece in the Sacristy of S.

Girolamo at Venice, representing the Last Supper. His prints are usually signed *Marcus Boschinius*. He was the author of a Practical Guide to the Art of Painting, published at Venice in 1660.

BOSCOLI, ANDREA, a reputable Florentine historical painter, born in 1550; died in 1606. He studied under Santo di Titi. He gained distinction by his skill in chiaro-scuro, which was then but imperfectly known in the Florentine school. He had a free and bold pencil, great vigor of coloring, and a grand style of composition and design. His master-piece is a picture of St. John preaching, in the church of the Teresiani at Rimini. He was also successful in portraits, and one of himself is in the Florentine Gallery. Florentine le Comte says he engraved nineteen plates.

BOSELLI, ANTONIO, a reputable Italian sculptor and painter, who flourished at Bergamo, according to Tassi, about 1500. As a sculptor, he seems to have attained considerable distinction, and there are a number of his works noticed by that author, particularly some fine statues in the Bergamese churches. As a painter, he executed a number of works for the churches of his native city, among which is a picture in S. Cristoforo, representing St. Peter, St. Paul, and St. Luke, inscribed, *Hoc opus Antonium scito pinxisse Bosellum, die 23 Februarii, 1509*. In the church of the Augustines there is another of his works, representing the Virgin and Infant in the Clouds, with Saints below. It is probable that he practised the art to a later period, as there are accounts of monies paid to him in 1527; and it is believed he assisted Pompono Amalteo, in the Friuli, from 1534 to 1536.

BOSELLI, FELICE, an Italian painter, born at Piacenza in 1650; died in 1732. He studied under Gioseffo Nuvolone. He at first attempted subjects of history; but not succeeding very well, he adopted a different branch of the art, and became an excellent painter of birds, fish, and animals. His pictures on these subjects are highly esteemed, and are found in the best collections in his native city. He was so accurate a copyist of ancient pictures as to deceive the best judges; these are numerous, but rarely admitted to be copies by the possessors.

BOSSAM, JOHN, a reputable English painter, who lived in the reigns of Mary and Elizabeth.

BOSSART, ROBT., a German engraver of little note, who lived about 1595, and followed the style of Henry Goltzius. He executed a set of prints, emblematical of the characteristics of the different nations of Europe; also a portrait of B. Spranger, dated 1595.

BOSSCHAERT, THOMAS WILLEBORTS, an eminent Flemish painter, born at Bergen-op-Zoom in 1613; died in 1656. He studied at Antwerp under Gerard Segers, and afterwards visited Italy for improvement. He remained at Rome four years, and then returned to Flanders, where he soon gained distinction by several pictures he painted for the churches of the Low Countries. His style, both in history and portraits, approaches Vandyck, and his works may justly be ranked with the best productions of the Flemish school. His coloring is extremely tender and harmonious, and his heads have a pleasing and graceful expression. There is an admirable work at the Hague by this master, representing an emblematical sub-

ject of Peace and War; and in the Church of St. James at Bruges, is a grand composition, representing the martyrdom of that saint, which, as to design and coloring, would not dishonor the great Vandyck. There is also another fine work by Bosschaert, of the martyrdom of St. Basil, in the Church of the Capuchins at Brussels. In 1646, he was elected director of the Academy at Antwerp.

BOSSE, ABRAHAM, a French engraver, born at Tours about 1610. He seems to have imitated the least finished works of Callot. His plates are etched with great freedom and spirit, and afterwards finished with the graver in a bold, masterly style. He published a work entitled *La maniere de graver à l'eau forte, et au Burin*; afterwards republished, with additions, by M. Cochin. His plates are principally from his own designs. The following are the principal:

The Queen-Mother seated with the young King, and his Brother standing by her. Bust of Cardinal Richelieu. Portrait of J. Callot, with his Epitaph. A Man with a cloak resting against a Tree; engraved by *Bosse and Mellan*. Judith and her Servant, with the Head of Holofernes. The Adoration of the Magi. The Holy Family. Six plates of the History of the Rich Man and Lazarus. Six do. of the History of the Prodigal Son. Seven ditto of the parable of the wise and foolish Virgins. Seven ditto of the works of Mercy. St. Anne and her Miracles. Preparation of a Christian Soldier for the spiritual Warfare. The King and Queen offering their Vows to the Virgin. The Forces of France. The Siege of La Motte. The Reduction of Mantua. Six of the Reception of the Knights of the Holy Ghost. The Procession of the Chaso of St. Genevieve. The Contract of Marriage between the King of Poland and Louisa de Gonzague. The Marriage of Louis XIV. The Hall of Charity. The Gallery, *du Palais marchand*. Fifteen of the Occupations and Actions of Private Life. Four of the Painter, the Sculptor, the Engraver, and the Printer. Five of the Surgeon, the Apothecary, the Man's Shoemaker, the Woman's Shoemaker, and the Hairdresser. Two of the Schoolmaster and Mistress. Four of the Four Elements; half length figures. Four of the Four Quarters of the Globe. Four of the Seasons. Five of the Senses. A set of plates for the History of the Maid of Orleans; from the designs of *Vignon* and others.

BOSSI, BENIGNO, a Milanese designer and engraver; born in 1727. He intended studying painting under Pompeo Battoni, but was prevented by the death of the latter; and, by the advice of Mengs and Dietrich, he applied himself to engraving. He settled at Dresden, but was obliged to leave in consequence of the seven years' war, and went to Parma, where he was favored with the patronage of the Grand Duke. The following are his principal prints:

His own Portrait. The Presentation in the Temple. 1755. Forty small etchings of Heads, and other subjects; very spirited. A set of Vases and a Masquerade; *after Petitot*. Four of Trophies. 1771. Four of the Attributes of the Seasons; circular. 1770. Two of Children. A set of twenty-nine small plates; *after the drawings of Parmeggiano*. Allegorical figures representing the towns in Piedmont. St. Catherine; after the celebrated picture belonging to the family of Sanvitale. The most esteemed plate of the artist.

BOSSI, CAV. GIUSEPPE, an Italian painter, born in 1777, at the village of Busto-Arsizio, in the Milanese. While in college, he devoted much of his time to the study of drawing, and his preceptor furnished him with several of Poilly's prints after Caracci, which assisted him very much. He soon devoted himself entirely to art, and entered the school of Brera at Milan. At the age of eighteen, he went to Rome, where he remained six years,

and gained great improvement from the study of the admirable works of art in that city. On his return to Milan, in 1804, he received considerable encouragement, and executed a number of fine works. The government offered a prize for an allegorical subject representing Italian liberty, which was successfully competed for by this artist. This work is distinguished for correctness of design, and great beauty of coloring. He was appointed to draw up the rules for the three academies of arts at Bologna, Milan, and Venice; and in 1805 he was made a Knight of the Iron Crown. He died in 1815.

**BOSSIUS, JAMES**, a Flemish engraver, born about 1520, and resided chiefly at Rome. He worked with the graver in a neat, though rather stiff manner, and his drawing is incorrect. His prints, however, have considerable merit. They are sometimes signed with his name in full, and sometimes with his monogram. The following are the principal:

The Portrait of M. Angelo Buonarroti. Bust of Othon Trucess, Cardinal of Albani; with a border, and an emblem of Charity; *Jac. Bossius Belgia incidebat*. Bust of St. Thomas d'Aquinas; *Jacob Bossius Belgia incidit*. The Crucifixion; *Jacob Bossius incid.* Four, of the Four Evangelists; marked *B. B. F. Cock exc.* Jacob's Ladder; after *Raffaële*; marked *Jac. b. b.* St. Peter and St. John curing the lame Man; *Jac. Bos. f.* The Statue of Pyrrhus, King of Epirus; after the antique; signed *Jacobus Bossius Belgia incid.* 1562.

**BOSSU, LE**, a French engraver who lived about 1700, and imitated the style of F. de Poilly. He resided some time at Rome, where he executed several plates after the Italian masters, among which is the Resurrection of Lazarus; after *Giacinto Brandi*.

**BOTELLI, FELICE**, an Italian painter, born in 1652, at Piacenza. He studied under Giuseppe Nuvolone, and practised history for some time without much success; after which he painted animals, birds, and fish. These subjects he represented with great spirit and beauty, and gained considerable reputation. He died in 1732.

**BOTET, F.**, a French engraver of little note, who flourished about 1750. Among other prints, he engraved several subjects of gallantry and bambochades, after *Coyvel*.

**BOTH, JOHN AND ANDREW.** These eminent Dutch painters were brothers, and cherished during life the warmest affection for each other. Their works are so intimately connected that they are noticed in one article. They were natives of Utrecht, John the elder being born about 1610. They learned the elements of design from their father, who was a painter on glass; but afterwards studied under A. Bloemaert, and subsequently visited Italy for improvement, where John Both, stimulated by the fame of Claude Lorraine, soon produced landscapes that were highly praised by the artists themselves. These were ornamented by Andrew in a very tasteful and elegant style with figures and cattle, which harmonized most charmingly with the landscapes. Throughout their works, everything is warm, tender, and harmonious; in the landscapes of Both, we admire the most beautiful exhibitions of every variety of nature. His coloring is glowing, yet delicate; and there is a sparkling effect of sunshine that has scarcely ever been equalled.

Andrew Both also acquired much reputation by several pictures of his own composition, in the manner of Bamboccio, though more agreeably colored, which are highly esteemed; they are generally fairs, merry-makings, and quack-doctors surrounded by figures, designed with infinite humor, and full of character. The works of these admirable artists had gained them a wide reputation, when an unfortunate accident deprived the world of their combined powers. While residing at Venice, returning from an entertainment, Andrew accidentally fell into a canal and was drowned, in 1645. John Both soon after returned to Utrecht, where he engaged Poelenburg to paint his figures. He died in 1650. They etched a few plates in a masterly style. The following are the principal: By John Both:

A set of four upright Landscapes; signed *J. Both, fec.* A set of six Landscapes; lengthways; *J. B. f.* A Landscape, with loaded Mules; *Both, fec.* A Landscape, with a Traveler seated, with a Basket; *J. Both, inv. et fec.*

By A. Both:

St. Anthony praying, with a Skull; marked *A. Both*, reversed. St. Francis, with a Crucifix before him; *do.* Bust of a Man, in Profile, with a Cap and Feather; marked *A. B.* Two Beggars. Two of Dutch Merry-makings; *A. Both, inv. et fec.* Six Landscapes, numbered; of which the first is marked *A. Both*. The Five Senses, represented by grotesque figures.

**BOTSCHILD, SAMUEL**, a reputable historical painter, born in 1640, at Sangerhausen, in Saxony. He was appointed court painter, and keeper of the Electoral Gallery at Dresden, where he established an Academy of Painting. He also etched a few plates from his own designs, of which the following are the principal:

The exterminating Angel destroying the Army of Sennacherib; *S. Botschild aqqua forti.* Four of allegorical figures. Four of the Times of the Day. Two emblematical subjects, one of Hope and Patience, the other Faith and Charity; oval. Ulysses and Epeus giving the Dimensions of the Trojan Horse. Hercules, with Cupid spinning.

**BOTTA, MARCO ANTONIO**, a reputable German historical and portrait painter, born in 1572, and studied under Bernardo Azzolino, of Naples. He practised some time in France with success, and afterwards returned to Genoa, where he died in 1648.

**BOTTALA, GIO. MARIA**, an Italian painter, born at Savona, near Genoa, in 1613; died at Milan in 1644. Soprani says he visited Rome while young, and studied under P. da Cortona. He was called *Raffaellino*, from his great veneration for the works of that master, though he always followed the style of Cortona. He painted several pictures for the Cardinal Sacchetti, the most important of which was the meeting of Jacob and Esau, afterwards placed in the capitol by Benedict XIV. His other works are in the churches of Milan and Genoa.

**BOTTANI, GIUSEPPE**, a Cremonese painter, born in 1717, and studied at Rome under Agostino Masucci. He settled at Mantua, and gained considerable reputation by his landscapes in the style of Poussin, with figures in imitation of Carlo Maratti. Lanzi mentions an historical piece of some merit by Bottani, in the church of S. Cosmo and S. Damiano, at Mantua, representing St. Paola taking leave of her attendants. He died in 1784.

**BOTTI, RINALDO**, a Florentine painter, who flourished in the first part of the 18th century.

He studied under Jacomo Chiavistelli, and Magalotti pronounces him a great fresco painter. None of his works are specified, nor the time of his birth or death are noticed.

**BOTTICELLI, SANDRO, or ALESSANDRO,** a Florentine painter and engraver, born in 1437; died in 1515. He studied under Filippo Lippi, and subsequently visited Rome, where he executed several important works for Sixtus IV. His chief works at Florence were a Venus attired by the Graces, and a Venus Anadyomene; also an Assumption of the Virgin, in S. Pietro Maggiore, highly praised by Vasari, painted for St. Matteo Palmieri, and now in England. It contains a multitude of figures in the heavens, the Apostles around the tomb from which the Virgin has ascended, and the figures of Palmieri and his wife kneeling. Vasari mentions a number of plates by Botticelli, among which are twelve of Sibyls, seven of the planets, a St. Jerome kneeling, etc. Baccio Baldini, engraved nineteen vignettes from designs of this master, for Dante's *Inferno*.

**BOTTOMI, ALESSANDRO,** a Roman historical painter, born in 1662; died in 1706. He was elected a member of the Academy of St. Luke, and practised the art with reputation.

**BOTTE, JEAN DE,** a French architect, born in 1670. He went to Prussia, at the invitation of King Frederick III., where he enlarged and ornamented the Royal Arsenal, and made it one of the finest edifices in Europe. Under the reign of Frederic William, de Botte was charged with the erection of the fortifications at Wesel, which are considered a good specimen of military architecture. In 1728 he visited Saxony, where he also attained distinction. He died at Dresden in 1745.

**BOUCHE, MARTIN,** a Flemish engraver of portraits, who flourished about 1680. He worked chiefly for the booksellers, and executed a number of plates almost entirely with the graver, in a neat, stiff style, but not without merit. Among other prints, he engraved a number of portraits of the Jesuits who suffered in England, among which are those of John Fenwick, and Thomas Hareott. The latter is signed *Martin Bouche*.

**BOUCHARD, JOSEPH,** a Flemish engraver, who flourished about 1760. He executed several plates representing buildings and antique ruins, in a neat, finished style.

**BOUCHER, FRANÇOIS,** a Parisian painter and engraver, born in 1704; died in 1768. He studied under François Le Moine; was appointed court-painter, and was favored with the patronage of the great. Few painters have enjoyed in their lifetime the flattering encouragement and great reputation of Boucher; and never perhaps was there one who enjoyed those advantages with less real claim to them. He was a perfect master of the mechanism of the art, and deserves great credit for that; but he openly set at nought the truly beautiful, and corrupted the public taste. He succeeded best in pastoral subjects, though they are not equal to those of Watteau. The following are some of his etchings:

A small oval plate of the Virgin. Four of Children playing. Cupids sporting. The amiable Villager. Andromeda. Twelve of Chinese figures. Set of twelve figures; after A. Bloemart. The Portrait of Watteau. The Italian troop. The Player on the Guitar. La Guinguette. La Coquette grotesque.

**BOUCHER, JEAN,** a French painter and engraver of little note, the brother of the preceding. He etched five plates, among which is the portrait of the painter Watteau.

**BOUCHET, LOUIS ANDRE GABRIEL,** a French historical painter of the present century. He studied under David, and painted portraits, and historical and poetical subjects. He obtained the first great prize of the Royal Academy in 1797, and continued to exhibit till 1819.

**BOUCQUET, VICTOR,** a reputable Flemish historical and portrait painter, born at Furnes in 1619, and died in 1677. His works are in the different churches of the towns in Flanders; they are characterised by fine coloring and good composition; but exhibit little of the taste of his country. In the great church at Nieuport, are two altar-pieces by Bouquet, one of which, representing the Death of St. Francis, is much esteemed; and in the town-house there is a large picture by him, considered his chief work, representing the Judgment of Cambyzes. He also painted the principal altar-piece in the church at Ostend, representing the Deposition from the Cross.

**BOUD, R.,** a Dutch engraver, who flourished about 1590. He was principally employed in engraving plates for the booksellers, which were executed with the graver, in a stiff, formal style. Among other plates, there is one of Henry Goltzius, the eminent painter and engraver, crowned with laurels by Fame.

**BOUHOT, ETIENNE,** an eminent French painter of architectural views, both interior and exterior, born at Bardes-Epoisses, (Coté d'Or) in 1780, and was living in 1831. He obtained many medals from the different places where his works were exhibited. His pictures are numerous, and much esteemed.

**BOUJAS, or BOUZAS, DON JUAN ANTONIO,** a Spanish painter of Santiago, born about 1672, and died in 1730. He studied under Luca Giordano, at Madrid, and painted easel pictures resembling the style of that master. His principal works are in the churches of Santiago, whither he returned on account of the troubles at Madrid. In the cathedral is a picture of St. Paul and St. Andrew, and in the convent of the Dominicans, are two altar-pieces by him.

**BOULÉE, ETIENNE LOUIS,** an eminent French architect, born at Paris in 1728. He studied under Lejay, and early manifested great abilities. Before his time, architecture was exceedingly corrupt, and characterized by the false taste of the times: but Boulée succeeded in changing this state of things, and in introducing the purity of the antique. His works are distinguished for their ingenious arrangement, purity of form, and majestic proportions. He erected the Hotel de Brunoy, in the Champs Elysées, which established his reputation. Among his other works are, the Chateau de Tassé, and Chaville; that of Chauvry, at Montmorency; the Hotel d'Evreux, etc. He also erected a number of theatres, churches, villas, city gates, and triumphal arches; which gained him great reputation. He wrote an excellent Essay on Architecture, which shows a profound knowledge of his profession. He was architect to the King, and a member of the Royal Academy for many years; and in 1795 he was elected a member of

the Institute. Among his scholars were Chalgrin, Brognard, Durand, Gisors, and other eminent architects. Boulée died in 1799.

**BOUILLARD, JACQUES**, a French engraver, born in 1744, and died in 1806. He was a member of the Royal Academy, and editor of the collection of the Palais Royal. He engraved classical subjects after Guido, Caracci, Poussin, Mignard and others.

**BOUILLARD, JEAN**, a French engraver, who went to England about 1795. He remained a short time in that country, and published several plates engraved by himself, after *Poussin, le Sueur*, and other French painters; among which is Moses treading on the crown of Pharaoh; after *Poussin*.

**BOUIS**. See **BOUYS**.

**BOULANGER, JEAN**, a French painter, born at Troyes in 1606; died in 1660. When quite young he visited Bologna, and entered the school of Guido Reni, where he acquired a pleasing and harmonious coloring, and a graceful and correct design. The duke of Modena appointed him painter to his court, and he composed and executed, in the elegant style of Guido, several historical works for the ducal palace. He also established a reputable academy at Modena, which was much frequented.

**BOULANGER, MATHIEU**, a French engraver, who flourished at Paris about 1680, and is supposed to have been a son of Jean B. He was principally employed in engraving portraits for the booksellers, which were executed in a stiff, heavy style; among others is that of Raymond Vievsens, M. D.

**BOULANGER, JEAN**, a French engraver, cousin to Jean B., was born at Troyes in 1613. He first imitated the style of Francis Poilly, but subsequently followed a mode adopted by his contemporary, John Morin, (which he greatly improved) of finishing the flesh or naked parts of his figures with dots, instead of strokes, or with a mingling of both which gives a very soft and mellow effect. His draperies and backgrounds, however, were finished with rather a harsh use of the graver, giving a want of unison in the effect; yet his prints have considerable merit, and are justly esteemed. The following are the principal:

#### PORTRAITS.

Maria Theresa of Austria, Queen of France; after *Frere Luc*. Pope Urban VIII; *J. Boulanger inv. et fec.*—Charles II., King of England. Gustavus Adolphus, King of Sweden. Leopold, King of the Romans. Henry of Castile, Abbot of St. Martin. J. Regnault de Segrais, of the French Academy. J. James Olier, Curate of S. Seoultre. Paul Berier, Canon of St. Geneviève. Daniel de Cornae, Bishop of Valence. V. Louis de Seckenlopf; after *C. Scheffer*. Michael Nostradamus, Physician. Vincent de Paul. Mademoiselle le Gras, Foundress of the *Filles de la Charité*. Francis Isidor de Hayrien. Francis de Clermont, Bishop of Noyon.

#### SUBJECTS FROM HIS OWN DESIGNS.

Two Busts of our Savior and the Virgin Mary. Bust of the Virgin, surrounded by a border of Laurel; oval. The Virgin Mary and infant Jesus; half length. The Virgin Mary and Infant, with St. John presenting a Cross.

#### SUBJECTS FROM DIFFERENT MASTERS.

The Virgin and Infant Christ holding some Pink; called the Virgin of the Pinks; after *Raffaello*. A Bust of the Virgin; inscribed *Mater amabilis*; *do*. The Holy Family, with St. Joseph giving the Infant some Cherries; after *Caracci*. The Virgin of Passau; after *Solaria*.—The Virgin Mary, with the Infant sleeping in her Arms;

after *Guido*. The Virgin and infant Jesus, with St. John kissing his Foot; *do*. The Holy Family; after *Noel Coypel*. The Holy Family; half-length figures; after *Nic. Loir*. The infant Christ; inscribed *Salvator Mundi*, &c.; *do*. 1651. Christ bearing his Cross; after *Nic. Mignard*. The Virgin and Infant, with St. John kissing his Foot; after *P. Mignard*. The taking down from the Cross; after *S. Bourdon*. The Entombing of Christ; *do*. The Crucifixion; after *Ch. le Brun*. St. Francis de Paolo; after *S. Vouet*. The dead Christ supported by Joseph of Arimathea. The pompous Cavalcade on the occasion of Louis XIV. coming of age.

**BOULLONGNE, LOUIS**, the elder, a Parisian painter, born in 1609; died in 1674. He excelled in copying the ancient masters, and his copies have often surprised the best judges. He also painted three historical subjects in the church of Notre Dame; the Miracle of St. Paul at Ephesus; the Martyrdom of St. Paul; and the Presentation in the Temple. He also etched the Miracle of St. Paul at Ephesus, and the Martyrdom of St. Paul, from his own designs; and the Rape of Helen, after *Guido*.

**BOULLONGNE, BON**, a Parisian painter, the son of Louis Boullongne, born, according to Zani, in 1649; died in 1717. He studied under his father, and gained the prize of the Academy by a picture of St. John, which entitled him to the royal pension, to enable him to prosecute his studies at Rome, where he remained five years. He afterwards went to Lombardy, and passed some time in studying the works of Correggio and the Caracci, after which he returned to Paris. In 1677 he was elected a Royal Academician, and painted for his picture of reception, Hercules combating the Laphææ. He possessed a peculiar faculty of painting what the Italians call *Pasticci*, or imitations of the style of other masters, without the servility of copies. Louis XIV. employed him to paint the staircase at Versailles, under the direction of Charles le Brun. In 1702 he painted in fresco the cupola of the chapel of St. Jerome, in the church of the Invalides. One of his best works is the Resurrection of Lazarus, in the church of the Carthusians. At Versailles, he painted Venus and Cupid, and Bacchus and Silenus; also Juno and Flora, and the Toilet of Venus, in the palace of Trianon. He also etched a Holy Family, St. John preaching in the Wilderness, and St. Bruno.

**BOULLONGNE, LOUIS**, the younger, son of Louis Boullongne, an eminent Parisian painter, born in 1657; died, according to Zani, in 1733. He studied under his father, was one of the most assiduous students of the Academy, and gained the first prize in 1675, at the age of eighteen, which entitled him to the royal pension, to enable him to prosecute his studies at Rome. In 1680 he returned to Paris, was elected a Royal Academician, and painted for his picture of reception, Augustus ordering the Temple of Janus to be shut. At the death of Coypel, he was appointed painter to Louis XIV. He also received from the King a patent of nobility for himself and his descendants; was chosen designer of medals to the Academy of Inscriptions, and also Director of the Academy of Painting. His frescos in the chapel of St. Augustine, procured him a pension and the order of St. Michael; whence he is commonly designated the Chevalier. He was also employed at Fontainebleau, and in the chateau of Meudon; also in the church of Notre Dame, where there are two fine pictures

of the Purification, and the Flight into Egypt. He excelled in historical and allegorical subjects, and it may be easily seen that he had studied the old masters with unusual care; his heads have a fine expression, his coloring is vigorous, and his drawing correct. He etched a few plates, as follows:

The Holy Family, the infant Jesus holding a Bird with a String. The Holy Family, with St. John. The Dead Christ, with the Marys and Disciples. The Martyrdom of St. Peter. The Martyrdom of St. Paul. The Flagellation of St. Andrew; after *P. Veronese*. St. Bruno. The Roman Charity.

BOUMAN, P., a reputable Dutch landscape painter, born at Dort in 1765. He painted views in the vicinity of Haerlem; also Waterfalls, Winter Scenes, and similar subjects, so prevalent at this time among the Dutch artists. His works are highly esteemed.

BOUNIEU, MICHEL HONORÉ, a French painter, born at Marseilles in 1740; died at Paris in 1814. He painted subjects from history, poetry, and fable. He was keeper of prints at the *Bibliothèque Nationale*, and for twenty years professor of design "*des Ponts-et-Chaussées*."

BOUNIEU, NICHOLAS, a painter and engraver of Marseilles, born in 1744, and studied under M. Pierre, was elected a Royal Academician in 1775. As an engraver, he designed and engraved a few mezzotints.

Adam and Eve driven from Paradise. Magdalene, Penitent. Love led by Folly. The Punishment of a Vestal. An Allegory on the Birth of the Dauphin. The Green-house of the Tuilleries. The Amusement of the Sultan.

BOURDON, PIERRE, a French engraver, who flourished at Paris about 1703. He engraved, among other works, a set of plates from his own designs, representing ornaments with figures, for goldsmiths and jewellers. They are executed entirely with the graver, in a very neat style, and signed, *Petrus Bourdon, inv. et fecit*.

BOURDON, SEBASTIEN, an eminent French painter and engraver, born at Montpellier in 1616; died at Paris in 1671. He studied the elements of design with his father, who was a painter on glass. At the age of fourteen he was taken to Paris, and placed under a painter of little note; with whom he remained four years, and then went to Rome, where he formed the acquaintance of Andrea Sacchi and Claude Lorraine, and was favored with their friendship and instruction. After studying three years at Rome, he also visited Venice. On returning to Paris, he executed the Crucifixion of St. Peter, in the church of Notre Dame, which is considered his master-piece. The reputation he acquired by this picture, gained him great employment; but his success was interrupted by the civil wars of the *fronde*, and in 1652, he went to Sweden, where he was welcomed by Queen Christina, and appointed her principal painter. He executed there several important works; but the queen having resolved to abdicate the throne; and tranquillity being partially restored in France, he returned to Paris, and met with immediate employment. Soon after, he painted his esteemed picture of the Deposition from the Cross, for the church of S. Benedict; and his martyrdom of St. Protas, for the church of S. Gervais. Bourdon is said to have had so excellent a memory that he could copy a picture he had once seen. He possessed great fertility of inven-

tion, and a wonderful facility of execution, though his design was sometimes incorrect. He also painted portraits and landscapes. In the latter he particularly excelled; and appears to have combined in them the style of Titian and Poussin. As an engraver, he has etched a number of plates of various subjects, after his own designs, executed in a free and masterly style. The back-grounds of his pictures are exceedingly picturesque, his chiaro-scuro is managed with great intelligence, and his prints are highly esteemed, conveying a perfect idea of his manner of painting. The following are the principal:

Jacob returning to his country in the absence of Laban. Rebecca meeting the Servant of Abraham. The Ark sent back by the Philistines to the Beth-shemites; scarce. The Annunciation. The Angel appearing to the Shepherds. Six of the Flight into Egypt, and the Return from thence. The Holy Family reposing, the infant Jesus feeding a Lamb. The Holy Family, St. John holding the Foot of the Lamb. The Holy Family, called the Washerwoman. The Baptism of the Eunuch. Christ healing the Sick. The Merciful Samaritan. A Peasant Woman giving Drink to a Child. The Fortuneteller. The Five Senses; five plates. A set of fourteen subjects, representing the liberal Arts and the Virtues; dedicated to *M. Colbert*; ovals and octagons. A set of six large Landscapes; very fine. A set of six smaller Landscapes; very fine. Two grand Landscapes; inscribed *S. Bourdon, inv., scul., et ccc.* The Seven Works of Mercy; dedicated to *M. Colbert*.

BOURGEOIS, CHARLES GUILLAUME ALEXANDRE, a French engraver and painter, born at Amiens in 1759. He studied engraving under George Wille, and executed a number of portraits, among which were those of Cresset and the Bishop of Amiens. He afterwards devoted himself to miniature painting, in which he made great improvements, especially in the coloring. He published at Paris a number of treatises on his discoveries at different times, from 1813 to 1827. He died in 1832.

BOURGEOIS, CONSTANT, a French landscape painter, engraver, and lithographer, was living in 1809, and, according to Landon, was distinguished for the richness of his compositions, and the purity of his style. That author describes three of his pictures, executed in the manner of Poussin.

BOURGEOIS, SIR FRANCIS, was born in London in 1756, and died in 1811. The family of this painter was originally of Berne, in Switzerland. He was intended by his father for a military life, but was advised by Reynolds, who was shown some of his juvenile attempts, to pursue painting. He accordingly studied under Luthembourg, and in his nineteenth year painted several landscapes, battles, and marine views, of some merit. In 1776, he visited the Netherlands, France, and Italy, for improvement. He was elected a Royal Academician in 1792; and in 1794, was appointed landscape painter to the king. He was considered a reputable artist in his time, but his works now attract little notice.

BOURLIER, FRANÇOIS, a French painter, who, according to Basan, etched several plates from his own designs, and after Gulio Romano and others, among which is Moses Discovered by Pharaoh's Daughter, after *F. Perrier*.

BOUSSEAU, JACQUES, a French sculptor, born in 1681, at Chavagnes-en-Poitou. He visited Paris, and entered the school of Nicolas Coustou, where he made rapid progress, and was in due

time received into the Royal Academy, where he attained the rank of Professor of Sculpture. His reception-piece was a statue of Ulysses drawing his Bow. For the church of Notre Dame, he executed two statues of St. Maurice and St. Louis, and a bas-relief, representing Christ giving the Keys to St. Peter. In St. Honoré, he executed the Mausoleum of Cardinal Dubois, which has been erroneously attributed to Coustou. At Versailles he executed a statue of Religion, and at Rouen, the grand altar of the cathedral. The King of Spain invited him to his court, and appointed him his principal sculptor. Bousseau resided many years at Madrid, where he executed a number of good works. He died in that city in 1740.

BOUÏ, or BAUT, FRANCIS, and N. BOUDEWYNS, Flemish painters, born at Brussels, and flourished about 1700. They are noticed in one article, as they usually painted in concert; the landscapes of Boudewyns being decorated with figures by Bout; although the latter occasionally executed paintings of his own composition, representing winter scenes and views of the sea-shore, with a number of small figures neatly drawn. Their combined works are much esteemed in Flanders. They are generally views of the country seats of the nobility, and the adjacent scenery, with figures representing gallant assemblies and merry makings. The landscapes of Boudewyns are much in the style of Breughel, and there is great truth in the figures of Bout. The latter has etched a few plates in a slight, free style, viz: Four Winter Scenes, with Skaters and a variety of Figures; a Landscape, with a Statue of Neptune; a View of the Sea-shore in Winter, with a Fish-market; the Bride conducted to Church; and a Country Market.

BOUTATS, FRED., a Flemish engraver, born at Antwerp about 1620. He engraved several plates from his own designs and those of other masters, executed with the graver in a neat style; among which are the following:

PORTRAITS, ETC.

Charles Emanuel, Duke of Savoy. Charles Gaspar, Elector of Treves. Queen Christina of Sweden. Oliver Cromwell, Protector. Frederick William, Elector of Brandenburg. John George, Elector of Saxony. John Baptist Heil, portrait painter; *se ipse pinx.* Daniel Van Heil, landscape painter; *J. B. van Heil, pinx.* Leo Van Heil, architect; *do.* David Ryckaert, painter; *se ipse pinx.* The Virgin and Infant Jesus, with St. John; dated 1655. Cavaliers and Ladies playing at Cards; *F. Boutats, fecit.*

BOUTATS, GASPARD, a Flemish engraver, brother of F. Boutats, born at Antwerp about 1625. He etched the plates for a folio volume of Views of Jerusalem, after designs of John Peters; also a number of other prints for the booksellers, among which are the following:

Frontispiece for the Psalms of St. Augustine; *Gaspar Boutats, fec.* The Massacre of St. Bartholomew. The Assassination of Henry IV. The Decollation of Count Nadasti, Count Corini, and Marquis Francelpani. A Sufferer's Tent; after *P. H. Wouvermans.*

BOUTATS, GERARD, a Flemish engraver, brother of F. Boutats; was born at Antwerp about 1630, but settled at Vienna, where he was appointed engraver to the University. The following are his principal plates:

Adamus Munds, physician. 1657. Antonius d'Aumont. Charles Joseph, Archduke of Austria. Don Pedro, King of Portugal. The Resurrection; *Gerard Boutats, scul.*; Vienna.

BOUTATS, PHILIBERT, a Flemish engraver, the son of F. Boutats, born at Antwerp about 1650. He executed a number of portraits in a neat style, among which are:

PORTRAITS.

Pope Innocent XI. The Dauphin, Son of Louis XIV.; oval. Mary Antonia Victoria, of Bavaria, Dauphiness. Elizabeth Charlotte, Duchess of Orleans. William Henry, Prince of Orange. Christian V, King of Denmark. Herman Werner, Bishop of Paderborn. John Sobieski, King of Poland; *Philibert Boutats, sc.* Thesis, with the Portrait of the Bishop of Munster.

BOUTEUX, PIERRE LE, a French painter, was born at Paris in 1692. He painted subjects of history, but did not attain distinction. He died in 1750.

BOUYS, or BOYS, ANDRÉ, a French portrait painter, born in Provence about 1680. He studied under Francis de Troy, and practised at Paris. He also engraved a few mezzotints, among which are:

Andrew Boys and his Wife. Francis de Troy, painter. Claude Gros, de Boze; *And. Boys, pinx. ad vivum, et sc.* 1708. Francis René, Marquis de Bellay; *Boys, pinx. et scul.* John Baptist Massillon, Bishop of Clermont; *Boys, fec.* De Marais, famous musician.

BOVA, ANTONIO, was born at Messina in 1641. He studied under Antonio Ricci, called Il Barbalunga, whose style he happily imitated. He excelled equally in oil and in fresco, and there are many of his works in the public edifices at Messina, where they are highly esteemed. Lanzi says his works compare favorably beside those of his master; and being of a placid and tranquil disposition, he took no part in the revolutions of Messina, but devoted himself to his profession, and lived all his days in peace, and with him expired the school of Barbalunga.

BOVADILLA, GERONIMO DE, a Spanish painter, was born at Antequera, near the city of Seville. Palomino says he studied under Francisco Zurbarán, and followed his style. He was distinguished for his perspective views and subjects of history, of medium size. He died in 1680.

BOVINET, ETIENNE, a reputable French engraver, who flourished about 1805. There are a number of good works by him, after the most eminent Italian, Dutch, and French painters. He also executed several fine plates for the *Galerie du Musée Napoleon.*

BOVINI, FRANCESCO, an Italian painter of uncertain age, who flourished at Ferrara. Barotti mentions two altar-pieces by him, in the Church of the Oratorio della Penitenza, in that city, representing the Immaculate Conception, and the Adoration of the Magi.

BOWER, EDWARD, an English painter in the reign of Charles I. Among others, he executed the portraits of John Pym, Gen. Fairfax, and Lord John Fairfax; the two last were engraved by Hollar.

BOWLES, THOMAS, a London engraver, born about 1712. He published a set of thirty views in and near London, some of which were engraved by himself, and others by Foudrinere, Vivares, etc. The following are the principal:

A View of London from the Thames. 1751. Somerset House. 1753. Greenwich Hospital. 1745. The Rotunda at Ranelagh. 1751. The Royal Exchange. St. Mary-le-bow.



BOXBERGER, M., a German engraver of little note, who flourished about 1570. He executed among other works, several plates of historical and devout subjects which are neatly finished, but in a stiff, formal style.

BOYDELL, JOHN, an eminent engraver and print-seller, who has justly been termed by his countrymen the "father of engraving in England," and he might with equal propriety be called the *father of historical painting in England*; for he did more to bring the arts of painting and engraving in his country to the present elevated state, than any other man. He was born in Shropshire in 1719. His grandfather was a Doctor of Divinity, and had two livings in Derbyshire; during whose life-time, his grandson had been intended for the church. His father was a land surveyor, and on the death of Dr. Boydell, brought up his son to his own profession, and had it not been for one of those little accidents which sometimes determine "the path that men are destined to walk," he had wasted that life which has been so honorable to himself, and so beneficial to his country. While he was yet young, chance threw in his way Bradley's Views of different Country Seats, among which was one of Hawarden Castle, Flintshire, the seat of Sir John Glynn, by whom his father, with himself, was employed in his professional capacity. These prints powerfully attracted young Boydell's attention. The exact delineation of a building and of grounds he had so often contemplated, excited an astonishment easier to be conceived than described, and considering it as an engraved plate, from which a multitude of impressions could be taken, and judging from his own pleasurable emotions that his sphere of usefulness would be greatly enlarged if he could acquire and practise the art, he immediately made application to his father for permission to go to London for this purpose, who entirely disapproved of the project. He had no sooner acquired his majority, than he set out for London, on foot, greatly to the displeasure of his parents, and apprenticed himself to Mr. Thomas, the engraver of the plates before mentioned, for seven years. His conduct during his apprenticeship strongly marked the man, for he set himself to work with that spirit and perseverance which he manifested through life, to acquire a thorough knowledge of the business in all its branches. He applied himself to study drawing, and whenever he could get an opportunity he went to the Academy in St. Martin's Lane, to perfect himself in this branch. His leisure hours in the evening he devoted to the study of perspective, and learning French without the aid of a master; and to improve himself in pronunciation, he regularly attended the French Chapel. He thus acquired a thorough knowledge of the language. After pursuing his business for six years, finding himself a far better artist than his teacher, he bought of Mr. Thomas the last year of his apprenticeship, and became his own master in 1745. The first use he made of his freedom was to return to his own county, where he married a worthy young lady for whom he had an early attachment. He immediately returned to London and commenced that course of active operations which led to fame and fortune. His first work was a set of six small plates, designed and engraved by himself, called the *Bridge Book*, from the circumstance that a bridge formed a part of the scenery in each

plate, which he sold for one shilling. Small as this sum was, he often spoke of it with pleasure in his prosperous days, and a silversmith in Duke's Court, St. Martin's Lane, sold so many copies that the engraver, when he called to settle for the year's sales, "thought it civil to take a silver pint mug in part payment," and this mug he retained till his death. He designed and engraved many other views, generally of places in and about London, and published the greater part of them at the low price of one shilling each. But even at this early period of his life, he was so much alive to fame, that after having spent several months in engraving a historical picture of Coriolanus, after Sebastian Concha, he was so much dissatisfied with his performance that he broke it up. He engraved many plates after Berghem, Salvator Rosa, Brookling, and others, which are executed in so highly a respectable manner as to show, that had not the bent of his genius and ever active mind directed his attention to publishing, he would have acquired distinction as an engraver. His facility of execution and unconquerable perseverance having enabled him to complete a great number of prints, he collected the whole into one portfolio, and published it at five guineas. This work met with such liberal patronage, "that," as he modestly remarks, "it was by the profit of these prints that the engraver of them was enabled to hold out encouragement to artists in this line, and thereby he flatters himself he has somewhat contributed to improve the art in the country;" and he adds, "it is the first book that ever made a Lord Mayor of London; and when the smallness of the work is compared with what has followed, he hopes it will impress all young men with the truth of what he has often held out to them, that industry, patience and perseverance, if united to moderate talents, are certain to surmount all difficulties."

The art of engraving was, at the time Boydell began, at a very low ebb in England. Wotton's Portraits of hounds, horses, grooms and squires, with a distant view of the stables and dog kennels, and hunting-pieces, representing lords and squires in jockey caps, and similar subjects, taken almost entirely from the sporting habits engrossing the aristocracy, were all the rage, and pretty much all English artists were thought capable of performing; "and it must be acknowledged, mortifying as it may be," says Gould, "that with the exception of the inimitable Hogarth, and two or three others, the generality of our artists were not qualified for much better things." The men of fortune, who had refinement and taste, procured prints of a higher order from abroad, "for which even at this time, the empire," says the same author, "was drained of immense sums of money." Boydell saw this evil and stoutly maintained that it was not for want of ability in their artists, but from prejudice and lack of patronage; and he had met with such success that he resolved to test the truth of his assertions. "To check this destructive fashion, he sought for an English engraver who could equal, if not excel them (*i. e.* the foreign engravers), and in Woollett he found one. The Temple of Apollo after Claude, and two premium pictures from the Smiths, of Chichester, were among the first large works which this excellent artist engraved; but the Niobe and Pharon, after Wilson, established his fame." These superb works were published by Boydell at the extraordinary low



price of five shillings each; for proof impressions of which, in after years, fifteen guineas were frequently given in London! Boydell now gave full employment to every young and talented engraver in London, and soon put a stop pretty effectually to the foreign importation, and even exported largely to the continent, so that the balance of trade in this branch of art was greatly in the favor of England, and has continued to increase ever since, till the export of prints and illustrated works from that country to every part of the world, now amounts to many millions per annum; greatly beneficial to the country at large, and to the encouragement of the fine arts, by giving employment to many artists. He engraved a multitude of plates after the Italian, Dutch, and Flemish masters, among which was the *Liber Veritatis*, or a collection of prints after the drawings of Claude Lorraine, then in the possession of the Duke of Devonshire. This work was published about 1777, in three volumes, containing about three hundred fac-similes of the original drawings, with a descriptive catalogue of each print, together with the names and places of residence of the persons for whom the original paintings were executed, taken from the hand writing of Claude, on the back of each drawing. Price, £31.10s. This work had an immense sale both at home and abroad. He also published quite a number of prints after English painters illustrative of English history. We now approach the period—about 1785—when he commenced his celebrated enterprise of the Shakspeare Gallery. It is proper to observe here that Boydell had already acquired fame and fortune. He had been elected Alderman for his ward in 1776, which office he held till his death, with the exception of the periods he served as High Sheriff and Lord Mayor. He had acquired by his liberality and just dealings, the confidence, esteem and love of every artist; for, though he required those in his employment to execute their works in a proper manner, he never stinted them as to price, and had frequently been known to pay gratuitously large additions to the stipulated price, when he found the remuneration not sufficient. This had been repeatedly the case with Woollett. It has justly been observed that the “very liberal policy of Boydell, his literary acquirements, his knowledge of the fine arts, the splendid specimens of engraving which he had brought before the public his business and his wealth, as well as the civic honors bestowed upon him, all tended to bring him into constant intercourse with the leading artists of the time; and no man perhaps ever shared so largely the confidence of this sometimes capricious class of men, as Alderman Boydell.” The honor of originating the Shakspeare Gallery has been claimed by the friends of several eminent artists, but Mr. Josiah Boydell has put the thing in its true light. The project originated at a dinner-party given by that gentleman, at which Alderman Boydell and several distinguished artists were present, among whom were West, Reynolds, and Fuseli. A discussion arose on the aspersions of the Abbé Winckelmann, and the opinions then generally entertained by foreign artists, that Englishmen had no talent for historical painting. Boydell declared otherwise, and maintained that nothing more was wanting than suitable subjects and adequate encouragement, and cited in proof, the revolution he had already effected in the

foreign print trade. “The works of Shakspeare were then proposed,” says Rose, “as affording ample scope, and the great print-seller himself undertook to give the adequate encouragement. The result was the painting of that series of splendid pictures long exhibited in London as the Shakspeare Gallery.” Reynolds, then president of the Royal Academy, opposed the project on the ground of its utter impracticability on so grand a scale. Boydell, having fully determined on its execution, and considering the coöperation of Reynolds all important, privately enclosed him a £500 Bank of England note, with a request that he would paint two pictures for the proposed gallery on his own terms. “Not content,” says Gould, “with having formed a school of engraving in this country, so far superior to that of any other, he resolved to direct his efforts to the encouragement of painting also. To effect this, he projected the splendid establishment of the Shakspeare Gallery, Pall-Mall, a plan which, considered in all its bearings, is of much greater magnitude than any ever attempted in any age by a private individual; and mentally considered, he was a painter of the first order.”

The first step taken by Boydell was to advertise for designs illustrating Shakspeare's works, the price for which was to be one guinea for every one possessing merit, and a prize of one hundred guineas for every one adopted by a committee of five eminent artists, himself being president. This step shows his profound judgment, that he might select from a great many designs, subjects appropriately treated; for it must be recollected that there were thirty-two painters, two sculptors and thirty-three engravers employed on the work. Of course these were not intended for such artists as West and Reynolds. The enterprise was now prosecuted with all the energy which his abundant means and active mind could command. The paintings were duly executed of the size of life, by the most eminent artists, and he erected the magnificent building now occupied by the Royal British Institution, for their reception and exhibition. The most celebrated engravers were also employed to transfer these gems to copper, the general size of which was twenty-six by twenty-two inches, and the work known as Boydell's Illustrations of Shakspeare was published in numbers at two guineas for each plate for the proofs, and one guinea for the prints, which was never reduced during the life time of Boydell, and which is not much above one-fourth part the present English publishers' price for the same class of prints. At length, in 1804, after a period of about twenty years from its commencement, the whole work was completed, but the noble projector found himself a bankrupt to a vast amount. Circumstances beyond his foresight or control, had contributed to this unfortunate issue. His expenses had exceeded his estimates. The patronage of the work, though liberal, had not equalled his expectations, and many of his subscribers had fallen off; and lastly, the non-intercourse policy of Napoleon had entirely broken up his print trade on the continent, which he himself assigns as the great cause of his misfortunes. Finding himself inextricably involved, he petitioned Parliament for permission to dispose of his paintings and drawings by a lottery, which was granted—a thing never before nor since done in England—and thus this noble collection of paintings, which he had fondly hoped to have presented to his country as

a monument to his love of the fine arts, was scattered to the winds. One of the pictures only found its way to the United States—*Lear in the Storm*, by West, which is in the Boston Athenæum. Boydell lived to see the last ticket sold, but not the dispersion of the gallery.

John Boydell was a man of the most exemplary character, untiring in his industry and perseverance. He enjoyed in a high degree the respect and confidence of his countrymen, who, notwithstanding his misfortunes, continued him in office till his death. He was universally beloved by artists for his liberal conduct and generosity towards them. He was elected Alderman in 1775, High Sheriff in 1785, and Lord Mayor of London in 1790, in which capacity he served two terms. The Prince Regent, at a public banquet, complimented him by proposing his health, which was drank with every token of respect. He was assiduous in his magisterial capacity. Though inflexibly just he was merciful; and whenever complaints were brought before him, he always attempted to accommodate the differences, and not unfrequently he recommended the complaining parties to amend their own conduct, as examples to those whom they accused. Wishing to disseminate a taste for the fine arts, he presented several valuable historical and other paintings to the city of London, which now ornament the council chamber of Guildhall. Some of these commemorate the actions of the great English military and naval commanders, and others are calculated to impress upon the youthful mind, sentiments of industry, prudence and virtue. He always took great pleasure in the dissemination of prints or books of a moral tendency. When he published the works of Hogarth, with descriptions by John Ireland, he frequently said that if people only knew the incitements to industry, prudence, and humanity, inculcated in them, few families would be without the volumes. His death was occasioned by a too eager attention to his official duties. The week before his death, he went to attend in his capacity of magistrate at the Sessions House in Old Bailey, and as he was always early in his attention to business, he arrived there before any of the other magistrates, and before the fires were lighted. Standing before one of the grates while this was done, the damp was drawn out, and he took a cold, which produced inflammation of the lungs, of which he died on the 11th of December, 1804, in the 86th year of his age. His remains were honored with a public funeral, attended by the Lord Mayor and Corporation of London.

BOYDELL, JOSIAH, was a nephew of the preceding artist, born at Stanton, in Shropshire, about 1750. His uncle sent for him, and had him instructed in both painting and engraving, and ultimately took him as a partner. On the death of the Alderman, he was unanimously elected to the vacant gown by the ward of Cheapside, but resigned in 1810, on account of ill-health, and died in Middlesex, March 27, 1817.

BOYER, JEAN BAPTISTE, MARQUIS D'AIGUILLES, a French amateur painter and engraver. He visited Italy in company with the celebrated sculptor Puget, where he formed a large collection of pictures, sculpture, &c. He published the prints of these in two volumes; six of the plates were engraved by himself. The following are some of his prints:

The Marriage of St. Catherine; *after A. del Sarto*; with the graver. Two figures of Christ; on one plate; the same. Two Landscapes; *after Breccourt*; the same. St. John Baptist; *after Manfredi*; mezzotinto. Bust of a Man; the same.

BOYERMANS, or BOEYERMANS, THEODORE, an eminent Flemish painter of the seventeenth century, and a native of Antwerp, who was living in 1660. He studied under Rubens, whose style he followed with great success. His compositions are copious and ingenious, his chiaro-scuro is managed with great intelligence, his design is correct, and the delicacy and softness of his coloring approach the excellence of Vandyck. His principal works are in Flanders and Brabant. In the Jesuit's Church at Ypres, is his master-piece, representing St. Francis Xavier converting an Indian Chief. In the convent of the Jacobins at Antwerp, is the Decollation of St. John; and in the Church of St. James is an admirable picture of the Assumption. In the Church of St. Peter, at Mechlin, is an altar-piece representing the Virgin interceding for persons attacked with the plague.

BOYLE, RICHARD, Earl of Burlington, an English architect, and a great patron of art, who lived in the latter part of the last century. He gave large sums for the assistance of public works, and was known to choose that the expense should fall heavily upon himself, rather than that the country should be deprived of beautiful edifices. He assisted Kent in publishing the designs of Whitehall, and gave a beautiful edition of the public baths from the drawings of Palladio, whose papers he had procured at great cost. Besides the works he erected on his own estate in Lonsborough, he built a new façade for his mansion in Picadilly, erected by his father, and added the grand colonnade within the court. He designed the Dormitory at Westminster School; the Duke of Richmond's mansion, in Whitehall; and a number of other fine works.

BOZZA, BARTOLOMEO, an eminent Venetian artist in Mosaic pictures, who was a pupil of the Zuccatti, and flourished at Venice in the middle of the 16th century.

BOZZATO. See PONCHINO.

BRACELLI, GIO. BATTISTA, a Genoese painter and engraver. He studied under Gio. Battista Paggi, and painted history in his style. He engraved the plates for an architectural work, published at Rome by Giacomo Borozzio; executed in a neat, but dry manner. He died young, in 1609.

BRACCIOLI, GIO. FRANCESCO, a Ferrarese painter, born in 1698; died in 1762. He studied under Giacomo Parolini; but afterwards at Bologna, under Giuseppe Crespi. Barotti mentions an altar-piece by him, in the Oratory of the Theatines at Ferrara, representing the Annunciation; and in the church of St. Catherine, a Flagellation, and Christ crowned with Thorns. The two latter are his best works.

BRADEL, JEAN BAPTISTE, a Parisian portrait engraver, born about 1750. He executed several plates in a very neat style, of which the following are the principal:

#### PORTRAITS.

Pope Benedict XIV. Pope Clement XIV. Madame Louisa, of France. Louis Francis Gabriel de la Motte, Bishop of Amiens. General Paoli. Prosper John de Crebillon. John Bart, Admiral. The Chevalier d'Eon. An

allegorical subject; inscribed *Trinus et unus*. A Boy playing on the Tambour de Basque.

**BRAED, NICHOLAS**, a Dutch engraver, who flourished from the year 1600 to 1630. He executed several plates from designs by Henry Goltzius and James Matham; also a number of good prints after various masters, among which is a small upright plate signed with his name, representing Christ before Pilate; after *Tintoretto*.

**BRACKENBURG, RENIER**, a Dutch painter, born at Haerlem in 1650; died in 1702. He studied first under Mommers, a landscape painter; and afterwards under Bernard Schendel, whose manner was better adapted to his talents. His subjects are similar to those of Schendel, representing merry-makings and drunken assemblies, executed with great facility, though they appear highly finished. His lights and shadows were managed with great intelligence, coloring good, and composition ingenious; though his design was incorrect, especially in the human figure, and exhibits a vitiated taste.

**BRAMANTE**. See LAZZARI.

**BRAMANTINO, DI AGOSTINO**, an old Milanese painter, who, according to Vasari and Pagave, was an eminent artist, and flourished about 1450, but Lanzi disclaims all belief in him, and claims that the works attributed to him by the authors before cited, in the Vatican and at Milan, were executed by Bramantino, a pupil of Bramante, who flourished in 1529, as noticed in the following article.

**BRAMANTINO, BARTOLOMEO**, a Milanese painter, whose real name was Suardi. He was the favorite pupil of Bramante, and for that reason, took the name of Bramantino. He was also an architect before he studied painting. He painted perspective so admirably as to deceive animals. He went to Rome with Bramante, where, according to Lanzi, under the pontificate of Julius II., he painted those portraits in the Vatican, so highly praised by Vasari as the works of Agostino di B., and which were afterwards destroyed to make room for the works of Raffaele. During his residence at Rome, he greatly improved his style, especially his coloring and his draperies. According to Lomazzo, Bramantino returned from Rome to Milan, where he executed many works for the churches and public edifices. Among these, he refers to a picture of Sts. Ambrogio and Michele, with the Virgin, colored in the Venetian style, in the Melzi Gallery. There are also some other pieces in the church of S. Francesco, which display more elevation and dignity than belonged to the age in which he lived. He likewise holds him up as a model for his picture of a Dead Christ between the Marys, painted for the church of S. Sepolero, a work that produces a fine illusion. The figure of the Redeemer is foreshortened, and the legs, in whatever point they are viewed, appear with equal advantage to the eye. Other artists have produced the same effect; but it is a just, though trite saying, that an inventor is worth more than all his imitators. Bramantino's chief excellences was in perspective, and his rules were inserted by Lomazzo in his work out of respect to this distinguished artist. The Cistercian Fathers have a grand perspective in their monastery, representing the Descent of Christ into Purgatory, which Lanzi characterises as an admirable performance. Bramantino flourished in the first part of

the 16th century, but neither the time of his birth or death is recorded.

**BRAMANTINO, DI AGOSTINO**, was a pupil of the preceding artist, from whom he derived his name, his real name being Agostino da Milano. Little is known of this artist. Lomazzo calls him *Agostino di Bramantino of Milan, a painter, and disciple of the same Bramantino*, and says he was skilled in foreshortening, and cites the cupola of the Carmini, painted by him, and that by Correggio in the cathedral at Parma, as models of excellence. Lanzi says "his name is so little known in Milan as to lead us to suppose that he passed much of his time in foreign parts. And we are even authorized to conjecture, that he may be the same *Agostino delle Prospettive*, whom we meet with at Bologna in 1525," and he goes on to give reasons sufficient to establish his identity.

**BRAMANTINO, BARTOLOMEO**, a reputable Italian painter and architect, who flourished, according to Milizia, about 1450. It is not known by whom he was instructed, but he spent several years at Rome, studying the works of the best masters. His abilities soon became known, and he received several commissions from Nicolas V., to paint a number of large subjects from sacred history for the churches, which gained him considerable reputation. He afterwards devoted himself to architecture, and studied the great models of antiquity. He went to Lombardy, where he carefully measured the vestiges of ancient architecture in that province, and composed a book upon them. Bramantino erected a number of fine edifices at Milan, which were much esteemed. His best work was the church of S. Satiro, which was richly ornamented within and without with columns and double corridors, a Sacristy full of statues, and a magnificent Tribune. Some authors assert that Bramantino was the first to revive good architecture in Lombardy. The time of his death is not recorded.

**BRAMBILLA, GIO. BATTISTA**, a reputable Piedmontese historical painter, who flourished about 1770. He studied under Cav. Carlo Delfino, and executed several works for the churches at Turin; the best of which is in S. Dalmazio, representing the Martyrdom of that saint.

**BRAMER, LEONARD**, a Dutch painter, born at Delft, in 1596. It has been supposed that he was a scholar of Rembrandt, from the resemblance of his style to that master, but Bramer was born ten years before Rembrandt, and at the age of 18, when the latter was only eight years old, he left Holland, and went to Italy; where he passed the greater part of his life, and gained considerable reputation by his works at Florence and at Venice, where he chiefly resided. He excelled in painting night-pieces, with towns on fire; and caverns, with the light coming from above, in the manner of Rembrandt. His principal works, however, were historical subjects of a small size, which he decorated with vases of silver and gold, imitated with a wonderful exactness. His pencil was light and spirited, and his lights and shadows were managed with wonderful intelligence. Towards the close of his life he returned to Holland, and resided at Delft. The year of his death is not recorded.

**BRAMBINI, AMBROGIO**, an Italian engraver, who flourished about 1580. Among other works, he executed a large plate, from a design of *C. Du-*

*chetti*, signed Ambrosius Bram. F. This composition consists of a large number of figures, and is executed in a slight style, somewhat resembling that of A. Tempesta. The engraving is entitled *Benedizione del Pontefice nella Piazza di S. Pietro*.

BRAND, CHRISTIAN HELTGOTT, a German painter, was born at Frankfort on the Oder, in 1695. He painted landscapes in a style of excellence, and settled at Vienna, where he was much employed, and where many of his works are to be seen. His son, John Christian Brand, was born at Vienna, in 1722. He was instructed by his father, whom he far surpassed, and soon rose to great distinction. The Emperor Francis I. was so charmed with his talents, that he commissioned him to decorate the walls of the Luxembourg chateau, and appointed him director of the landscape department in the Imperial Gallery. He attained great eminence, and was much employed at Vienna, where he resided during his whole life, and died in 1795. He was most distinguished for his truth of coloring, as he made nature his sole model. He often introduced figures into his landscapes, which he grouped with admirable taste and skill. His principal works are: the Battle of Hochkirchen, in the Imperial Gallery; the Four Elements, which he painted for the Marquis Mavi de Gènes; the Chateau of Austerlitz, ordered by the Prince of Kaunitz; and the Market of Vienna, embracing thirty pictures, which represent in an admirable style, the manners and customs of the people. This artist has etched a few plates from his own designs, in a spirited style.

BRAND, FRED. AUGUSTUS, a Viennese painter and engraver, the brother of the preceding, born in 1730. He was a member of the Imperial Academy, and painted several historical subjects and landscapes which are favorably mentioned by German writers. He studied engraving under Schnutzer, and worked both with the graver and dry point.

The Breakfast; after *Torcuell*: F. Brand, fec. A View near Nuisdorf. View of the Garden of Schoenbrunn. Banditti attacking a Carriage. The Entrance to the Town of Crems.

BRANDANI, FEDERIGO, a native of Urbino, who died in 1575. He was a celebrated modeler of statuary in clay, which he glazed and baked so as to resist the action of the weather. He also made beautiful vases, and other vessels, of the same materials. Lanzi, speaking of a Vase ornamented with a group of the Nativity of St. Joseph, says: "If we except Begarelli of Modena, it is doubtful if any one can be compared with him for liveliness and grace in his figures, for variety and propriety of attitude, and for the natural expression of the accessory parts; the animals, which seem alive; the satchels and the key suspended; the humble furniture, and other things admirably appropriate, and all wonderfully represented." He was largely patronized by the princes and nobles of the land.

BRANDEL, PETER, a talented German painter, born at Prague in 1668, according to Nagler; died at Kutenberg, in 1739. He studied under Schroeter, and in four years surpassed his instructor. He painted with great facility, and had a ready invention. His works are principally in the churches and public edifices of Prague and Breslau.

BRANDENBERG, JOHN, a Swiss painter, born at Zug in 1660; died in 1729. He studied under his father, Thomas Brandenburg, an obscure artist. On the death of the latter, he was taken under the protection of the Count of Ferrari, who took him to Mantua, where he was so much pleased with the works of Giulio Romano, that he commenced studying and copying them with great assiduity. On returning to Switzerland, he painted some pastoral subjects in fresco, on the ceiling of the concert-room at Zurich; and a number of historical pieces for the churches and convents of the Catholic cantons. He also painted several admirable battle-pieces. His coloring is vigorous, his design correct, and his subjects well composed.

BRANDI, GIACINTO, an Italian painter; born according to Pascoli at Poli, and others at Gaeta, in 1623, and died in 1691. He studied under Cav. Gio. Lanfranco, and was his most celebrated scholar at Rome. He at first adopted his master's moderate tone of coloring, the variety and contrast of his compositions, and his flowing pencil. Lanzi says that he wrought with great facility, and filled Rome and the State with his works; but his inordinate love of gain induced him to hurry his works, and to neglect correctness of design, so that he never arrived to that grandeur of style which we admire in Lanfranco. He sometimes, however, went beyond himself, and produced some noble works, as in his St. Rocco of the Ripetta, and in the Forty Martyrs of the Stigmata at Rome. His best works are said to be at Gaeta, where he painted in the Nunziata a picture of the Virgin and infant Christ; ten Angels in the inferior part of the Duomo; and over the altar, the Martyrdom of St. Erasmus, bishop of Gaeta—works worthy of his master. He executed a multitude of cabinet pictures, most of them in a very hurried manner.

BRANDI, DOMENICO, a Neapolitan artist born in 1683, and died in 1736, who, according to Domini, excelled in painting animals, which subjects he treated with great spirit and truthfulness.

BRANDIMARTE, BENEDETTO, an Italian painter born at Lucca, and who, according to Orlandi, was a good painter in fresco and in oil, and was considerably employed in painting for the churches. Lanzi mentions a picture by him, the Decollation of St. John, which he saw in the church of St. Peter at Genoa which he characterizes as an indifferent performance, but admits that a single production is not sufficient to decide the merit of an artist. He was still living in 1592.

BRANDINO, OTTAVIANO, a Venetian painter who flourished in the first part of the 15th century. He was an eminent artist in his time, and painted in competition with Gentile da Fabriano, but none of his works are specified.

BRANDMULLER, GREGORY, an eminent Swiss painter; born at Basle in 1661. He studied under Gaspar de Meyer, an obscure artist. At the age of seventeen he went to Paris, and studied under Le Brun, who found sufficient ability in the young artist to instruct him to paint from his designs in the works he was engaged upon at Versailles, which he completed much to the satisfaction of Le Brun. After gaining the prize of the Royal Academy, he returned to Switzerland, and was invited to the courts of Wurtemberg and Ba-

den Dourlach, where he met with great encouragement. One of his best works was a Deposition from the Cross, in the Church of the Capuchins at Dornach. His historical compositions were full of spirit and fire, and treated in a grand and elevated style. His portraits also were highly esteemed, which he was fond of painting with historical accessories. Brandmüller is considered as one of the ablest painters of his day, and he would undoubtedly have had a brilliant career, had he not died at the early age of thirty, in 1691.

BRANDT, ALBERT JONAS, a Dutch painter of still-life, born at Amsterdam in 1788; died in 1821. He studied under J. E. Morel, and afterwards under G. J. J. van Os. He painted dead game, fruit and flowers in a style of excellence. In the Museum at Amsterdam is a vase of flowers by this master, which is highly esteemed.

BRANT, N., a Dutch painter, was born at the Hague. He studied under G. Netscher, and painted several admirable works in the style of his master, but died young.

BRAUVERE, PASCHIATUS DE, an engraver of little note mentioned by Brulliot. Among other plates, he executed an etching in the style of Guido, representing the executioner placing the head of John Baptist in a plate held by the servant of Herodias. It is signed P. D. B. *inv. et. fec.* 1631.

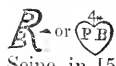
BRAY, SOLOMON DE, a Dutch painter of some merit, who lived about 1620, and executed a number of portraits of the eminent men of his time. His son, Jacob de Bray, distinguished himself by his fine drawings on vellum and paper, finished in black and red chalk; they are much esteemed by the collectors. Van Mander says he was a reputable historical painter, and speaks in high terms of a picture by him at Amsterdam, of David playing before the Ark, with a number of Priests. He also executed a small portrait of his father on wood, in a very spirited manner, dated 1664. He died in 1680.

BRAZZE, GIO. BATTISTA, called IL BIGIO, a Florentine painter who was a pupil of Empoli, and flourished in the middle of the 16th century. Baldinucci says that he painted caprices with surprising skill, of which he says he was the inventor; but prior examples may be found in the Milanese school. These pictures at a distance appeared like human figures, but a near approach showed them to be composed of different sorts of fruit or other materials artfully arranged. In the American Museum is a picture which gives a good idea of this sort of painting. It appears like a portrait or head at a distance, but a closer inspection shows it to be a mass of Cupids, two forming the ears, the posterior of one the nose, and two the chin, &c.

BREA, LODOVICO, a painter of the Genoese school, and a native of Nizza. It is not mentioned under whom he studied, but Soprani says he resided at Genoa from 1483 to 1513, and executed many works for the churches. Lanzi says his works are still common at Genoa and in the State, and that in point of taste he is not equal to the best among his cotemporaries in other schools, as he employed gilding, and adhered to the old dryness of design; yet his style yields to few in the beauty of his heads and the brilliancy and vividness of his coloring, which still remains almost

unimpaired. His drapery is good, his composition tolerable; he selects difficult perspectives, and his attitudes are bold. From his works we might pronounce him rather the head of a new school than the follower of any other school. His Murder of the Innocents in the church of S. Agostino at Genoa, and his St. Giovanni in the chapel of the Madonna de Savona, executed by the commission of Cardinal della Rovere, in competition with other artists, are highly praised.

BREBES, J. B., a French engraver who executed, among other works, several plates in a neat style for the work entitled *Les Edifices de Rome*, after designs of *Ant. Desgodetz*, published in 1682. He also engraved several plates after *Seb. Bourdon* and other masters.

 BREBIETTE, PIERRE, a French painter and engraver born at Mante on the Seine, in 1596. He is more particularly worthy of notice as an engraver. He had a good invention, and a pleasing, but spirited and masterly style. He executed a number of plates, some of which are from his own designs. The following are the principal:

#### SUBJECTS FROM HIS OWN DESIGNS.

Peter Brebiette, Calcographus, in a Border, with two Angels. Francis Quesnel, Pictor, with two figures of Painting and Fame. A set of various subjects; inscribed *Opera diversa a Peter Brebiette inventa*. 1638. The Nativity. The Adoration of the Magi; an unfinished plate. The Virgin Mary kneeling before the Infant, with two Angels. The Virgin, with the infant Jesus sleeping. The Virgin, with the Infant crowned; *Quesnel, etc.* Several Saints kneeling before the Virgin. The Conversion of St. Paul. The Martyrdom of St. Catherine. The Martyrdom of St. Sebastian. The Combat of the Lapithæ; a frieze. The Death of the Children of Niobe; the same, 1625. Thetis at her Toilet; a frieze. Sacrifice to Ceres; the same. Orpheus surrounded by Animals. Four oval plates of the Seasons. Ten friezes, of Bacchanalian subjects. Twelve friezes, of ditto; *after various masters* Four friezes, of Marine Gods.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John; *after Raffaele*. Another Holy Family, with St. John; *after A. del Sarto*. The Martyrdom of St. George; *after P. Veronese*. Paradise; a grand composition, in two sheets; *after Palma*; fine.

BREDA, ALEXANDER VAN, a Flemish painter, who lived at Antwerp about 1700, and painted Italian landscapes, fairs, and markets with figures and cattle, which were much esteemed.

BREDA, JOHN VAN, a Flemish painter, the son of Alex. Breda; born at Antwerp in 1683; died in 1750. He studied under his father, but followed the style of Wouwerman, whom he copied with the most servile imitation, though the gaudiness of his coloring stamps him far inferior to that admirable artist. He visited England with Rysbrack the sculptor, where his pictures were quite popular; and after a few years he returned to Antwerp, well compensated for his exertions. When Louis XV. entered Antwerp in 1746, he was pleased with the works of Breda, and ordered four of them to be purchased for him, which example was followed by many of the attendant courtiers, who engaged all the pictures he could paint, and liberally rewarded the artist.

BREDAEL, PETER VAN, a Flemish painter, born at Antwerp in 1630. He painted small landscapes, with figures neatly touched and well colored, in the style of John Breughel. He passed several

years in Spain, where his works were much esteemed. It is supposed that he visited Italy, as he often introduced into his landscapes vestiges of architecture in the vicinity of Rome. In 1689 he was elected director of the Academy at Antwerp.

BREE, MATTHEW IGNATIUS VAN, a reputable Flemish painter, born at Antwerp in 1773; died in 1839. He studied under W. Schaecken; was first professor of the Academy at Antwerp, and member of several scientific establishments. He executed many historical subjects, which are of a large size. His pencil was light, free, and spirited, his compositions graceful, and his conceptions poetical.

BREE, PHILIPPE JACQUES VAN, a Flemish painter of historical, fancy, and architectural subjects; born at Antwerp in 1786; died in 1840. He studied under his brother Matthew. He painted, among other works, a view of the interior of St. Peter's, purchased by the Belgian government, who honored the artist with a gold medal, in addition to the price of the work.

**Bf, r B.** BREEMBERG, or BREENBERG, **B.** BARTHOLOMEW, an eminent Dutch painter, born at Utrecht in 1620; died at Rome, according to Zani, in 1663. He was very industrious, and was considered one of the most promising artists of his country, even before his departure for Italy, where he lived nearly all his life. The taste of Breenberg was entirely of the Roman school, without the characteristic vulgarity of his country; he embellished his landscapes with historical subjects, choosing the most delightful views near Tivoli, Frascati, and Albano. He mostly painted in a small size, his larger works being less successful. His coloring is very agreeable, and his figures touched with great freedom and spirit. He has etched several plates from his own designs, in a very spirited manner. They are greatly valued, and good impressions of them are scarce. His prints are usually marked with one of his monograms, or his initials, and an F. for fecit, thus: B. B. F. The following are the principal:

Twenty-four of Landscapes, with Ruins, Figures, and Animals; inscribed *Verscheiden verfallende Gebouwen*, with his portrait. Another set of Twelve; entitled *Antiquities of Rome*. A Landscape; marked with his cipher. Joseph delivering Corn in Egypt; inscribed *Erat famem, &c.*; B. B. F. The Martyrdom of St. Lawrence; same mark.

BREEN, GISBERT, or CLASS VAN, a Dutch engraver, who lived about 1600. His plates are somewhat in the style of James de Gheyn, and have some merit, though by no means equal to those of that master. The following are the principal:

The Portrait of James I., with the Queen and Prince of Wales. Six, of subjects, of the Lives of young Libertines; C. V. Breen, f. A Woman carrying a Basket of Eggs to Market, with a Man with a Basket of Fowls; after *Class Cock*. A Man and a Woman walking, followed by a Figure of Envy; do. An Ass that is washed, recompenses the trouble by kicking and biting; C. van Mander, pinx.; G. v. Breen, sc. Two young married persons dissipating their Dower; do. The Companion, representing them reduced to Misery; do. A Concert; after *Sbrassen*.

BREKELENKAMP, QUIRINUS, a Dutch painter, who lived about 1650. He studied under Gerard Douw, and formed to himself a manner par-

taking of the style of that master and that of Rembrandt. His heads have a very natural air, his touch is very light and spirited, and his chiaro-scuro is managed with great intelligence. His works represent Dutch cottages, with figures, and are highly esteemed in Holland.

BREMEN, D. V., an engraver of little note. He executed a number of plates in a neat but tasteless style; among which is a print of Ladies and Gentlemen at an Entertainment, after *de Vlieger*; and several plates, after *A. Vander Venne*.

BRENTANA, SIMONE, a Venetian painter, born in 1656; died in 1726; resided chiefly at Verona. He formed to himself a style combining the fire of Tintoretto with something of the grandeur of the Roman school. Most of his pictures are in the palaces and churches of Italy. One of the finest is in S. Sebastiano, at Verona, representing the martyrdom of that Saint, crowned by an Angel.

BRENTEL, FREDERICK, a German miniature painter and engraver; born at Strasburg in 1590; died in 1651. His works have been attributed to Francis Brun, who flourished from 1550 to 1563, as appears by the dates of his prints. Brentel executed a set of plates from his own designs, in a light, spirited style, for a book published at Nancy in 1608, entitled "The Pompous Parade at the Funeral of Charles III., Duke of Lorraine." His monogram is also found on a series of landscapes ornamented with subjects of history and rich borders, dated 1617 and 1619.

**KB or KGB** BRESANG, HANS, a German engraver, who lived about 1513. He was cotemporary with Hans Baldung; their style bears the closest resemblance, and they used the same monogram (see Baldung). His prints are chiefly wooden cuts, though Brulliot mentions several copper-plates. The following are his principal prints:

Christ bound to the Pillar, with the cipher 1504. The dead Christ with the Marys. The dead Christ stretched on a linen, and supported by Angels. Christ and the Twelve Apostles. 1519. The Three Fates, 1513; very scarce.

BRESCIA, FRA GIO. MARIA DA, a painter and engraver of Brescia, born about 1460. He was originally a goldsmith, but studied painting and engraving for some time, after which he joined the order of the Carmelites at Brescia, and painted several pictures for the church of his monastery, and some frescos in the cloister, representing subjects from the history of Elijah and Elisha. The following are his principal plates:

The Virgin and infant Jesus, the Virgin holding a Book. The Virgin and Infant in the Clouds; a circular plate, with a Latin dedication and his name; *Fr. Jo. Ma. Brix. Carmelita dicavit*. M.D.II. St. Gregory resuscitating a Youth; inscribed *opus Fr. Jo. Mariae Brixensis or. Carmelitarum*. M.CCCC. II. The History of the Emperor Trajan; on a Balcony at the upper part of the plate is seen the Pope, and the words *Dixit Gregorius*; and at the top *opus Fr. Jo. Mariae Brixensis or. Carmelitarum*. M.CCCC. II.

BRESCIA, FRA. RAFFAELLE DA, a painter of the Venetian school, who according to the *Guida da Bologna*, was born at Oliveto in 1479, and died at Bologna in 1539, and who adorned the choir of the church of S. Michele in Bosco, at Bologna, with some excellent works.

BRESCIA, GIO. ANTONIO, an Italian engraver.

probably the brother of the preceding. His plates are exactly in the style of Andrea Mantegna; incorrectly drawn, but in a more neat and finished manner than the works of that master. There are many artists of this name; Zani mentions thirty:

The Virgin suckling the infant Jesus; *Jo. An. Br.* The Virgin adoring the Infant, St. Joseph sleeping; same mark. The Scourging of Christ; *Jo. Anton. Brizian.* 1503. (There are second impressions of this plate; dated 1509.) Hercules and Anteus; *Jo. An. Br.* Hercules strangling the Lion; inscribed *D. Herc. invicto.* A naked Woman and Child, with a Satyr playing on a Pipe; marked 1507; *Jo. An. Br.* A white Horse, the same as that engraved by A. Durer; *I. A. Briz.* 1505. A grotesque; below, a Satyr and a Woman; inscribed, *Victoria Augusta*; *Jo. An.*

BRESCIA, LEONARDO, a Ferrarese painter, who lived about 1530. Barotti mentions a number of pictures by him in the churches and convents of Ferrara; the best of which are the Assumption, in the church of Il Gesu; the Annunciation, in the Madonna del buon amore; and the Resurrection, in S. Monica.

BRESCIANO, or BRESCIANINO, a reputable Italian historical painter, in oil and fresco. He was a native of Brescia, and studied under Latanzio Gambara. Cozzando says he flourished about 1580.

BRESCIANINO, DELLE BATTAGLIE. See GIO. MONTE.

BRESCIANINO, ANDREA DEL, a native of Siena, who, along with his brother, according to Della Valle, executed some pictures in the church of the Olivetine Friars, at Siena, about 1520. Vasari also calls him a pretty good master.

BRESCIANO, VINCENZIO. See FOPPA.

BRETEUIL, COMTE DE, a French nobleman, who was a great amateur artist. Basan says he etched several plates *after Berghem*, and other masters.

BRETHERTON, JAMES, an English engraver of little note, who lived about 1770. He had a son named Charles Bretherton, born about 1760, who executed several portraits and landscapes of some merit. He died in 1783.

BREUCK, JACQUES DE, called the Elder, an eminent architect and sculptor, was a native of Mons, in Flanders, according to Boussu, and flourished about 1540. He acquired the elements of art in his own country, and then went to Italy for improvement. On his return, he was appointed architect to the queen dowager of Hungary, for whom he erected the famous palace of Binck, and the chateau of Marimont. In 1539, he erected the magnificent chateau near the city of Mons, for the Comte de Boussu, which he decorated with an admirable collection of works of art. As a sculptor, he executed many statues, bas-reliefs, etc., to adorn the edifices which he erected. For the church of S. Wandru, at Mons, he executed several statues, and some bas-reliefs, representing the Last Supper, the Flagellation, Christ bearing his Cross, etc. This artist was the instructor of Jean de Boulogne. Time of his death not recorded.

BREUCK, JACQUES DE, a reputable Flemish architect, born at Mons, or at St. Omer; for writers are disagreed as to his birth-place. His works

evinced an elevated design, and his outlines were perfect, without impairing the solidity of the structure. He also practised sculpture for amusement. About 1621, he erected several important edifices at St. Omer; and at Mons, in 1634, he built the superb monastery for the Monks of St. Julian.

**B**REUGHEL, ABRAHAM, the Neapolitan, a Flemish painter, born at Antwerp in 1672. His subjects were flowers and fruit, which he treated in an admirable style. He was called the Neapolitan, from his residence at Naples, in which city are the greater part of his works. He died, according to Balkema, in 1710.

BREUGHEL, JOHN, called VELVET BREUGHEL, an eminent Flemish painter, born at Brussels in 1565; died in 1642. He was the son of Peter Breughel, the elder. At the age of five years, he lost his father, and was reared by his grandmother, the widow of Peter van Aelst. He commenced miniature painting, but afterwards studied oil painting under Peter Gockint. It is said that he was called *Breughel de Velours*, or Velvet Breughel, from his habit of dressing in velvet; though it is more likely that he was called *Breughel de Vlours*, from being an eminent flower painter. His subjects at first were fruit and flowers, and in these he gained considerable distinction; but on visiting Italy he commenced painting landscapes with small figures, correctly drawn, and touched in a very spirited and artistic manner. On returning to Flanders, his works were held in the highest estimation, and he was even solicited by Rubens to paint the landscapes in many of his easel pictures. One of the best specimens of their combined talents was a picture of Adam and Eve in Paradise, in which they displayed their greatest excellence. The picture was in the collection of the Prince of Orange, but was taken to Paris by the French. Breughel's Views in Flanders are faithful in the highest degree; every object being drawn and painted with the greatest accuracy to nature. He painted the landscapes in the pictures of van Balen, and executed small figures with such neatness and precision, that he was solicited to ornament with them the landscapes of Momper, and the churches of Steenwyck. He also etched four small plates, marked *J. Sadeler, etc.*

BREUGHEL, PETER, the Younger, a Flemish painter, brother of the preceding, probably born in 1569; died in 1625. He was called Hellish Breughel, from the character of his subjects.

BREUGHEL, PETER, the Elder, called the DROLL, from his whimsical subjects, an eminent Dutch painter, the son of a peasant, was born at Breughel, near Breda, in 1510, and died in 1570. He studied under Peter Koeck, but seems to have imitated the works of Jerome Bos, rather than those of his instructor. On leaving Koeck, he went to France, and afterwards to Italy, where his chief studies were the sublime scenery of the Alps. On returning to Flanders, he settled at Antwerp, and was elected a member of the Academy in 1551. His subjects were attacks of banditti in wild landscapes, gipsies telling fortunes, and the pleasures of the peasantry. He often assumed the habit of a peasant, for the better observation of his favorite subjects, and in these, he is only surpassed by D. Teniers. Breughel has also etched a few plates, among which are the following:



A large plate of a Kermess, or Village Festival. Another subject of Peasants regaling; inscribed *Kirchness Barth. Mumper &c.* The Feast of the Archers, with their Banner flying from the Window of an Alehouse; inscribed *Dit is de Gulde, &c.* A Masquerade, known by the name of *Valentine and Orson*, with his name, and dated 1566; scarce. A View on the Rhine, with the subject of Dædalus and Icarus; *Petrus Breughel, fecit. Romæ, 1553. Ex-cud. Hondius.* Another View on the Rhine, with the subject of Mercury and Psyche; same mark.

**BREUKELAAR, HENRI**, the Younger, a Dutch painter, born at Amsterdam in 1809. He studied under C. and J. A. Kruseman, and painted the picture of Van Spyck at the tomb of De Ruyter, which was highly esteemed. He bid fair to attain eminence, but died in 1839, at the early age of 30.

**BREYDEL, CHARLES**, a Flemish painter, born at Antwerp in 1677, died in 1744. He studied under Rysbrack, the landscape painter, with whom he remained three years. He afterwards went to Germany, and was for some time employed by the Prince of Hesse Cassel; after which he visited Holland, where he painted Views on the Rhine, in the style of Griffer. He also executed attacks of cavalry and other battle pieces, painted with great spirit and ingeniously composed.

**BRIARD, GABRIEL**, a French painter, was a native of Paris, and studied under Natoire. In 1749 he gained the grand prize of the Royal Academy, and was consequently sent to Italy with the royal pension. He remained there several years, studying the works of the great masters, and on his return was elected a Royal Academician, on which occasion he painted Hermione among the Shepherds, as his reception-piece. His design was very correct, and his works were executed with great facility, but he was not a good colorist. He practised the art at Paris with reputation, and died in 1777.

**BRIDAN, CHARLES ANTOINE**, a distinguished French sculptor, who flourished in the latter part of the last century, born at Riviére, in Burgundy. When a child he evinced a great inclination for art, and he was sent to Paris, where he devoted himself to sculpture, and after obtaining several medals, he bore away the grand prize at the age of 23. He then went to Rome, with the royal pension, and remained there three years, studying the models of antiquity with great assiduity. In 1764, he returned to Paris, and presented to the Academy his marble group of the Martyrdom of St. Bartholomew. In 1772 he was elected an Academician, and shortly afterwards was chosen Professor of Sculpture. He executed a number of fine works, among which are his statues of Vauban and Bayard, in the Gallery of the Tuilleries; and his Vulcan in the garden of the Luxembourg. He died at Paris in 1805.

**BRIL, MATTHEW**, a Flemish painter, born at Antwerp in 1547. He visited Italy in the time of Gregory XIII., who employed him to paint several landscapes in fresco, in the Loggia of the Vatican, and settled a pension upon him for life. He would probably have attained considerable eminence as a landscape painter, had he not died in the prime of life in 1584, aged 37.

**BRIL, PAUL**, an eminent Flemish painter, the brother of Matthew, was born at Antwerp in 1556, and died at Rome in 1626. He studied under Daniel Wortelmans, an obscure artist, and was at first employed in ornamenting the cases of harpsichords.

The fame his brother acquired in Italy, inspired the young painter with a laudable ambition, and he secretly left his home and set out for Italy. Passing through France, he was compelled to remain at Lyons to recruit his exhausted finances by the practise of his profession; which being accomplished, he at length reached Rome, and placed himself under the tuition of his brother, whom he assisted in his works in the Vatican. He adopted a pleasing style, founded on that of Titian, and soon rose to eminence. On the death of his brother, the pension of the Pope was continued to Paul Bril. Baghioni says he was engaged, on the accession of Sixtus V., to execute some considerable works in S. Maria Maggiore, in the Sistine chapel, and in the Scala Santa, in St. John of Lateran. He also painted several admirable easel pictures of landscapes, embellished with the inimitable figures of Annibale Caracci. His greatest work, however, is in the Sala Clementina, painted for Clement VIII. It represents a sublime landscape, sixty-eight feet wide, in which is introduced the subject of St. Clement, with an anchor fastened to his neck, and about to be thrown into the sea. The works of this admirable artist are extremely scarce, and are highly valued throughout Europe. He has etched several landscapes in a spirited and masterly manner, of which are the following:

Four Landscapes in the set, by *Nieulandt*. Two Landscapes; marked *Paulus Bril, inv. et fec.*, &c. A View in the Campagna, with ruins; *P. Bril, fec.* 1590. Another View in the same; the companion.

**BRINCKMAN, PHILIP JEROME**, a German painter and engraver, born at Spiros in 1709. He studied under J. G. Dathan, and painted landscapes, history and portraits; in several of the latter he imitated the force and coloring of Rembrandt. He was painter to the court of Mentz, and keeper of the Gallery in that city. He has etched a few plates in a spirited manner, of which are the following:

Philip Jerome Brinckman; *se ipse, fec.* David with the Head of Goliath. 1741. The Death of Pyramus. The Repose in Egypt; *Rembrandt, inv.; Brinckman, fec.* The Resurrection of Lazarus; *Brinckman, fec.* Mary Magdalene at the Feet of our Saviour. Christ and the Samaritan Woman. The Presentation in the Temple; *P. J. Brinckman, inv. et fec.* Six pleasing Landscapes; *Ph. Brinck, del et fec.*

**BRINI, FRANCESCO**, an Italian painter of the 17th century, of whom little is known. Lanzi says there is an excellent picture by this artist, representing the Miraculous Conception, at Volterra, but of his country or school, he is ignorant.

**BRIOSCO, ANDREA**, called *Riccio*, an Italian architect, was born at Padua, and flourished, according to Milizia, about 1500. His principal work was the grand church of S. Guistina, which he erected about 1500, in concert with Alexander Leopardo, a Venetian architect. This work is one of the most sumptuous and magnificent structures in Italy, and gained Briosco great reputation. He was also a sculptor of considerable ability, as is evident from the great candelabra, supported by Evangelists, at the altar of S. Antonio, at Padua, for which he was honored with a gold medal.

**BRIOT, J.**, a French engraver, who has executed a few plates in the style of Wierix. They are of his own composition; rather neatly executed, but incorrectly drawn: Seven plates of the Vir-



tues. A set of small circular plates of the Sibyls. A set of plates for Ovid's Metamorphoses.

**BRIOT, A.**, a French engraver, who flourished in the latter half of the 17th century. Among other plates, he engraved a set of different habiliments, from designs of St. Ign'y.

**BRISART, P.**, a French engraver, who flourished about 1670. Among other plates, he etched a birds-eye view of the royal palace at Vincennes, from his own design, in a slight neat style, but without much effect. He also engraved several plates from the works of Jean Baptiste Santerre.

**BRISEUX, CHARLES ETIENNE**, a French architect, born about 1680, at Baume les Dames, in Franche Comte. He is more distinguished for the works which he published, than for the edifices he erected. In 1728 he published *Traité d'Architecture Moderne*, 2 vols., 4to.; in 1743, *Traité d'Architecture dans le gout Moderne*, 2 vols., 4to.; in 1743, *L'Art de bâtir les Maisons de Campagne*, 2 vols., 4to.; in 1752, *Traité du beau essentiel dans les Arts, appliqué particulièrement à l'Architecture*, followed by another work entitled *Traité des Proportions Harmoniques*, 2 vols., and 1 fol. vol. of plates accompanying it. All these are works of great merit. Briseux died in 1754.

**BRIXIENSIS.** See BRESCIA.

**BRIZE, CORNELIUS**, a Dutch painter of still-life, born at Haerlem in 1635; died in 1679. His talent lay in the representation of bas-relief and armor; also musical instruments, papers, volumes lying open, etc., which he executed with most admirable fidelity.

**BRIZZI, SERAFINO**, a Bolognese painter, born in 1684, and died in 1737. According to Zanotti, he was an eminent artist, and employed as a court painter of public festivals, &c.; and Lanzi says there are many grand perspective pieces in oil by this artist in Bologna and other cities.

**BRIZIO.** See AMBROGI.

**BRIZZIO, FILIPPO**, a Bolognese painter, the son of Francesco Brizzio; studied under Guido, and executed a picture in the church of S. Giuliano, at Bologna, representing that saint crowned by angels; also an altar-piece in S. Silvestro, representing the Virgin, with saints.

**BRIZZIO, or BRICCIO, FRANCESCO**, a distinguished Bolognese painter and engraver, was born in 1574, and died in 1623. Until the age of 20, he was employed as a shoemaker's boy; but his strong inclination for art induced him to place himself under Passerotti, from whom he acquired a knowledge of design. He afterwards entered the academy of the Caracci, and became one of their most eminent disciples. He painted history, architectural views, perspective, and landscape, and in the three latter branches he surpassed all his fellow disciples. He approached Lodovico more closely than any other artist. He gained great reputation for the grace and beauty of his cherubs, and Guido said that in this he even surpassed Baginacavallo. Brizzio was instructed in engraving by Agostino Caracci, and he is said to have forwarded some of the plates of that master. His plates are nearly equal to those of Agostino in point of execution, but they are greatly inferior to them in correctness of drawing and beauty of expression. The following are the principal:

A large Landscape, from his own design. St. Roch; *after Parmeggiano*. The Holy Family; *after Correggio*. The Return out of Egypt; *after Lod. Caracci*. Portrait of Cinthio Aldobrandini; *after L. Caracci*. A Frontispiece; inscribed *Explicatione del sacro lenzuolo*. 1599. *do.*; scarce. Another Frontispiece; inscribed *Templa al Cardinale Cinthio Aldobrandini*. 1579; *do.* Another Frontispiece, with the Arms of the Duke of Modena, and in the middle some Children; *do.* 1594; very scarce. St. Francis kneeling, holding the infant Jesus, and the Virgin Mary in the Clouds; *do.* The Virgin Mary crowned, with the infant Jesus, and two Angels; *after L. Caracci*. The great St. Jerome; the plate left imperfect by *Agostino Caracci*, finished by *F. Brizzio*. Christ and the Samaritan Woman; *after Ag. Caracci*. 1610. A Blind man led by a Dog; *after Annibale Caracci*.

**BROECK, CRISPIN VANDER**, a Flemish painter and engraver, was born at Antwerp in 1524, according to Zani; and died, according to Balkema, in 1575, though Brulliot says he died at the age of 71. He studied under Francis Floris, and painted history with considerable reputation. He is also said to have distinguished himself as an architect, but none of his works are mentioned. There are a number of prints by Broeck, which are much esteemed. He engraved both on wood and copper, and marked his plates with a monogram composed of the letters C. V. and B. The following are his principal prints, of which the wooden cuts are scarce; they are marked with his cipher:

CWB. or CBF, or 158

COPPER-PLATES.

Seven of the Creation, with Latin inscriptions. Another set of nine, of the Creation. Nineteen of the Life of the Virgin. The Crucifixion; in a border ornamented with the Instruments of the Passion.

WOODEN CUTS.

The Annunciation; a circular print. The Visitation; same. The Adoration of the Shepherds; same. The Adoration of the Magi; same. The Circumcision; same.

**BROECK, BARBARA VANDER**, the daughter of Crispin vander B., a Flemish engraver of some merit, was born at Antwerp in 1560. She executed a number of plates entirely with the graver, which she handled with great ability; and in some of her works, particularly that of the Last Supper, she imitated the style of Martin Rota, among which are the following:

The Holy Family, with Angels; marked with the cipher of her Father, and signed *B. filia, sc.* Samson and Delilah; *Crispin, inv.*; *B. fecit.* The Last Judgment; *Barbara filia Crispini, sc.*; *H. Hondt, exc.* Manthia prostrating herself before Scipio; *Barbara, fec.* Venus and Adonis; *B. fil., fec.*

**BROECK, ELIAS VANDER**, a Flemish painter, born at Antwerp in 1657; died in 1711. He studied under Abraham Mignon. His subjects were fruit and flowers, in which he was tolerably successful, though he never approached the excellence of his instructor.

**BROERS**, a Dutch painter. His subjects were the pleasures of the peasantry, which he executed with great truth, life, and humor.

**BROGNIART**, a Parisian architect, who designed the celebrated Bourse, or Exchange, which consists of a parallelogram, about 160 feet wide by 263 feet deep, surrounded by a handsome Corinthian colonnade on all its four sides, raised upon a very lofty pedestal. The simple and noble arrangement of the interior commands the highest praise; a very grand hall is in the centre, 100 feet

long by 60 feet wide, surrounded by two stories of spacious arcades, and covered by a vaulted roof.

**BROMPTON, RICHARD**, an English portrait painter, who studied under Benj. Wilson, and afterwards went to Rome, where he received instructions from Mengs. When Lord Northampton went ambassador to Venice, he was accompanied by Brompton; who, while there, painted the portraits of the Duke of York, and others of English nobility, in one piece. He subsequently returned to England, but not succeeding as he expected, he went to St. Petersburg, where he died in 1790.

**BRONKHORST, JOHN VAN**, a Dutch painter, born at Utrecht, in 1603. He studied under John Verburg, a painter on glass. He executed the splendid windows of the new church at Amsterdam, which, with many other works, gained him great reputation. When thirty-six years old, he met C. Poelenberg, and immediately relinquished his former pursuit, to follow the branch of oil-painting. In the church above mentioned are three excellent pictures by him: The Triumph of David over Goliath; the anointing of Saul; and Saul's attempt to kill David. Bartsch enumerates eighteen prints by this artist. He died, according to Zani and Nagler, in 1680; though Baikema says in 1659.

**BRONKHORST, PETER VAN**, a Dutch painter, born at Delft in 1588; died in 1661. He excelled in painting interiors of public edifices, which he decorated with historical figures. In the Council-Chamber at Delft are two fine paintings by him, representing the Judgment of Solomon, and Christ driving the Money-Changers from the Temple.

**BRONZINO ALESSANDRO and CRISTOFANO**. See ALLORI.

**BRONZINO, AGNOLO**, an eminent Florentine painter, born in 1511; died in 1580. He was the favorite scholar of Jacopo Carrucci, whom he assisted in some of his important works, particularly in the chapel of S. Lorenzo, in Florence, which he was employed to finish after Carrucci's death. His works are at Florence, Pesaro, and Pisa; among them is a Nativity at Florence which is highly extolled; also a Venus embracing Cupid, attended on one side by mirthful Loves, and on the other side by Jealousy, Fraud, etc. His design was grand, and he imitated Michael Angelo. Bronzino also excelled in portraits, and painted Petrarch, Boecaccio, and Dante, besides many other illustrious men of his time.

**BROOKING, M.** an English marine painter, born about 1720. He had some situation in the dock-yard at Deptford, and having a taste for drawing, applied himself to painting marine subjects. Having the boundless sea constantly before him, his works exhibit a truth to nature which no previous English artist had ever equalled. He lived, however, in obscurity, and died in 1759.

**BROOKSHAW, RICHARD**, an English mezzotint engraver, who lived about 1770, and executed a number of portraits and other subjects, *after Reynolds*, and other masters.

Louis XVI., King of France. Marie Antoinette of Austria, Queen of France. A half-length Portrait of a young Lady holding a Vase; *after Sir Joshua Reynolds*. A Portrait of General Paoli. James Bouverie, Son of the Earl of Radnor; *after Sir Joshua Reynolds*. The En-

chantress; *after Murray*. Return out of Egypt; *after Rubens*. Moonlight, a Sea-piece; *H. Kobell, pinx.*; *R. Brookshaw, fec.* 1772. A Storm at Sea; *do.*

**BROSAMER, HANS**, a German engraver on copper and wood, born at Fulda about 1506. He is ranked among the little masters, from the size of his works. His prints are somewhat in the style of Aldegrever, though much inferior to those of that master. The following are the principal; some are marked with his name, others with his monogram:

#### COPPER-PLATES.

The Portrait of Martin Luther. The Portrait of John II., Abbot of Fulda. Samson and Dalilah; *Johannes Brosamer Fulda degens faciebat*, 15 H. B. 45. David and Bathsheba. Solomon and his Wives worshipping the Idol. 1543. Xantippe riding on Socrates. Laocoon and his Children. 1538. Mareus Curtius leaping into the Gulf; circular. 1540. The Judgment of Paris. The Crucifixion; *Joh. Brosamer Fulda degens faciebat*, 1542; fine.

#### WOODEN CUTS.

Theophrastus Paracelsus; *H. B.* 1540. A Stable, with a Horse, a Man sleeping, and a Woman holding a lighted Torch; very scarce. The great Procession of the Christian and Pagan Heroes on horseback; in seven sheets; very scarce, and often attributed to *Burgkmair*. A set of wooden cuts, chiefly copied from the work by Holbein, published in 1547; entitled *Biblia veteris testamenti artificiosius picturis effigata*. Frankfort, 1552.

**BROSSE, JACQUES DE**, an eminent French architect who flourished, according to Milizia, during the regency of Mary de Medicis. He designed the famous palace of the Luxembourg, in which is united extent, solidity, and beauty. It was commenced in 1615, and finished in 1620, and is one of the finest edifices in Paris. He also erected a number of other good works, among which is the aqueduct of Arcueil, which gained him great reputation. He designed the façade of the palace of St. Gervais, and erected the great vaulted hall in the palace of Justice, at Paris. In 1643, he published *La compte des Pierres*, of Desargue; and in 1665, a treatise on Perspective. The time of his death is not recorded.

**BROSTERHURST, JOHN**, an engraver of little note, probably a native of Holland. He executed a number of prints in a tasteful and pleasing style, among which are a set of six prints, representing landscapes, views of villages, &c., signed *Joann. Brosterhurst, Prædia*.

**BROSTOLONI, GIO. BATTISTA**, a Venetian engraver; born about 1726, and probably studied under Wagner. He executed a number of plates, among which are the following:

Portrait of Pope Benedict XIV.; an oval plate. A Vignette, with the Portrait of Benedict XIV. St. Theresa in Adoration. A set of twenty Views in Venice; *after Canaletti*. 1763. Another set of twelve large plates; *do.*, with the Ceremonies of the Election of the Doge, and his Marriage with the Adriatic.

**BROWER, or BRAUWER, ADRIAN**, a Dutch painter of extraordinary ability, born at Haerlem, in 1608. His parents were extremely poor, and his mother sold to the peasants bonnets and handkerchiefs, which the young Adrian painted with flowers and birds. These attempts were noticed by Francis Hals, a distinguished painter of Haerlem, who offered to take the young artist into his school; which proposal was gladly accepted. Hals, on discovering his superior genius, separated him from all his companions, and locked him up in a

garret, that he might profit by his talents. The pictures of Brower sold readily at high prices, but the avaricious Hals treated him with increased severity, lest he should become acquainted with the value of his talents, and leave him. This cruelty excited the pity of Adrian van Ostade, then a pupil of Hals; and he found an opportunity of advising Brower to make his escape; which the latter effected, and fled to Amsterdam. Soon after arriving in that city, he painted a picture of Boors Fighting, which he gave to the landlord of the inn where he lodged, and requested him to sell it. The host soon returned with one hundred ducats, which he had received for the work. The artist was amazed at such a result of his labors, but instead of exerting his wonderful talents, he plunged into a course of dissipation. This natural propensity to alternate work and indulgence marked his whole life, and involved him in many extraordinary adventures. When the States-General were at war with Spain, Brower started on a visit to Antwerp, whither his reputation had already preceded him. Omitting to provide himself with a passport, he was arrested as a spy and confined in the citadel, where the Duke d'Arenberg was imprisoned. That nobleman lived in friendship with Rubens, who often visited him in his confinement; and the Duke having observed the genius of Brower, desired Rubens to bring a palette and pencils, which he gave to Brower, and the latter soon produced a representation of Soldiers playing at Cards, which he designed from a group he had seen from his prison window. The Duke showed the picture to Rubens, who immediately exclaimed that it was by the celebrated Brower, whose pictures he often admired; and he offered the Duke six hundred guilders for the work, but the latter refused to part with it, and presented the artist with a much larger sum. Rubens lost no time in procuring the enlargement of Brower, and took him into his own house; but he soon became weary of his situation. He left Rubens, and returned to his old vicious habits, to which he fell a victim in 1649, at the age of 32. He died in the public hospital at Antwerp, and was buried in an obscure manner; but when Rubens knew it, he had the body re-interred, with funeral pomp, in the Church of the Carmelites; and he intended also to have erected a superb monument to his memory, had he lived to see it executed; though Sandrart says there was a magnificent one over his tomb, with an epitaph to perpetuate his honor. The subjects of Brower were of the lowest order, representing the frolics of his pot companions; but his expression is so lively and characteristic, his coloring so transparent and brilliant, and the passions and movements of his figures are so admirably expressed, that his works have justly elicited the applause of the world. They are highly valued, and in consequence of his irregular life are exceedingly scarce. Brower also etched a few plates in a very spirited style, among which are the following:

A company of four Peasants; inscribed *T<sup>o</sup> sa vrienden*, &c. A Woman playing on the Flageolet, and Peasants dancing; inscribed *Lustig spell*, &c. Three Peasants smoking; *Wet aent smoken*. A Peasant sleeping, and others drinking; *Bruwer*. Two of single figures; signed *A. Brower*. A Man and a Woman, with a Monkey smoking; *Wats dit*, &c. A Woman making Cakes; circular. A Woman holding a Stove, and a Man lighting his Pipe. Six of Men and Women Peasants.

BROWN, MATHER or MATTHEW, an English painter, who lived about 1795. He painted the portraits of Cornwallis, and other English officers of his time; also several historical subjects, from the events of the war in India with Tippoo Saib, and from scenes in Shakspeare. He died in 1810.

BROWN, ROBERT, an English painter, who studied under Sir James Thornhill, according to Lord Orford, and assisted him on the cupola of St. Paul's. On leaving that master, he painted a number of pictures for the London churches, among which was the altar-piece of St. Andrew Undershaft.

BROWNE, JOHN, an eminent English landscape engraver, born at Oxford in 1719. He executed a number of plates in a masterly style, after the great masters. Some of them were finished by Woollett. The following are the principal:

A Landscape, with a Sportsman; *after G. Poussin*; in the Houghton collection. A Kitchen; *after Teniers*. The Cottage; *after Hobbema*. 1773. The Wagoner; *after Rubens*. 1776; fine. A Landscape; *do.*; from a picture in the collection of the Duke of Montague. The Market; *do.*; from a picture in the royal collection. The Milk-maid; *do.*; the same subject; engraved by *Van Uden*. Apollo and the Muses granting longevity to the Sibyl of Cuma; *after Sal. Rosa*. Landscape, with a Waterfall; *after G. Poussin*. A Landscape, with Procris and Cephalus; *after Claude Lorrain*. St. John preaching in the Wilderness; *after Sal. Rosa*. A Landscape, with the Baptism of the Eunuch; *after J. Both*.

BRU, MOSEN VINCENTE, a Spanish painter; born, according to Palomino, at Valencia, in 1682. He studied under Juan Conchillos, and before he was twenty-one had painted several altar-pieces for the churches of his native city, which showed uncommon ability; but he died shortly after, much regretted by the friends of art, in 1703, aged 21.

BRUGGEN, JOHN VANDER, a Flemish mezzotint engraver, born at Antwerp in 1649, where he executed a number of plates; but afterwards settled at Paris, and engaged in print-selling. His prints are chiefly portraits and drolls, after Teniers, Ostade &c. The following are the principal:

**I B F** or **I V B F** or **J V B**  
**V B C P R** or **V A** or **BR FE**

The Portrait of John vander Bruggen; *after Largilliere*. The Portrait of A. Vandek; *se ipse pinx.* The Portrait of Louis XIV. 1681. The Gold Weigher; *after Rembrandt*. An old Woman weighing Gold; *J. V. Brug, f.* A Man holding a Goblet. A Man leaning on a Table, and a Woman. A Man sitting on the Trunk of a Tree, lighting his Pipe. Cupid and Psyche. A Skull; *Memento mori*. An old Peasant, and a Girl playing on the Flute; *after Teniers*. A Man drinking, and a Woman smoking; *do.*

BRUGHI, GIO. BATTISTA, a Roman painter, and pupil to Gaulli, who, according to the *Guida da Roma*, adorned some of the public edifices of Rome with mosaic pictures. He also painted in oil, and there are several of his oil paintings in the churches in that city. He died about 1730.

BRUGHERI, GIO. DOMENICO, a painter of the Florentine school; born at Lucca in 1678, and died in 1744. According to the *Florentine Dictionary*, he first studied under Baldi, and afterwards, Carlo Maratti. He is highly applauded for his works in the Chapel of the Sacrament, at the Servi, and in other edifices at Lucca.

BRUGNO, INNOCENTO, a painter of the Vene-

tian school, who, according to Renaldi, flourished in the first part of the 17th century, and executed some reputable works for the churches in Venice; but Lanzi says his works obtained little celebrity.

BRUN, AUGUSTINE, a German historical painter of some merit; born at Cologne in 1570, and died in 1622.

BRUN, CHARLES LE. an eminent Parisian painter, born in 1619; died in 1690. He was the son of a sculptor. His father being employed on some works in the gardens of the chancellor Seguier, took his son with him; and that great minister was so much pleased with the genius of the young artist, that he placed him in the school of Simon Vouet, where he made such rapid progress that at the age of fifteen he painted the picture of Hercules destroying the Horses of Diomed, which was in the Orleans collection. At the age of twenty-two, the Chancellor sent him to Italy, with a liberal pension, and a letter of recommendation to N. Poussin. The latter assisted him in his studies, though the talents of Le Brun were better adapted to grand compositions than to the style of that master. After six years he returned to Paris, and was appointed first painter to the King, who conferred on him the order of St. Michael, and employed him at Fontainebleau and Versailles. In 1662, he commenced his great work of the Battles of Alexander, which have been perpetuated by the admirable burin of Gerard Audran, and which gained him an immense reputation. In the church of Notre Dame are two of his most celebrated pictures: the Stoning of St. Stephen, and the Martyrdom of St. Andrew. His conceptions were grand, though never sublime like those of Raffaele; his design was correct; his extensive genius rapidly produced the most abundant compositions. There is, however, occasionally a sameness visible in his works, though he was a perfect master of the mechanism of the art. Le Brun, by his influence with Colbert and the King, succeeded in establishing the Royal Academy, for which he deserves the grateful remembrance of every lover of the arts. He etched several plates, representing the Four Times of the Day, and an Infant kneeling on the Cross.

BRUN, F., a French engraver, who executed a number of portraits entirely with the graver, in a neat style.

BRUN, GABRIEL LE, a Parisian painter and engraver, the brother and scholar of Charles le Brun; born about 1625. As a painter, he is little known. As an engraver, he executed several plates; among which are the following:

Portrait of Charles Fevret de St. Mesmin. 1657. Allegory on the Peace of the Cardinal Mazarin. Frontispiece for the Memoirs of Vittorio Siri. The Twelve Apostles; after C. le Brun. The Saviour; *do.*; on two sheets. St. Martin; *do.* St. Anthony; *do.* A Thesis; dedicated to the Parliament of Normandy; *do.*

BRUNELLESCHI, FILIPPO, an eminent Florentine architect, born in 1377; was the son of Filippo Lapi. He was originally intended for the legal or the medical profession, but being ardently attached to mechanical pursuits, he was placed with a goldsmith. He then practised sculpture, and afterwards studied perspective. Before his time, little attention was paid to perspective, so

that the figures often appeared to be slipping off the canvass, and the buildings had not a true point of view. He was one of the first who revived the Greek practise of reducing the precepts of geometry subservient to the painter, and was the first Florentine who discovered the method of bringing it to perfection, which, as Vasari says, "consisted in drawing it in outline by means of intersections, or squares." He was imitated in Mosaic by Benedetto da Macano, and in painting by Masaccio, who were his pupils. Architecture, as a science, was at this period almost entirely neglected, and according to the Tuscan writers, Brunelleschi has the honor of having first revived the three ancient orders, the Doric, Ionic, and Corinthian. He learned considerable from the church of S. Giovanni at Florence, which is built in a good style, and very nearly approaching the antique; but he acquired his principal knowledge from the noble vestiges of ancient architecture at Rome, which he designed and sketched with the greatest accuracy. He now conceived the idea of raising a cupola over the church of S. Maria del Fiore at Florence, and went to Rome with a view of perfecting his plan, when his mind became so absorbed that he scarcely allowed himself the rest that nature required, and was in such want of money that he pawned his jewels to obtain the common necessities of life. He then returned to Florence, and secretly made designs and models for his cupola, proposed the plan to the deputies of the building, and then set out at once for Rome. As he expected, he was soon entreated to return, when he asserted that he could raise the cupola without any difficulty, and wished that the most eminent architects might be gathered to offer their sentiments in regard to the scheme. In about a year there were collected, at great expense, a multitude of artists from all the nations of Europe, who suggested the most extravagant and ridiculous opinions, and cast the utmost derision on the project of Brunelleschi, who was treated as a madman, and turned out of the assembly. He persevered, however, against violent opposition, and finally succeeded in completing his undertaking, which surpassed in height any work of the ancients. He was afterwards called to Milan, by the duke Filippo Maria, and on his return to Florence he performed many works for the duke, and also made a number of important improvements in the Cathedral. At Piesole, by order of Cosmo di Medici, he built the magnificent abbey of the regular canons. He gained great reputation by the noble Pitti palace, which he raised to the second story. Vasari gives a long description of a representation of Paradise, in the church of S. Spirito, with a sky full of moving figures, and an infinite number of lights, which is attributed to Brunelleschi. He visited Rome, where he executed a number of works for Pope Eugenius IV., and returned to Florence with applause and honorable rewards. From the time of Brunelleschi, is dated the restoration of good architecture. He died at Florence in 1444, and was buried with pompous solemnity in S. Maria del Fiore.

BRUNELLI, GABRIEL, a French sculptor, born at Boulogne, and flourished in the 17th century. He studied under Algardi, and attained a high reputation, both in his own country and in Italy. He prosecuted the art with great assiduity, and executed no less than forty-four marble statues

in his native city. At Naples, Padua, and Ravenna, he executed a number of works, among which are bas-reliefs, fountains, and colossal statues, in the latter of which he especially excelled.

**BRUNETTI, SEBASTIANO**, a Bolognese painter, born about 1618. He studied under Lucio Massari; but afterwards, according to Malvasia, under Guido, and was one of his ablest pupils. In S. Maria Maggiore, at Bologna, is a picture by him of the Guardian Angel; in S. Marguerite, Mary Magdalene praying in the Desert; in S. Giuseppe, a Holy Family, entirely in the manner of Guido. His taste for design was graceful, but his coloring was sombre and heavy. He died in 1649.

**BRUNI, DOMENICO**, a reputable Brescian painter of architecture and perspective, born, according to Averoldi, in 1591. He studied under Sandrini, and painted several works for the churches and public edifices of his native city. He died in 1666.

**BRUNI, FRANCESCO**, an Italian engraver, was born at Genoa about 1660. Among other plates, we have one by him, representing the Assumption of the Virgin, *after Guido*.

**BRUNI, ORAZIO**, a Siennese engraver, born about 1630. He executed a few plates entirely with the graver, in the style of F. de Poilly, some of which are from his own designs. The following are the principal:

The Prodigal Son. The Golden Age. A set of the Four Seasons. A set of various Animals. A Warrior, and a Female in a Triumphant Car, with Minerva presenting a Sceptre.

**BRUNI, LUCIO**, a painter of the Venetian school, who lived at Vicenza in 1584. Lanzi says he can find no mention of him, which he attributes to the fact that he found no historian to rescue his name from oblivion, at a time when Italy abounded in the most eminent artists, but he mentions a small altar-piece by him, in the church of San Jacopo at Vicenza, representing the Marriage of St. Catherine, which he pronounces a work worthy of the best age of painting.

**BRUNI, GIROLAMO**, an Italian painter, who studied under Borgognone, whose style he adopted. Some of his works are in the Colonna Gallery. He practised at Bologna, and perhaps in other cities, in the last half of the 17th century.

**BRUNN, D.**, a German engraver, who executed among other plates, a Bacchanalian subject, *after Rubens*, and a similar subject, *after Vandeyck*; signed *D. Brunn, Argisii, sculp.* 1628.

**BRUNO, GIOVANNI DI**, an old Florentine artist and pupil of Buffalmacco, who is believed to be the painter of a St. Ursula, which still exists in the Commenda at Florence. By the aid of sentences proceeding from the mouths of his figures, he endeavored to explain what their features and attitudes were incapable of expressing.—a practise in which he found a precedent, even in Cimabue, followed by other artists of the time.

**BRUNO, ANTONIO**, a native of Modena, and a pupil of Correggio. Lanzi says his name is unknown in the history of art, but that he was an able artist, who emulated the genius of Correggio in his grace, his nature, his foreshortenings, and his broad lights, though with a far less correct pencil.

**BRUNO, FRANCESCO**, a painter, born at Porto Maurizio, in the Genoese, in 1648, and died in

1726. According to Ratti, he studied under P. da Cortona, and was one of his ablest scholars. He executed some altar-pieces and other subjects for the churches in his native country, in the style of his master. He is said to be an unequal painter, but Ratti thinks that those inferior works are improperly attributed to him.

**BRUNO, GIULIO**, a Piedmontese historical painter. He studied at Genoa, under Lazzaro Tavarone; and subsequently under Gio. Battista Paggi. Soprani says, that about 1625, he gained great reputation in Savoy; but in consequence of the wars of that country, he returned to Genoa, where he soon after died.

**BRUNO, GIO. BATTISTA**, a brother and scholar of Giulio B., who he assisted in his works, and he painted some respectable works at Genoa.

**BRUNO.** See **BUONI**.

**BRUNORI, or BRUNOINI, FEDERIGO**, an Italian painter, who lived about 1600. He studied under Damiani, followed the Venetian style, and in some of his works, availed himself of the compositions of Albert Durer. His portraits are characteristic, and his coloring vigorous.

**BRUSAFERRO, GIROLAMO**, a Venetian painter, who studied under Cav. Nicolo Bambini, and, ambitious of imitating Ricci, according to Lanzi, formed a mixed style, not destitute of originality. He was living in 1753.

**BRUSASORCI.** See **DOMENICO RICCIO**.

**BRUSSEL, PAUL THEODORE VAN**, a Dutch painter, was born near Schoonhoven. He studied under Gio. Augustini, and also under H. Meyer of Haerlem. He was first employed in the manufacture of tapestry, but afterwards devoted his attention to nature, and became one of the best fruit and flower painters of his time. His later pictures are his best efforts, and are preserved in the choicest collections. He died in 1795.

**BRUYN, or BRUIN, ABRAHAM**, a Flemish engraver, born at Antwerp about 1540. He executed a number of plates of a small size, entirely with the graver, in a very neat, though formal style, and incorrectly drawn. His best prints are his portraits, and small figures representing hunting, hawking, &c.:



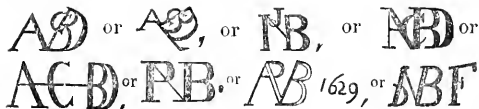
PORTRAITS.

Philip Louis, Elector Palatine. Anne, his Spouse. Albert Frederick, Duke of Prussia. Eleonora, his Duchess. William, Duke of Juliers. Mary, his Duchess. John Sambucus, physician; a wooden cut. Carolus Nonus, Francorum Rex. Anna Austriae, Caroli V. filia.

VARIOUS SUBJECTS.

Moses and the Burning Bush. Four of the Evangelists. Christ and the Samaritan Woman. A Philosopher. The Seven Planets. 1569. The Five Senses. A set of plates, entitled, *Imperii ac Sacerdotii ornatus, diversarum gentium vestitus, Excudebat Ab. Brun.* 1577. Another set of plates, *Diversarum gentium armatura equestris.* 1577. A set of forty-nine plates, entitled *Omnium fere gentium imagines, &c. sculpsit Ab. Bruynus.* 1587. Seventy-six of Horsemen; *Ab. de Bruyn, fecit.* 1575. A set of small friezes of Hunting and Hawking. 1565. A set of twelve plates of Animals; *Ab. de Bruyn, fecit, ex.* 1583. A set of Arabesque Patterns. Pyramus and Thisbe; *after Francis Floris.* The Resurrection of Lazarus; *after Crispin vander Broeck.*

**BRUYN**, or **BRUIN**, **NICHOLAS DE**, a French engraver, born at Antwerp about 1570. He was the son of A. Bruyn, and studied under his father, but followed the style of Lucas van Leyden. His compositions are abundant, and his works possess considerable merit. His plates are neatly finished with the graver, but his forms are not chosen in good taste, and there is little effect in his prints, from his ignorance of chiaro-scuro,—a defect common at that time. The following are his principal plates, usually marked with one of these monograms:



SUBJECTS FROM HIS OWN DESIGNS.

Adam and Eve in Paradise. 1600. Adam and Eve standing under the Tree of the forbidden Fruit. 1631. The Israelites, with the Daughters of Midian. The great Festival of the Jews after six years' bondage. 1617. King Balach speaking to the Prophet Balaam. The Prophet Jeremiah, with a Lion. 1608. The Vision of Ezekiel. 1600. David and Goliath. 1609. David meeting Abigail. 1608. The Queen of Sheba before Solomon. 1621. Nebuchadnezzar's Dream. Daniel in the Lion's Den. Susanna accused by the Elders. Susanna's Acquittal. The Stoning of the Two Elders. The Nativity of Christ. 1621. The Adoration of the Magi; *N. de Bruyn, sc.* The Resurrection in Egypt. 1621. The Murder of the Innocents. 1644. St. John preaching in the Wilderness. Christ preaching on the Mount. The Centurion imploring Christ. Christ's Entrance into Jerusalem. Christ bearing his Cross. 1632. The Crucifixion. The Resurrection. 1631. St. Paul preaching. 1621. St. Hubert. 1614. The Idolatry of Solomon. 1606. Orpheus playing, surrounded by Animals. A Family of Peasants. A Landscape, with Lions, Tigers, and Stags. A Spanish Assembly in a Forest. A set of six Patterns for Goldsmiths. A set of twelve Quadrupels. 1621. A set of thirteen of Birds; *C. J. Vischer, exc.* A set of thirteen of Fishes.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *after Lucas de Leyden*. A Miracle wrought at the Tomb of St. James; *do.*; 1600. The Golden Age; *after A. C. Bloemaert*; one of his best prints. Four Landscapes, with historical figures; *after G. Conirtoe*. Three Landscapes, with figures; *after D. Vinckenbooms*. A Landscape, with a Stag-hunt; *after John Breughel*. A Landscape, with Moses defending the Daughters of Jethro; *after J. Bol.* Four of the Seasons; *after M. de Vos*. St. Cecilia; *after Raffaele*. A Knight on Horseback, accompanied by Time, and followed by the Devil; *after Alb. Durer*. 1618.

**BRUYN**, **CORNELIUS DE**, a Dutch painter and engraver, born at the Hague in 1652; died at Utrecht in 1728. He studied at Rome, under Robert Duval, and afterwards at Venice for three years, with Carlo Lotti. He painted portraits, but is more distinguished for an interesting work, describing his travels in Persia, India, and other countries, with plates from his own designs.

**BRUYN**, **T. DE**, a native of Switzerland or France, who went to England in 1760. He painted landscapes and cattle, and imitated bas-reliefs with surprising ingenuity, an example of which may be seen in the chapel of Greenwich Hospital.

**B. BRY**, or **BRIE**, **THEODORE DE**, an eminent German engraver, born at Liege in 1528; died at Frankfort in 1598. He resided chiefly in the latter city, where he was engaged in print and bookselling. His style is formed on that of Sebald Beham. He executed a large number of plates entirely with the graver, in a neat, free style. His subjects were usually public processions and

parades, with a large number of figures, correctly drawn, and a fine expression in the heads. He executed the plates for the first four vols. of *Boissard's Roman Antiquities*; the two last were completed by his sons. His prints are sometimes marked T. B., and sometimes with his monogram. The following are the principal:

St. John in the Wilderness; an etching; very scarce. A Dance of Cavaliers and Ladies; *Ille pudor, &c., de Bry, fec.* A Dance of Men and Women Peasants; *Quantum aulæ*; same mark. A Design for a Saucer, a Head representing Pride and Folly, surrounded with grotesque subjects; a circular plate, marked *T. d. B. f.*; scarce. Another Design for a Saucer, a Head of the Duke of Alva, with the Mask of Folly, with grotesque subjects; circular; scarce. Another Design for a Saucer, with the Head of William of Nassau, with grotesque figures, indicative of Prudence; circular; scarce. A Medallion of Scanderbeg, with Latin inscriptions, and a border of birds, flowers, and insects. The Companion; *Donice Scanderbegi Uxor*. The Nine Muses. The Procession for the Funeral of Sir Philip Sidney; invented by *Thomas Lant, gent., and graven in copper by Derick or Theodore de Brie, in the city of London*. 1578; in thirty-four plates. The Procession of the Knights of the Garter in 1556, in twelve plates; dated 1578. A set of Portraits; entitled *Icones quinquaginta virorum illustrium Fran.* 1569. The Plates for the Work published at Frankfort in 1596; entitled, *The brief, true Report of the new-found land of Virginia, published by Thomas Hariot, serjeant to Sir Walter Raleigh, and employed by him in the discovery*. Picart copied these plates for his *Religious Ceremonies of all Nations*. The plates for the Latin narrative of the Cruelties of the Spaniards in America; entitled *Narratio Regionum Indiarum par Hispanos quondam devastatum verissima Francof.* 1598; one hundred and twenty-three plates. The plates for his great work; entitled *Descriptio generalis totius Indie Orientalis et Occidentalis*, in nineteen parts, contained in five volumes, folio. 1598.

**BRY**, or **BRIE**, **JOHN THEODORE DE**, a German engraver, the son and scholar of T. de Bry, born at Liege in 1561. He assisted his father in many of his works. He added considerably to the collection of portraits of illustrious personages, begun by his father; and, in concert with his brother John Israel, completed the two vols. of *Boissard's Roman Antiquities*, which his father left unfinished at his death. There are also the following prints by him, usually marked with one of his monograms:



Portrait of Gerard Mercator, geographer. Portrait of Daniel Specklin. Four, of the Elements; *J. T. de Bry, inv. et fec.* The Marriage of Rebecca; *after Balthazar Perruzzi*. A march of Soldiers; a frieze; *after Titian*; *J. Theodore, fec.* Another March of Soldiers, conducting Prisoners, with Death riding on a Horse; a frieze; *do.*; called the Triumph of Death. The little Village Fair; *after S. Beham*. The Fountain of Youth; *do.* The Triumph of Bacchus; *after Giulio Romano*. The Venetian Ball; *after Theodore Bernard*; a circular plate. The Golden Age; *after the print engraved by N. de Bruyn*; *after A. Bloemaert*.

**BRYER**, **HENRY**, an English engraver, who studied under Ryland, and became his partner in the business of printselling. He executed a few plates chiefly after Angelica Kauffman; among which are Bacchus and Ariadne, and a large plate, lengthways, of Mars and Venus discovered by Vulcan. The Society for the Encouragement of the Arts awarded him a premium for the latter.

**BRYANIS**, an eminent Greek sculptor, who flourished about B. C. 324. He was chosen together with Scopas, Timotheus, and Leocarus, by Artemisia, Queen of Caria, to erect the famous tomb

of Mausolus in the city of Halicarnassus, which was reckoned one of the seven wonders of the world. Its dimensions on the north and south sides were sixty-three feet, the east and west sides were a little shorter, and its extreme height was one hundred and forty feet. It was surrounded with thirty-six splendid marble columns. Bryaxis executed the north side, Scopas the east, Timotheus the south, and Leocarus the west. Artemisia died before the work was complete; but the artists continued their work with unabated zeal, and they endeavored to rival each other in the beauty and magnificence with which they decorated this admirable work. A fifth sculptor, named Pythis, was added to them, who executed a noble four horse chariot of marble, which was placed on a pyramid crowning the summit of the mausoleum. Bryaxis also executed many other remarkable works, among which were five colossal statues in the isle of Rhodes; and one of Apollo, which was afterwards placed in the temple at Daphnis, near Antiochus. It is said that Julian the Apostate wished to render to this statue peculiar worship and homage, but that he was prevented by the miraculous destruction of the temple and statue by fire. Clement of Alexandria assures us that many works are ascribed to Phidias, which are in reality by Bryaxis.

**BUBE, L.**, a wood engraver, who executed, among other works, a large upright print of the Holy Family, in chiaro-scuro, after the design of *Abraham Bloemaert*. It is executed in a slight, but very spirited style, and evinces considerable ability.

**BUCK, SAMUEL and NATHANIEL**, English engravers, who lived about 1755. They executed about five hundred plates of views of the antiquities in England and Wales.

**BUCKSHORN, JOSEPH**, a Dutch painter, according to Lord Orford, who visited England in the time of Charles II., and studied under Sir Peter Lely, whose works he copied with great perfection. He also painted the portraits of Mr. Davenant, son of Sir Wm. D., and his wife. He died at the age of 35.

**BUDD, GEORGE**, an English painter of little note. His subjects were portraits, landscapes, and still-life.

**BUDDIO, GIACOMONE**. See **GIACOMO LIPPI**.

**BUFFAGNOTTI, CARLO ANTONIO**, a painter and engraver of perspective and theatrical decorations from Bologna and Genoa, who lived about 1690.

**BUFFALMACCO, BUONAMICO**, an old Florentine painter; born, according to Vasari, in 1262, and painted in the dry, Gothic style of the immediate followers of Cimabue. He studied under Andrea Taffi. He executed several works for the Cathedral at Arezzo, mentioned by Vasari, which are now destroyed. He is remarkable as being the one who first used a label drawn from the mouth of a figure, to represent it speaking. He was a merry wag, and a careless spendthrift, and died in poverty in 1340, aged 78.

**BUFONI, POMPONEO**, a Roman historical painter; born in 1634; died in 1679. His heads had a fine expression, and his pictures were highly finished.

**BUGEY**, a French engraver, who was principal-

ly employed in engraving portraits for the book-sellers; among others, is that of the Marshal de Broglie, on horseback, after *Nicholas Loir*.

**BUGIARDINI, GIULIANO**, a Florentine historical and portrait painter, born in 1481; died in 1556. He studied first under Bertoldo, a sculptor, but afterwards, according to Vasari, was the fellow student of M. Angelo. Lanzi says he was one of the most successful imitators of Leonardo da Vinci, equal to Luini, and cites several examples at Bologna and elsewhere. Vasari says he excelled in portraits, and that he was the colorist of some works of Fra. Bartolommeo, and the assistant of Albertinelli. In Florence he painted many excellent Madonnas and Holy Families; also a picture in the church of S. Francesco, at Bologna, representing the Marriage of St. Catherine.

**BUISEN, or BUYSEN, A. VAN**, a Dutch engraver, who executed part of the plates for the work published at Amsterdam by *Picart* and others, in 1720, entitled *Figures de la Bible*.

**BUISTER, PHILIP**. This sculptor was born at Brussels in 1595, where he studied the art, and where he remained about half of his life; after which he went to Paris, and attained considerable distinction. He executed for the park at Versailles a group of two satyrs, a statue of Flora, and several other works. His principal production is the tomb of Cardinal de Rochefoucauld, which was in the church of St. Genevieve, but was afterwards removed to the Musée des Monuments Français.

**BULLANT, JEAN**, a French architect and sculptor, who flourished from 1540 to 1573. The chateau d'Ecouen, which established his reputation, is an admirable edifice. In 1564, he was commissioned by Catharine de Medicis to build the chateau of the Tuilleries, in concert with Philibert de Lorme. Bullant also executed a number of other works, among which was the Hotel de Soissons. He exercised the art of sculpture in the bas-reliefs and other ornaments for the altar of the chapel of Ecouen, some of which represented the Four Evangelists, and another, the Sacrifice of Abraham. Bullant also wrote several works on architecture, which possess considerable merit.

**BULLET, PIERRE**, a reputable French architect, born about 1645. He studied under François Blondel, and erected, after his designs, a large number of edifices in Paris; among others, the gate of St. Denis. He did not long occupy this subordinate position, but soon became so highly esteemed by other members of his profession, that he was admitted into the Academy of Architecture, and soon attained distinction. He designed and executed in 1674, the triumphal arch, called the Port St. Martin. He was appointed architect to the city of Paris, and erected a number of excellent edifices, among which was the church of the Jacobines. Bullet made many designs for various works in Paris, which contributed to increase his reputation. He also published several good works on architecture, from 1688, to 1696, especially the one which appeared 1696, relative to the executive department of the art, which has been through many editions.

**BULLINGER, JOHN BALTHASAR**, a Swiss painter, born at Langnau, in the canton of Zurich, in 1713; died in 1793. He studied first under John Smuler, but afterwards went to Venice, and re-



mained two years with Gio. Battista Tiepolo. He at first attempted historical painting, but soon gave it up, and became very eminent in landscape. He subsequently passed some time at Amsterdam, where he followed the admirable style of Both and Berghem. He etched several plates in a free style, among which are the following :

The Portrait of J. B. Bullinger, *se ipse fec.* A Frontispiece, with a number of Genii. Two mountainous Landscapes, with figures. A set of fifty Landscapes ; some from his own designs, and the others *after F. Ermels* and *F. Meyer*. A Head ; *after Le Brun* ; engraved for Lavater's Work.

**BULARCHIUS**, a celebrated Grecian painter, who lived about B. C. 730. He painted the Battles of Magnetes, which was esteemed so highly, that Candaules, king of Lydia, bought it for its weight in gold.

**BUMEL**, or **BIMEL**, **MICHAEL**, a German engraver of little note, who engraved a number of plates, representing saints and other devotional subjects, executed entirely with the graver, in a neat, though rather stiff manner, and devoid of taste.

**BUNEL**, **JACQUES**, an eminent French painter, was born at Blois in 1558. He studied at Rome, under Federigo Zuccherò, and attained a high rank among the historical painters of his time. He was appointed one of the painters to the king, and executed, in concert with Dubrenil, several very important works for the royal palaces. He painted the vault of the small gallery of the Louvre, which was burned in 1660 ; also among his best works may be mentioned a fine picture of the Descent of the Holy Ghost ; and above all, his celebrated picture of the Assumption of the Virgin, in the church of the Feuillans.

**BUNNICK**, **JOHN VAN**, a Dutch landscape painter, born at Utrecht in 1654 ; died in 1727. He studied under Hermann Sachtleeven for three years, and then visited Italy. While at Genoa, he formed the acquaintance of Tempesta, and painted several pictures of considerable merit. On arriving at Rome, he was introduced to C. Maratti, Abraham Goenels, and Ferd. Voet, from whose works and conversation he gained great improvement. Having completed his studies at Rome, he visited Modena, where the Duke appointed him first painter, and retained him eight years in his service. On his return to Holland, he was employed by William III., then Prince of Orange, to decorate his palace at Loo. His design was correct, and his composition elegant.

**BUNNICK**, **JACOB VAN**, a reputable Dutch painter of battle-pieces, the brother of John van B., whom he accompanied to Italy. He died in 1725.

**BUONACORSI**. See **PIERINO DEL VAGA**.

**BUONAMICI**. See **TASSI**.

**BUONAROTTI**, **MICHAEL ANGELO**, a preëminent Italian painter, sculptor, and architect, was born in 1474, at the castle of Caprese, in the territory of Ancezzo in Tuscany, of which fortress his father was governor. He was descended from the noble family of Canosa, which he has rendered still more illustrious by the noble productions of his mighty genius. His father, Lodovico Simone Buonarrotti, intended him for one of the learned professions, and placed him in a grammar school at Flo-

rence. Here the young Angelo soon manifested great fondness for drawing, and he became quite intimate with the young students in painting. The decided bent of his genius induced his parents, against their wishes, to place him at the age of fourteen under Domenico Ghirlandajo, from whom he could derive little improvement, except mere mechanical facility, and he soon surpassed his fellow-disciples as well as his instructor. Lorenzo de Medici, called the Magnificent, had at that time founded an academy for the improvement of design and sculpture, and had collected in a garden at Florence a museum of antique statues, busts, and bas-reliefs, for the use of the students. The young Angelo was almost constantly to be found here, studying with great assiduity and enthusiasm these admirable works of antiquity ; and in this school of ancient art may be said to have been developed the powers of his wonderful genius. His assiduity and progress were soon noticed by Lorenzo, and perceiving his great abilities, the latter took him under his especial protection at the age of sixteen, and gave him apartments in his palace. He did not, however, enjoy this patronage more than two years, as Lorenzo died in 1492, at which time Angelo visited Bologna, Venice, and afterwards Rome, where he executed a cartoon of St. Francis receiving the Stigmata, for S. Pietro in Montorio, which was probably his first work in painting, in 1500. His next picture was a Holy Family, painted in 1502, for his friend Angelo Doni, and which was subsequently placed in the tribune of the Florentine gallery. Soon after, he was engaged to paint a fresco for the great saloon in the ducal palace at Florence, of which Leonardo da Vinci had already decorated one side with an admirable representation of a Battle of Cavalry. The subject chosen by Angelo was peculiarly adapted to his wonderful powers, representing a number of Florentine soldiers bathing in the river Arno, surprised by a sudden attack of the enemy, and hurrying out of the water to arm and defend themselves ; expressed with an energy of design, and a daring display of muscular anatomy that astonished the beholder. Of this noble design he executed only the cartoon, which is known by the name of the cartoon of Pisa, as the troubles of the times prevented its completion in fresco. In 1508, Julius II. conceived the design of decorating the walls and ceiling of a chapel in the Vatican, which his uncle had built from the design of Baccio Pintelli, and Michael Angelo was engaged to undertake the work. This he was unwilling to do, as he had never executed any grand work in fresco, and because he was desirous of proceeding with the monument of his Holiness, for which he had made a noble design four years previous. But the pontiff was imperative, and Angelo reluctantly commenced the cartoons for the ceilings of the Sistine chapel, which he finished in 1512, in the incredibly short space of twenty months. If Angelo had executed no other work, this alone would have immortalized his name. It has received the universal applause of mankind, and is the most sublime monument of daring and dignified genius that the art has produced, in ancient or modern times. His next work in painting was a picture of Jupiter and Leda, with the Birth of Castor and Pollux, painted in 1529, for Alfonso, Duke of Ferrara, and subsequently purchased by Francis I. of France. In 1534, in the pontificate of Paul III., he com-



menced his sublime fresco painting of the Last Judgment, which measures fifty-four feet by forty-three, and occupies one end of the Sistine chapel. The subject was admirably adapted for the full display of his amazing genius, and its grandeur and sublimity are inconceivable. This majestic painting must ever be regarded as one of the noblest productions of human genius. It is an immense composition, as may be conceived from its having occupied this wonderfully expeditious painter seven years, and was finished in 1541. His next works were the Conversion of St. Paul, and the Crucifixion of St. Peter, painted for the opposite chapel in the Vatican, called Paolina, by order of Paul III. These were his last works in painting, and having reached his 68th year, he found himself unequal to the fatigue of painting in fresco, and requested that Perino del Vaga might be allowed to finish the work after his design, which was acceded to by the Pope.

It has long been disputed whether Michael Angelo ever painted in oil; but it has been ascertained by Lanzi that the Holy Family in the Florentine gallery, which is the only picture by him supposed to be painted in oil, is in reality in distemper. Many of his designs, however, were executed in oil by his cotemporaries, especially Sebastiano del Piombo, Jacopo da Pontormo, and Marcello Venusti. Fresco painting was better adapted to the elevated character of his compositions, which required a simple and solid system of coloring, rather subdued than enlivened, and producing a grand and impressive effect, which could not have been expressed by the glittering splendor of oil painting.

As a sculptor, Michael Angelo attained great eminence. While pursuing his studies as a painter, under Ghirlandajo at Florence, he was accustomed to visit the garden of Lorenzo the Magnificent, which has before been alluded to. At this time, when about the age of fifteen, he found a piece of marble in the garden, and carved it into the mask of a Satyr, borrowing the design from an antique fragment. Lorenzo, on seeing the work, was struck with the excellence of the attempt, and jestingly told the young Angelo that he had made a mistake in giving a complete set of teeth to an old man. This hint was not lost, and on the next day it was found that the artist had broken one of the teeth from the upper jaw, and drilled a hole in the gum to represent the cavity left by the lost tooth. To this circumstance was Michael Angelo indebted for the patronage of Lorenzo, who was greatly impressed with the precocity of his genius, and received him into his palace. Here he was admitted to every intimacy and freedom, and he formed a friendship with Politiano, an accomplished scholar, at whose instance he executed a bas-relief in marble, of the Battle of Hercules and the Centaurs, which at once established his fame as a sculptor. It is sufficient to say of this admirable work, that it was approved by the maturer judgment of the artist himself; who, although little indulgent to his own works, hesitated not, in the decline of life, to express his regret that he had not devoted himself entirely to sculpture.

In 1492, death deprived Michael Angelo of his protector, Lorenzo; but for some time he enjoyed the patronage of his successor, Piero de Medicis, a man of corrupt and vitiated taste, as incapable of appreciating the talents of this great master as

he was unfit to become his patron. He prosecuted his studies, however, with great eagerness; and about this time he executed a colossal statue of Hercules in bronze, and also a Crucifixion in wood, for a convent at Florence. Aware of the great importance of a correct knowledge of the human form, he now turned his attention to the study of anatomy, for which purpose he applied to the prior of the convent (for which he had carved the Crucifixion), who furnished him with subjects for dissection from the hospital connected with the convent. He thus acquired that intimate knowledge of the human frame which so distinguishes his works, and in the display of which some consider him to have been too profuse.

The tranquillity of Florence being now somewhat disturbed by the proud yet pusillanimous conduct of Piero de Medicis, Michael Angelo retired to Bologna, and from thence went to Venice; but as he met with no encouragement he returned to Bologna. Aldobrandi, one of the sixteen composing the government of that city, invited him to his house; and during his stay he executed two statues in marble, for the church of S. Domenico. After remaining for upwards of twelve months at Bologna, and Florence having again become quiet, he returned to his father's house, and pursued his profession with diligence. His first work on his return was a Sleeping Cupid, which considerably advanced his reputation; but so great was the prejudice in favor of the antique, that by the advice of a friend, Michael Angelo sent his statue to Rome, to undergo the process of burial, in order to give it the appearance of a work of ancient art, before it should be submitted to public inspection. This fraud, like many of a similar kind at this time practised, succeeded completely; and the Cupid was eagerly purchased by the Cardinal St. Giorgio, for 200 ducats. It was not long before the Cardinal was told that a trick had been played upon him, and he sent a person to Florence, in order to ascertain, if possible, the truth of the charge. The latter repaired to the studios of the different artists in that city, on the pretence of seeing their productions. On visiting the *atelier* of Michael Angelo, he requested to see a specimen of his work; but not having anything finished at the time, he carelessly took up a pen, and made a sketch of a hand. The Cardinal's messenger, struck by the freedom and grandeur of the style, inquired what was the last work he had executed. The artist, without consideration, answered at the moment, it was a Sleeping Cupid; and so minutely described the supposed antique statue, that there remained no doubt whose work it was. The messenger at once confessed the object of his journey, and so strongly recommended Michael Angelo to visit Rome, that he soon after went to that city, on the express invitation of the Cardinal St. Giorgio himself. Here he executed several admirable works, among which the Pietà or Dead Christ has been highly extolled for the great knowledge of anatomy displayed in the figure. He afterwards returned to Florence, where he executed his celebrated marble statue of David.

Julius the second, a patron of genius and learning, having ascended the papal throne, Michael Angelo was among the first invited to Rome, and was immediately employed by the pope in the execution of a magnificent mausoleum. On the completion of the design, it was difficult to find a

site befitting its splendor; and it was finally determined to rebuild St. Peter's, in order that this monument might be contained in a building of corresponding magnificence. This originated the design of that edifice, which was one hundred and fifty years in completion, and which is now the noblest triumph of architectural genius the world can boast. The completion of this grand monument was delayed by various causes during the pontificates of several succeeding popes, until the time of Paul III. It was not placed in St. Peter's, as originally intended, but in the church of S. Pietro, in Vincoli. On this monument is the celebrated colossal statue of Moses, which ranks Michael Angelo among the first sculptors, and has contributed largely to his renown.

Michael Angelo devoted himself to architecture when about forty years of age. One of his first works, according to Milizia, was the Medicean Library, at Florence; also the second Sacristy of S. Lorenzo. Up to this period, he had not given to architecture any serious attention, and it is evident that, unable to brook the restraints of an art with which he was but imperfectly acquainted, he was obliged to rely on the tastes of inferior assistants; or, when he had recourse to his own invention, to disregard that which he so little understood. His alterations were the result of impatient ignorance, perhaps, more than of caprice; for they exist to a greater extent in details than in the general conception. Until his time, architecture had been advancing in high excellence, of which the brilliant productions of Brunelleschi, Michelozzi, Alberti, Bramante, the Sangalli, Peruzzi, and San Michele are sufficient evidences. But this advance was arrested by the terrible genius of Michael Angelo, whose fatal example let in a flood of licenses and grotesque fancies, which even the taste of a Palladio has not been able to overcome, and the effects of which are felt even at this day. His name and example imposed upon all, until Milizia, towards the end of the last century, dared to think for himself, and calling in question the supremacy of Michael Angelo, to give the following opinion of him as an architect: "When architecture was at the highest, Michael Angelo, with the sublimity of his intellect overthrew all, filling all with caprice. It is not always that the most learned bear the sway. He imposed upon the Fontanas, the Portas, and the Ammanati of succeeding periods; he spoiled his own age, and prepared the way for a worse." Michael Angelo inserted columns in the walls, with small niches to receive them; pediments of every variety of shape over openings truncated and twisted into volutes; balusters turned upside down; ornament not only wildly introduced, but extravagantly conceived; the orders reduced to subordinate purposes. Such are some of the main faults of this master, which it will be perceived, relate rather to the details than to the general conception. All the works he executed at Florence have the stamp of bad taste, and it is at Rome that we must look for architectural works more commensurate with the reputation he has received. And here let it be understood that the evils of which Michael Angelo was the cause, were the result of a partial imitation of his works. Happy had it been for the art, if his copyists had faithfully imitated the beauties of the Capitol, the grandeur of the Farnese palace, and the sublimity of St. Peter's, rather than to have copied the blem-

ishes which disfigure his other works. The buildings of the modern capital consist of a moderately sized square placed on an elevated terrace, approached by a magnificent flight of spacious steps, and that side occupied by a balustrade interspersed with colossal trophies and marble statues. Three palaces form the other sides, the two lateral ones diverging towards the middle one, called the Palace of the Senator of Rome, which is simple in its arrangement, and has two noble flights of steps leading to the entrance, with a fountain and recumbent river-gods. In the centre of the area is the equestrian statue of Marcus Aurelius, full of life and movement. His greatest work, however, was the cupola of St. Peter's. Bramante, the original architect, had executed his design only up to the springing of the four great arches of the central intersection. Giuliano di Sangallo, Giocondo, Raffaele, Peruzzi, and Antonio Sangallo, had been successively engaged, after Bramante's decease, to carry on the work; but during the inert sway of Adrian VI., and amid the catastrophes of Clement VII., little had been accomplished. At length Paul III. appointed Michael Angelo to the post of architect, much against his will, as he was then seventy-two years of age. He immediately laid aside all the drawings and models of his predecessors, and taking the simple subject of the original idea, he carried it out with remarkable purity, divesting it of all the intricacies and puerilities of the previous successors of Bramante, and by its unaffected dignity, and unity of conception, he rendered the interior of the cupola superior to any similar work of modern times. He was engaged upon it seventeen years, and at the age of eighty-seven he had a model prepared of the dome, which he carried up to a considerable height; in fact, to such a point as rendered it impossible to deviate from his plan; and it was completed in conformity with his design, by Giacomo della Porta, and Domenico Fontana. The work was greatly delayed in consequence of the want of necessary funds, or else Michael Angelo would have himself completed this great monument of his taste and skill. If we are indebted to Bramante for the first simple plan of the Greek Cross of St. Peter's, and the idea of a cupola to crown the centre, still it must be allowed that to Michael Angelo is due the merit of carrying out the conception of the original architect, with a beauty of proportion, a simplicity and unity of form, a combination of dignity and magnificence of decoration, beyond what even the powers of Bramante could have effected.

Such was the unparalleled eminence which this wonderful genius attained in the three sister arts of sculpture, architecture, and painting. His chief characteristics were grandeur and sublimity. His powers were little adapted to represent the gentle and the beautiful, but whatever in nature partook of the sublime and the terrible, were portrayed by him with such fidelity and grandeur as intimidated the beholder. Never before nor since has the world beheld so powerful a genius. The name of Michael Angelo will be immortal as long as the peopled walls of the Sistine chapel endure, or the mighty fabric of St. Peter's rears its proud dome above the spires of the Eternal City.

Buonarrotti died on the 23d of February, 1563, aged 89 years. He was buried with great pomp in the church of S. Apostoli at Rome, but afterwards, at the request of the Florentine Academy,

the remains were removed to the church of Santa Croce at Florence, and were with great solemnity finally deposited in the vault by the side of the altar, called the Altare di Cavaleanti.

**BUONCONSIGLI, GIO.**, a painter of Vicenza, who lived, according to Ridolfi, about 1500, and executed a picture for the church of S. Cosimo in that city, representing the Virgin and Infant, with saints. It is signed with his name, and dated 1497.

**BUONFANTI, ANTONIO**, called **IL TORRICELLA**, was a native of Ferrara. He is supposed to have been a pupil of Guido, in whose style he painted. Little is known of this artist, but Lanzi says there are two large scripture pieces by him in the church of S. Francesco at Ferrara, and supposes that he must have taken up his residence elsewhere. There are a few other pictures by him at Ferrara. He flourished in the first part of the 17th century.

**BUONI, BUONO DE**, a reputable Neapolitan painter, who flourished, according to Dominici, about 1430, and studied under Colantonio del Fiore. He executed a number of paintings for the Neapolitan churches, the best of which is St. Francis receiving the Stigmata, in the church of the Restituta. He died about 1465.

**BUONI, SILVESTRO DE**, a Neapolitan historical painter, the son and scholar of Buono B.; was born about 1420, and died in 1480. He studied also under Antonio Solario. Among his best works is an Assumption, in the church of S. Pietro Martyre; and the principal altar-piece in the Restituta, representing the Virgin and Infant, with saints.

**BUONO**, an eminent architect for his time, who flourished about 1160. His origin is unknown. According to Vasari and Sansovino, he was employed by Domenico Morosini, Doge of Venice, to erect the famous bell-tower of St. Mark. The principal merit of this work is its solidity; and after so many centuries, there has not appeared in it a single crack; a different fate to that which has usually attended structures of this description. It is 330 feet high, and 40 feet thick. Buono also erected a number of works in different Italian cities, which gained him great reputation. At Naples he erected the Capuan Castle, now called the Vicaria, and the Castle of Vovo; at Pistoja, the church of S. Andrea; at Florence, he gave the design for enlarging S. Maria Maggiore; in Arezzo he built the town-hall, with a bell-tower. In his works there is not so much of the barbarous arabesque as was common at his time.

**BUONO, BARTOLOMEO**, a reputable Italian architect and sculptor, was born at Bergamo about 1450. It is not known under whom he studied. In 1495, according to Vasari, he erected the church of S. Roch at Venice, in a very simple style, with Corinthian pilasters; also the old buildings of the Procurazie, which is a majestic edifice, and gained him great reputation. In 1510, he restored with great skill the upper part of the superb campanile of St. Mark. As a sculptor, Buono executed the fine statue of St. Roch, in the church of that saint, and three small statues which adorn the great altar of the church of S. Geminiano. He died 1529.

**BUONTALENTI, BERNARDO**, called **DALLE GIRANDOLE**, a Florentine painter, architect and sculp-

tor, was born, according to Baldinucci, in 1536. When he was eleven years old his parents were both killed by the fall of their house, caused by a sudden inundation of the Arno, but the young Bernardo was saved, and was taken under the protection of the Grand Duke Cosmo I., who gave him every advantage of education. He is said to have been instructed in painting by Salviati and Bronzino; in sculpture by Buonarroti, and in architecture by Giorgio Vasari; and to have learned miniature painting from Giulio Clovio. He excelled in the latter branch, but as an architect he was much more famous. He was appointed State Engineer for Tuscany, and erected a number of excellent fortresses in different parts of Italy. He designed the villa of Marignolle, now Casa Capponi, and erected the Florentine Gallery. He also erected the villa of Artimino for the Grand Duke, and the celebrated one of Pratolino, which evinces wonderful ingenuity and talent. At Pisa he erected the palace of the Grand Duke; the façade of the church de' Cavalieri; the palace at Siena; besides many other works. Buontalenti established a very successful academy at Florence, which was much frequented. In this school were taught the arts of design, painting, sculpture, architecture, mathematics, mechanics, and military engineering; and it has produced several eminent men, among whom were Cigoli, Pocetti, and Parigi. His house was the resort of artists, learned men, nobles, and princes; and his influence on the arts was beneficial in the highest degree. His inventive powers were wonderful, especially in his curious machines and decorations, for theatres, and for sacred and public festivals. He was celebrated for making fire-works, whence his surname. The Grand Duke was greatly attached to him, and often took him out to ride in his own carriage. He died in 1608, aged 62.

**BUPALUS**, a Greek sculptor, a native of Chios, who flourished about B. C. 570. He was employed by the inhabitants of Smyrna to execute a statue of Fortune, which, according to Pausanias, he represented with the horn of Amalthea, and bearing upon her head an emblem of the pole. He also executed for the same people, statues in gold, of the Three Graces, which he has represented invested with flowing garments, after the manner of the more ancient Greeks. There has been recently discovered at Rome a pedestal, with the inscription *The workmanship of Bupalus*. This sculptor, and his brother Anthemus, executed in concert, several works, some of which were placed at Rome in the temples erected by Augustus. (*See Anthemus*.) Bupalus is said to have hanged himself in vexation at a satire written upon him by Hipponax, whose leanness he had caricatured in a statue.

**BURATTI, GIROLAMO**, a painter of Ascoli, who lived about 1580, and painted the admirable picture of the Presipio, at the Carità, in Ascoli; also several frescos that have been highly praised.

**BURCH, ALBERT VANDER**, a Dutch painter, born at Delft in 1672. He studied under Verkolie, and Adrian vander Werf, and painted portraits with reputation.

**BURG, ADRIAN VANDER**, a reputable Dutch portrait painter, born at Dort in 1693. He studied under Arnold Houbraken. He painted portraits



with reputation, and also executed several cabinet pictures, in the style of that master. He died in 1733.

**BURG. THIERRY VANDER**, a Dutch painter, born at Utrecht in 1723. He painted landscapes, with cattle, and views of villages and country seats; which are usually executed in good style. He died in 1773.

**BURGHERS, MICHAEL**, a Dutch engraver, who settled at Oxford, at the taking of Utrecht by Louis XIV., and worked chiefly for the booksellers. His plates are executed entirely with the graver, in a stiff manner, devoid of taste. His best prints are antiquities, ruins of abbeys, and other curiosities. He also engraved portraits, and plates for the classics, among which are:

William Sommer, the antiquary; *after Vandyck*. Franciscus Junius; *do.* John Barefoot, letter doctor to the University. 1681. Head of James II.; for an Almanac. 1686. Anthony Wood; in a niche; his only mezzotinto. King Alfred; *from a manuscript in the Bodleian Library*. Sir Thomas Bodley; in the Corners of the plate are the Heads of the other Benefactors to the Library; William, Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden. Timothy Hutton, provost of Queen's College. Doctor Wallis. 1699. Sir Thomas Wyat. John Balfol. Devorguilla, his spouse. Doctor Ratcliff. The Visage of Christ, engraved in the manner of Mellan, with one stroke.

**BURGKMAIR, HANS**, a German painter and engraver, born at Augsburg in 1472; died in 1559. It has been supposed that he studied under Durer, but there is only a difference of one year in their ages, and Burgkmair's style differs materially from that of Durer; he was rather the founder of a school of his own. Several of his pictures are preserved at Augsburg, and possess considerable merit. His prints are very numerous; principally wooden cuts, with much of the spirit and fire of Durer. Prof. Christ supposes that the fine prints marked I. B., 1510, in the old edition of the works of Geyler Keyserberg, are by this artist. His cuts are sometimes marked H. B., and sometimes with his monogram. The following are his principal works. Nagler has a copious list:

HB or ICB or  

The Emperor Maximilian on horseback; with his name. The same print in chiaro-scuro; dated 1508; scarce. Joseph and Potiphar's Wife; H. B. St. George on horseback; in chiaro-scuro, with the name of *Negker*. St. Sebastian, standing in an arch; *with his name*. 1512. St. Thomas and St. Bartholomew. 1514. A young Female lamenting the loss of a Hero that Death is trampling upon; in chiaro-scuro; *H. Burgkmair & I. de Negker*; scarce. Hector von Troy, Gros Alexander, Julius Caesar; *with his name*. Lueretia, Virginia, and Veturia; *with his name*. 1519. S. Elena, S. Brigita, and S. Elsbeta. An Emperor on his Throne, giving Audience to a Man. A set of two hundred and thirty-seven plates for a book, published at Vienna, entitled *Der Weyss Konig, or the wise King*, giving the principal actions of the Emperor Maximilian I. A set of thirty-eight plates of the Triumphal Entry of Maximilian I.

**BURGO, FRANCESCO DA**, an excellent painter of the Bolognese school, of whom little is known. In the church of S. Francesco at Rimini, are two paintings which Lanzi says are noble productions, abounding in perspective and invention. The one represents St. Sigismond, at whose feet appears Sigismondo Malatesta, inscribed, *Franciscus de Burgo f.* 1446; the other, the Scourging of Christ.

**BURINI, ANTONIO**, a reputable Bolognese historical painter, born in 1660. He studied under Domenico Canuti, and painted a number of pictures for the churches of Bologna; among which are the Crucifixion, in S. Tommaso del Mercato; the Martyrdom of St. Catherine, in S. Caterina de Saragozza; David with the Head of Goliath, in the Sacristy of S. Salvatore; also a saloon for the Palazzo Legnani, which is highly praised.








**BURINI, BARBARA**, a Bolognese paintress, the daughter and scholar of A. Burini; born in 1700, died in 1752. She acquired a fine taste, and executed several excellent historical works, as well as portraits.

**BURKE, THOMAS**, an English engraver, born in 1746; his plates were usually printed in red or brown colors, and were chiefly after the works of Cipriani and other cotemporary artists. He adopted the style of Bartolozzi, in the chalk manner, and occasionally that of Earlom.

**BURNET, JAMES**, a Scotch painter, born at Musselburg in 1788. At an early age he manifested an inclination for the art, and learned the elements in Graham's evening academy. In 1810 he visited London to renew his studies, and studied particularly the works of Cuypp and P. Potter. He was a pupil of nature, and produced several compositions representing the humblest rural avocations, which possess considerable merit. He died in 1816, aged 28.

**BURRINI, GIO. ANTONIO**, a Bolognese painter, born in 1655; died in 1727; studied under Canuti and Pasinelli. He was a great admirer of P. Veronese, and spent much time in studying the works of that great master. In this style he painted an admirable picture for the Ratti family. His earlier works show great care and attention, and possess considerable merit; but he afterwards, unfortunately for the art, adopted a greater facility of operation, which gained more disciples than his first manner.

**BUS, or BOS, or VANDER BOSCH, CORNELIUS**, a Dutch engraver, born at Bois-le-due about 1510. He visited Italy while young, as appears from some of his prints being engraved at Rome. His plates are executed with the graver, and his style resembles that of Marco da Ravenna, but is inferior to that artist. He usually marked them with one of these monograms, and the following is a list of his most esteemed prints:

The Last Judgment; with his cipher. 1530. Lot and his Daughters. 1550. David and Uriah. 1546. Jesus preaching to the Jews; inscribed *Beati qui*, &c. Venus in her Car. 1546. Venus and Cupid coming to Vulcan. 1546. Combat of the Centaurs and the Lapithæ; in two sheets. 1550. Death seizing a Monk. The Equestrian Statue of Marcus Aurelius. A set of sixteen of Trophies, Arms, and Grotesques; *Rome*. 1550 to 1553. Moses breaking the Tables of the Law; *after Raffaele*. 1550. Moses presenting the Law to the People; *do.* 1551. The Triumph of Bacchus; *after Giulio Romano*; in two sheets. 1543. The Entombing of Christ; *after Francis Floris*. 1554. The Battle of the Giants. The Descent from the Cross. 1545.

**BUSC.** Basan says this amateur etched twenty-

eight plates after Rembrandt, and twenty others of portraits, &c.

**BUSCA, ANTONIO**, a Milanese painter, born in 1625; died in 1686; studied under Procaccini, and painted, in competition with that master, a picture of the Virgin, Mary Magdalene, and St. John, in the Church of S. Marco, which may well be compared with the works of Procaccini. Busca was afterwards afflicted with the gout, and never equalled this production. He sunk into a mannerist, and contented himself with frequently repeating the same subject.

**BUSCATI, or BUSCAT, LUCA ANTONIO**, a Bolognese painter of the fifteenth century. Rosini gives an outline of a Deposition from the Cross by this master, in the Ercolani Gallery at Bologna, and Zani ranks him among the most eminent artists of his time.

**BUSCHETTO DA DULICHIO**, an architect of Greek origin, who lived in the eleventh century, and, according to Vasari, was employed at Pisa in the erection of the cathedral. It consists of five naves, enriched with a variety of beautiful columns, which the Pisans, according to Morona, had brought from distant countries. Buschetto with much difficulty arranged the various fragments of antiquity, as vases, capitals, cornices, and columns, collected from different parts. The plan of the cathedral is a Latin cross; its entire length is 311 feet, and the length of the transept is 237 feet. The dome of the cupola is ornamented with eighty-eight columns. This edifice was commenced in 1064, and finished, according to an ancient document, in 1092. Buschetto left many pupils, but their names are little known. The date of his death is not recorded.

**BUSHNELL, JOHN**, an English sculptor, who flourished in the latter part of the seventeenth century. He visited Italy for improvement, and remained some time at Rome and Venice. In the latter city he executed a magnificent monument for the Procurator of San Marco. On his return to England, he produced two statues of Kings Charles I. and II., for the Royal Exchange, and subsequently the statues of the Kings for Temple Bar. He had agreed to complete the figures of the sovereigns of England at the Exchange, but on hearing that Cibber had made interest to supply some of them, he refused to go on with the work. He died in 1701.

**BUSI, NICCOLO**, an Italian sculptor, who is only known by the works he executed in Spain, where he passed the greater part of his life. His productions were much esteemed, especially his busts, which, according to Palomino, were his best performances. He died at an advanced age, in 1709.

**BUSINCK, LOUIS**, a German wood engraver, who lived at Minden, according to Heineken, about 1630, and executed in a very spirited and masterly style a number of cuts in *chiaro-scuro*.

Fidelity, an allegorical piece; *from his own designs*. 1630. A half-length figure playing on the Flute; *do*. 1630. A Cavalier; full-length; *do*. 1630. Two of Peasants.

**SUBJECTS IN CHIARO-SCURO; AFTER G. L. ALLEMAND.**

St. Peter holding the Keys; half-length. St. John and St. Matthew. Judith, with the Head of Holofernes. Moses, with the Tables of the Law. A Family of Beggars. A young Man playing on the Flute. Æneas saving Anchises from the Fire of Troy. A Holy Family, on three

blocks of wood; one for the outline, the other for the deep shadows, and another for the demi-tints.

**BUSO, AURELIO**, a painter of Crema, who lived about 1520, and studied under Caravaggio, and il Maturino, whom he assisted in their works at Rome. He painted in the style of Polidoro a number of historical pieces in his native city, and several friezes and other works in the Benzoni Palace at Venice.

**BUSSE, JOHN**, a German engraver, who flourished about 1528. He is classed among the little masters, from the size of his plates, and is supposed to have studied under H. Aldegrever, as he copied several of the prints of that master. Among other plates, there is a small set representing the seven planets, which are marked *J. B.*, 1528. Strutt mentions a plate, lengthways, representing a man and woman dancing, with two men playing on musical instruments, signed *John Busse*.

**BUTI, LODOVICO**, a Florentine painter, who lived about 1600; studied under Santo di Titi, but afterwards imitated, with considerable success, the style of Andrea del Sarto. Baldinucci mentions several of his works in the churches and palaces at Florence. His master-piece is the Miracle of the Loaves and Fishes, in the Florentine Gallery.

**BUTINONE, BERNARDO**, a native of Travillo. It is not known under whom he studied, but he was the companion and friend of Bernardino, so much commended by Vasari for his works at Milan, and wrought with him in the church of S. Pietro in Gessato. In this church there are several pictures by Butione, executed about 1484, in which, Lomazzo says he displayed great knowledge of perspective. He died in 1520. This Bernardino, mentioned by Vasari, Lanzi affirms was no other than Bernardo Zanetti, the intimate friend of da Vinci.

**BUTTERI, GIO. MARIA**, a Florentine historical painter, according to Baldinucci; studied under A. Bronzino, and painted several works for the churches and convents. His drawing is incorrect, and his coloring indifferent. He died in 1606.

**BUYTENBERG, WM. DE**, a Dutch painter and engraver, born at Rotterdam about 1600; died in 1640. Houbraken calls him *Geestige Willem* (William the Gay,) and under this appellation he is to be found in the Catalogue of Pictures by *Hoet* and *Terwesten*, as a painter of landscapes and conversations. His principal work was the Triumph of William, Prince of Orange, engraved by C. Kittenstein. Some of his works have been engraved by G. H. Scheyndel and E. Vandervelde. His plates are etched from his own designs, in a pleasing style. The following are the principal:

*W* or *W*ugt. *Inv.* or *W*B *fec.*

Two of Women going to Market, one with Vegetables, and the other with Fowls. Seven of different Dresses of Noblemen; *W. B. fec.* Six of Dresses of Ladies. Ten of Landscapes, with Ruins and Figures; *Verscheide Landschappes*.

**BYE, or BIE, JAMES DE**, a reputable Flemish engraver, born at Antwerp about 1581, where he followed the business of print and bookselling. His plates are executed entirely with the graver, his drawing tolerably correct, and his line neat and firm. His style resembles the Collaerts, and

he engraved, in concert with those masters, several of the plates in the set of fifty, of the Life, Passion, and Resurrection of our Saviour, after designs of Martin de Vos. The following are his principal plates:

The Medals of the Roman Emperors; in the collection of the Duke d'Archeot, 1617. The Portraits of the Kings of France; for the History by *Mezeray*; fifty-eight plates. The Descendants of the House of de Croy; about sixty plates. The Portrait of Francis I.; after *M. de Vos*. Christ Healing Peter's Wife's Mother; fine; for Collaert's set. The Resurrection of Lazarus; fine; for the same set.

BYE, or BIE, MARK DE, a Dutch painter and engraver, was born at the Hague, about 1612. He studied painting under J. vander Does, and executed several landscapes, with animals, which possess some merit. As an engraver he is chiefly deserving of notice, and his etchings of animals after Paul Potter, and Mark Gerard, are much esteemed. The following are his principal plates:

Three sets, of eight each, of Cows and Oxen; after *Potter*. A set of sixteen of Sheep; *do*. A set of sixteen of Goats; *do*. A set of sixteen of Lions, Leopards, Wolves, Bears, &c.; *do*. A set of sixteen of the Natural History of the Bear; after *Mark Gerard*. 1664; scarce.

BYLERT, or BYLART, JOHN, a Dutch painter, was born at Utrecht in 1603. He was the son of a painter on glass, who taught him the elements of design; and without any other assistance he became a good historical painter. His pictures are usually smaller than life; composed with great ingenuity, and colored with great vigor and effect. His talents have been celebrated by the poet Cornelius de Bie, in his *Gulden Cabinet*.

BYRNE, WILLIAM, an English engraver, born at London in 1743; died in 1805. He was first instructed by his uncle, who was an obscure artist; but subsequently went to Paris, where he became a scholar of Aliamet, and afterwards of J. G. Wille. His plates are principally landscapes, and they possess considerable merit. The following are the principal:

The Antiquities of Britain; from the charming drawings of *Mr. Hearne*. The Views of the Lakes of Cumberland and Westmoreland; after *Mr. Furrington*. The Scenery of Italy; after the fine designs of *Mr. Smith*. Apollo watching the Flocks of King Admetus; after *P. Lauro*; the companion to *Mr. Woollet's* print of Diana and Acteon. The Flight into Egypt; a fine landscape; after *Domenichino*. Evening; a fine landscape; after *Claude Lorraine*. Abraham and Lot quitting Egypt; after *Zuccarelli*; the figures by *Bartolozzi*. A Sea-piece; after *Vernet*. Evening; after *Both*; the landscape by *Byrne*; the figures by *Bartolozzi*. Two Views of Leoben, in Saxony; after *Dietrich*. The Death of Captain Cook; the figures by *Bartolozzi*. The Waterfall of Niagara; after *R. Wilson*.

BYSS, JOHN RODOLPH, a Swiss painter, was born at Soleure in 1660. His subjects were easel pictures of historical subjects in landscapes, in which he followed the style of Gerard de Lairesse, and the finished manner of Adrian Vanderweef. He also painted flower pieces in an admirable style, which Fuseli says equalled those of John van Huisum, though this is perhaps too high praise. Byss resided chiefly at Mentz and Vienna, where he met with great encouragement. He died in 1738.

## C.

CABEL, or KABEL, ADRIAN VANDER, a Dutch painter. His name was originally *Vander Toorn*, but was afterwards changed to *Cabel*. He was

born at Ryswick in 1631; died at Lyons in 1695; studied under Van Goyen, and afterwards visited Italy, as appears from the fact that the Flemish painters at Rome called him *Corydon* and *Geestigheit*; though Descamps says he never went to Italy. He subsequently settled at Lyons, where he had good success, and painted landscapes, with figures, cattle, and sea-ports, which have little of the taste of his country. In his animals and figures he followed Castiglione; in landscapes, Salvator Rosa; and in coloring, he sometimes combined the styles of Caracci and P. P. Mola. His pictures show great ability, but in consequence of his dissolute life they are very unequal in merit. Bartsch enumerates fifty-five prints by this artist; among which are:

A set of six Landscapes, with figures and buildings. Thirty of Landscapes and Marines. A set of four mountainous Landscapes, with figures; inscribed *A. vander Cabel, fecit, N. Robert, exc.* Two Landscapes, large plates, with figures. A large upright Landscape, with St. Bruno, the figure is engraved with single strokes, in the manner of *Melan*; rare. Another, its companion, with St. Jerome; rare.

CABEL, JAN VANDER. Balkema says this artist painted horses, cattle, and landscapes with animals and figures, but does not give any dates.

CABEZALERO, JUAN MARTIN DE, a reputable Spanish historical painter; born according to Palomino, at Almaden, near Cordova, in 1633; died in 1673; studied under Don Juan Carreño. His best works are the Assumption, and a picture of S. Ildefonso, in the Church of S. Nicola. There is also a *Ecce Homo*, and a Crucifixion by him in the Church of the Franciscans.

CACCIA, GUGLIELMO, called IL MONCALVO, from his long residence at that place, an eminent Piedmontese painter, born at Montabone, in Monferrato, in 1568; died in 1625. He first settled at Milan, and painted in the church of S. Antonio Abate, a work in fresco, which may even be ranked with some of the best productions of the Carloni. It represents the titular saint, with St. Paul. Another admirable fresco painting by Caccia, is the epupa of S. Paola, at Novara. Lanzi says he resided some time at Pavia, where he was made a citizen; and that he was not less known at Alessandria, Novara, Vercelli, and Turin. His best oil paintings are: St. Pietro, in the Chiesa della Croce; St. Teresa, in the church of that name; the Descent from the Cross, which many consider his master piece, in S. Gaudenzio, at Novara; the Raising of Lazarus, and the Miracle of the Loaves, at Chieri, finely expressed and admirably composed. The pictures in the Conventuali at Moncalvo, are almost entirely by this master. It is not recorded with whom he studied, though as his style has something of the energy of the Caracci, it has been thought he was of that school; but his manner partakes far more of the Roman than the Bolognese school.

CACCIA, ORSOLA MADDELENA, and FRANCESCA, daughters and scholars of G. Caccia. They assisted their father in his fresco works, and are the only women ever known to have practised this branch of the art. Their styles were so similar, that in order to distinguish them, Francesca adopted the symbol of a bird, and Orsola that of a flower. In Monferrato they painted a number of cabinet pictures, and more altar-pieces than any other females. The outlines of their figures are

copied from their father, but with less animation. Orsola founded the convent of the Ursulines at Moncalvo, the chapel of which is decorated with some altar-pieces by her, and several cabinet pictures, with landscapes, in the style of Paul Brill, ornamented with flowers. There is also a Holy Family by her, in the same style, in the rich collection of the Palazzo Natta. Orsola died in 1678, and Francesca at the age of fifty-seven, but the year is not recorded. Zani says they were both Ursulines.

**CACCIA, POMPEO**, a Roman painter, who flourished at Pistoja in the first part of the seventeenth century. Lanzi says there are several of his works in that city, among which he commends a Presentation of Jesus in the Temple, at the Salesiane, dated 1615.

**CACCIANEMICI, FRANCESCO**, a Bolognese painter, studied under Primaticcio, and was selected among others by that master, to accompany him to France, when he was invited thither by Francis I. He assisted Primaticcio in his great work at Fontainebleau, and was also employed on other important works, in concert with il Rosso. He died in 1609.

**CACCIANEMICI, VINCENZO**, a Bolognese gentleman, who lived about 1530, and practised painting for amusement. He studied with Parmiggiano, and painted the Decollation of St. John, in the Capella Macchiavelli, in S. Stefano; also the same subject differently treated, in the chapel of the family Elefantuzzi, in S. Petronio, at Bologna. He also etched two plates marked V. C.; Diana returning from the Chase, and a Landscape with a Nymph and Dogs. Zani says he died in 1542.

**CACCIANIGA, FRANCESCO**, a Milanese painter, born in 1700, studied under Franceschini, at Bologna. On leaving that school he went to Rome, where he obtained the favor of the Prince Borghese, for whom he executed several works. His best productions, however, are at Ancona, where he painted several altar-pieces, the best of which are the Marriage of the Virgin, and the Last Supper.

**CACCINI, GIOVANNI**, a Florentine architect and sculptor of considerable merit, was born in 1562. He studied under Dosio, and was equally clever in sculpture and architecture. He erected at the church of la Nunziata, in Florence, a loggia, with arches and corinthian columns, sculptured out of Siena marble. Caccini also executed the rich and noble oratory for the Pucci family, and designed the choir and grand altar for the church of S. Spirito. He died in 1612.

**CACCICOLI, GIO. BATTISTA**, an eminent historical painter, born in the castle of Budrio, near Bologna, in 1623, according to Zani, though others say in 1635. He studied under Domenico Maria Canuti, and painted several pictures for the Bolognese churches. He was greatly patronized by the Dukes of Parma and Modena, and died in 1675.

**CADES, GIUSEPPE**, a celebrated painter of the modern Roman school, was born at Rome about 1750. He was of French extraction, and studied under Domenico Corvi. Lanzi says he recommends himself to our notice principally for an amazing facility of imitation, dangerous to the art when not governed by correct principles. No simulator

of the character of another's hand writing could ever rival him in the dexterity with which at a moment's call, he could imitate the physiognomy, the naked figure, the drapery, and the entire character of every designer. The most experienced persons would sometimes request of him, a design after Michael Angelo or Raffaele, or some other great master, which he instantly complied with, and when confronted with an indisputable specimen of the master, and these persons were requested to point out the original, as Buonarrotti's for example, they often hesitated, and often fixed on the design of Cades. He was, notwithstanding, extremely honorable. On one occasion, he made a large design in the style of Raffaele to deceive the director of a foreign cabinet, who boasted an infallible knowledge of the touch of that master, and employed a person to show it to him, when he eagerly purchased it at 500 Zecchini, and notwithstanding Cades afterwards confessed the fraud to him and offered to return the money, he refused to part with it, and it now probably adorns one of the first cabinets of Enrope as an original by Raffaele.

He was confident in his own talents from his early years, and on a public occasion he made a drawing after the bent of his own genius, regardless of the directions of his master, who wished it to be done in another style, and he was in consequence dismissed from his school. This drawing obtained the first premium, and now exists in the academy of St. Luke, where it is much admired. He owed less to the instructions he received than to his own genius, and his talents for imitation. Though sometimes defective in design, his works were much admired, and he found abundant employment at Rome. The princely families of the Borghesi, the Ruspoli, and the Chigi, employed him to adorn their palaces and villas. He also executed several pictures for the Empress Catherine II. of Russia, as well as some other excellent works for the churches at Rome, where he died about 1800, aged 50.

**CAFFA, MELCHIORE**, an Italian sculptor, born at Malta, in 1631. He studied under Bernini, and made great progress in the art. Some authors even assert that he equalled his instructor; but others, who ridicule the extravagance of this praise, say that he had a fertile genius, and was a master of the art of design. He executed a number of fine works, for the Roman churches, of which the most esteemed is a marble group of St. Thomas distributing alms, in the chapel of S. Agostino. Caffa died at Rome, in 1687.

**CAFFI, LA**, a Venetian paintress of the 18th century, who excelled in the execution of flower pieces, which were greatly admired.

**CAFFIERI, FILIPPO**, an Italian sculptor, born at Rome in 1634, of a family originally from Naples, and allied with many of the first houses in Italy. At the request of Cardinal Mazarin, Caffieri went to Paris in 1660. Colbert gave him apartments at the Gobelins, and employed him in several works for the royal Palaces. He was subsequently appointed sculptor and naval architect to the king, and inspector of the marine at Dunkirk. He died in 1716.

**CAFFIERI, JACQUES**, a French sculptor, the son of the preceding, was born in 1678. He executed many good busts in bronze, among which was that of Baron Benzeval. He died in 1755.



**CAFFIERI, JEAN JACQUES**, an eminent French sculptor, the son of Jacques C., born in 1723. He studied under Lemoine, and his works exhibit a finer taste, and greater truth of expression than those of the other members of his family. He was appointed professor in the academy, and sculptor to the king, and elected a member of two academies of fine arts. He executed a great many fine works, among which are the busts of Corneille and Piron, in the Theatre Français; the busts of Quinault, Lulli, Rameau, and Helvetius. His busts are generally superior to his larger works. Among the latter is the statue of St. Sylvia, at the Invalides; and the group of Melpomene and Thalia. He died in 1792.

**CAGLIARI, or CALIARI, PAOLO**, called **PAOLO VERONESE**, a distinguished painter of the Venetian school, born at Verona, according to Ridolfi, in 1532, though Zani and others say in 1528; died in 1588. He was the son of a sculptor named Gabriele Cagliari. He early manifested great genius for painting, and was placed in the school of his uncle, Antonio Badile, then one of the most eminent Veronese painters. Paolo was soon employed by the Cardinal Gonzaga, to paint in fresco the dome of the cathedral at Mantua, in concert with Domenico Brusasorci, Paolo Farinato, and Battista del Moro, in which he distinguished himself above all his competitors. He next visited Venice, where he competed for the prize of a gold medal and chain, offered by the senate to the artist who should execute the finest decorations for the palace of the Conservators; and though several eminent painters contended against him, and though the great Titian and Sansovino were the judges, yet Paolo came off victorious. Grimani, the Venetian ambassador to Rome, invited Paolo to accompany him to that city, where he had an opportunity of studying the works of the great masters. His abilities, however, would never have gained him distinction in the simple sublimity of Raffaele and the antique; and, accordingly, he neglected these;—by his fascinating delineations of splendid ornament and magnificent parade, he attained an immense reputation. M. de Piles asserts that his success in chiaro-scuro is to be attributed to chance.—an idea that deserves no consideration; for the admirable management of his breadths, and the intelligent arrangement of his lights and shadows, certainly warrant the belief that he was perfectly versed in this important part of design. In most of his large works he was assisted by Tintoretto; nor was the pre-eminence of either ever determined. If Tintoretto was allowed to imitate nature with superior force, vivacity, and truth of coloring, Veronese was acknowledged to possess a finer invention, more elegance and grace in his figures, and more dignity in his characters. His composition is grand, and his design noble; his coloring is pure and harmonious. His heads are usually graceful, but in the extremities of his figures, and the outline of his naked forms, he is often incorrect; his attitudes are not always well chosen. His works, however, display copious invention, and a lively imagination, a light and pleasing pencil, and a firm and vigorous execution. He often overloaded his paintings with ornament, without due regard to the subject;—as in the celebrated pictures of the Feasts of Simon and Levi, which he has represented with the most sumptuous magnificence. The best works

of Veronese are his four great paintings in the Venetian churches. The first was painted for the Refectory of S. Giorgio Maggiore, and is now in the Louvre. The subject is the Marriage at Cana; it is over twenty-five feet wide, and contains an immense number of figures, many of which are portraits. It is said that he received only ninety ducats for this immense work, which is accounted for by the fact that he never received more remuneration from the convents than the expense of his materials. The second, painted in 1570, for S. Sebastiano, represents the Feast of Simon, with Magdalene washing the feet of Christ. The third, executed for SS. Giovanni e Paolo, is the Saviour at supper with His Disciples. The fourth, (which is perhaps his master-piece) is the same subject as the second, but quite differently treated; it was painted for the Refectory of the Padri Servi, and in 1665, was presented by the Republic to Louis XIV. There are a few masterly etchings marked P. C., and P. A. CAL. which are attributed to Paolo; among which are the Adoration of the Magi, *Paolo Veronese fec.*; and Two Saints sleeping; no mark.

**CAGLIARI, BENEDETTO**, an Italian painter and sculptor, the brother of Paolo C., was born at Verona in 1538. His abilities were greatly inferior to his brother, but he assisted him in some of his works, particularly in painting the architecture, and he also painted several subjects from mythology and Roman history in the court delgi Mocenighi, which are praised by Ridolfi and Boschini. As a sculptor he executed a number of works, but never rose above mediocrity. He died in 1598.

**CAGLIARI, CARLETTO**, a Venetian painter, the elder son and scholar of Paolo, born in 1570. He gave early proof of genius, and under his father's able instruction, produced some extraordinary performances, at the early age of eighteen. After his father's death he completed several works left imperfect by that master, and distinguished himself still farther by his own compositions, so that it was supposed he would equal, if not surpass Paolo, but he died at the early age of 26, in 1596.

**CAGLIARI, GABRIELE**, the younger son and scholar of Paolo, born in 1568; died in 1631; painted a few portraits and historical pieces; but soon turned his attention to commercial pursuits.

**CAGNACCI, GUIDO**, a Bolognese historical painter, born, according to Malvasia, in 1600; died in 1680; studied under Guido Reni, and followed his style. He met with great encouragement from the court of Vienna, and resided there the most of his life. His grace and expression are inferior to Guido, but his coloring is more vigorous, and his figures are drawn with tolerable correctness. His works are more known in Germany than in his own country, though there are several in the palaces at Bologna.

**CAGNOLA, MARQUIS**, a celebrated architect of Milan, who flourished in the present century. To this distinguished artist we unquestionably owe one of the most remarkable monuments of the present age—the triumphal arch which, at the end of the road from over the Simplon, forms the entrance to the town of Milan. This arch, admirably adopted from the antique, is, from the elegance of its proportions, the purity of its form, the merit of its execution, and the richness of its materials, far superior to any similar structure existing. It



was intended by Napoleon as a grand memorial of his triumphs in Italy, and though its completion was delayed until after the conqueror was driven from Italy, the architect had the satisfaction of beholding in full perfection this monument of his taste and skill. Cagnola also erected a number of other fine works, by which he gained honors and fortune. He died in 1833.

**CAIRO, CAV. FRANCESCO**, an Italian painter, born at Varese, in the territory of the Milanese, in 1598; died in 1674; studied under P. F. Morazzone, whom he surpassed in agreeableness of coloring, and elegance of design, though inferior to him in vigor of effect. In the earlier part of his life he followed the great principles of design which he had acquired at Rome; but after studying the splendid works of Titian and Veronese, he adopted an admirable style, founded on the manner of both these masters. He was invited to the Court of Savoy by the Duke, Victor Amadeus; for whom he painted a number of portraits, entirely in the style of Titian, according to Lanzi, and several historical subjects. One of his best pictures is his St. Teresa, in S. Carlo, at Venice; and there are some of his works at Turin and Milan.

**CAIRO, FERDINANDO**, an Italian historical painter, born at Casalmonferrato in 1666; studied with his father, an obscure artist, and afterwards under Franceschini, at Bologna. Averoldi praises his frescos on the ceiling of the church of S. Antonio, at Brescia, in concert with Giacinto Garofalino. He died, according to Zani and Lanzi, aged 77; though others say at the age of 26. He had an elder brother, named Giuseppe, or Guglielmo, who died at the age of 26, and this has probably caused the error.

**CALABRESE.** See **PRETI**, and **CARDISCO**.

**CALABRIA, PEDRO DE**, a Spanish painter who flourished from 1612 to 1625; studied under Luca Giordano, and painted spirited battle-pieces in the style of that master.

**CALAMIS**, an eminent Greek sculptor, who flourished at Athens about B. C. 420, and was a disciple of Praxias. He excelled principally in statues of horses, and he carried this branch of the art to the highest perfection. He also executed many admirable chariots, on which were placed the statues of heroes and princes, which were the work of his cotemporaries. Among them was that of Gelon, tyrant of Syracuse; executed by Onatas of Ægina. He also succeeded no less in statues, and to prove that he was not inferior to his rivals, he commenced and finished without assistance, several beautiful statues. He was not, however, free from the faults of the preceding masters; and his works, according to Cicero, though less stiff than those of Canachus, were inferior to those of Myron, and especially to those of Polyctetus. Pausanias mentions a great number of the works of Calamis, among which was a statue of Æsculapius in gold and ivory, and a Colossus of Apollo, placed in a small isle near the coast of Illyrium, which was taken to Rome by Lucullus, and consecrated in the capitol. He employed metals with great success, and most of his works are executed in bronze.

**CALANDRA, GIO. BATTISTA**, an Italian painter, born in 1586, according to Zani; died in 1644. He acquired celebrity by his skill in Mosaic work.

During the pontificate of Urban VIII., it was resolved to remove some of the best paintings in St. Peter's, on account of the dampness, and replace them by copies in Mosaic. The first copy was executed by Calandra, after the St. Michele of *Cesare d'Arpino*. This art was subsequently carried to a high degree of perfection by the Cristofori.

**CALANDRUCCI, GIACINTO**, a painter of Palermo, born in 1646; died in 1707; studied under C. Maratti at Rome, where he painted two excellent pictures, of St. John in S. Antonio de Portoghesi, and St. Ann in S. Paolino della Regola. He afterwards returned to Palermo, where he painted a picture of the Virgin, with Saints, which Lanzi says was surpassed by few productions of his time.

**CALANDRUCCI, DOMENICO**, brother of the preceding artist, who studied under Carlo Maratti, and afterwards returned to his native city, Palermo. Pascoli says he was a favorite pupil of his master, but does not specify any of his works.

**CALANDRUCCI, GIO. BATTISTA**, was a nephew of Giacinto C., under whom he studied at Rome. When his uncle returned to Palermo, he continued at Rome in the practise of his profession.

**CALAU, BENJAMIN**, an ingenious German painter, born at Frederickstadt, in Holstein, in 1724. He was skilled in portrait painting, and is celebrated for having discovered the *éléodorique*, a substance used by the ancient painters instead of oil, of which he has given an account in the *Gazette Littéraire de Halle*, 1768, p. 740. He was a member of the Academy of Fine Arts at Berlin, where he died in 1785.

**CALCAR, or KALCKER, JOHN VAN**, a Flemish painter, born at Kaleker, in the Duchy of Cleves, in 1499; died at Naples in 1546; studied at Venice under Titian, whose admirable style he imitated with such success as even to deceive Goltzius, and other excellent judges. Sandrart says he copied the works of Raffaele with almost equal success, and Vasari says his works are totally free from the Flemish taste. Calcar designed the illustrations of Vasari's work. Rubens possessed a Nativity by him in which the light proceeded from the Infant; it was purchased by Sandrart at the death of Rubens, and by him was sold to the Emperor Ferdinand.

**CALCIA, GIUSEPPE**, a Piedmontese painter, who flourished about 1675. Lanzi says he was called Genovesino, which has occasioned him to be confounded with Marco Genovesino. In the church of the P. P. Predicatori, at Turin, are two pictures by him, of St. Dominic, and St. Tommaso. He also painted several altar-pieces for the churches at Alessandria, but is best known for his cabinet pictures, one of which is praised by Lanzi for grace of design and beauty of coloring. It represents Christ praying in the Garden, and was in the collection of the Marchesi Ambrogio Ghislini.

**CALDERARI, OTTONE**, an Italian nobleman, was born at Vicenza in 1730, and early manifested a love of architecture. He studied assiduously the works of the best masters, both ancient and modern, and adapted the solidity, decorations, and majesty of Palladio to the internal arrangements of that period. The purity of his taste, and his knowledge of the art of building, so raised his re-

putation, that a number of noblemen erected edifices from his designs. In 1772, he erected a palace for the noble Sebastiano Anti Sola, at Vicenza. In the next year, he built another palace in the same city; and afterwards erected several other fine edifices, among which is the temple of S. Orso at the foot of Monte Summano, which received great applause, and would have done honor even to Palladio himself. The time of Calderari's death is not recorded.

CALDANA, ANTONIO, a native of Ancona, who flourished at Rome in the latter part of the 18th century. According to the *Guida di Roma*, he painted a large picture in the sacristy of S. Nicola da Tolentino, from the life of that saint, which is much admired. After the execution of this work, he probably returned to his native city.

CALDARO. See P. DA CARAVAGGIO.

CALDERARI, GIO. MARIA, a painter of Pordenone, born about 1500; was a very talented scholar of Pordenone, and painted entirely in his manner, so that some of his works deceived the best judges. They are little known, and are probably ascribed to his master. Calderari painted several considerable works in fresco at Montecreale, and at Pordenone. Zani says he was living in 1570.

CALDWALL, JAMES, an English engraver, who has executed several portraits of distinguished personages, besides other subjects.

#### PORTRAITS.

Sir Henry Oxenden de Barham, Bart. Catherine, Countess of Suffolk. Sir John Glynn, Chief Justice of the King's Bench. Sir Roger Curtis. Admiral Keppel. John Gillies, LL.D., historian. David Hume, historian. Mrs. Siddons and her Son, in the character of Isabella.

#### VARIOUS SUBJECTS.

The Immortality of Garrick; after *Carter*, the figures engraved by *Caldwell*, and the landscape by *S. Smith*. The Fête Champêtre given by the Earl of Derby at the Oaks; after *R. Adams*, engraved by *Caldwell* and *Grignon*. The Camp at Coxheath; after *W. Hamilton*.

CALENDARIO, FILIPPO, an Italian architect and sculptor, who flourished at Venice about 1334. He was commissioned by the Republic to erect the superb porticos, supported by marble columns, that surround the vast area of the square of St. Mark, and upon which a range of uniform buildings is built, adorned with bassi-relievi, and greatly admired. He was liberally rewarded by the state, and the Doge gave him one of his daughters in marriage. There are also several other good works by him in that city.

CALENSE, CESARE, a Neapolitan painter, according to Dominici, flourished about 1590. He executed a fine Descent from the Cross, in S. Giovanni Battista, at Naples, represented with great expression and feeling. His design is graceful and correct, and his chiaro-scuro managed with great intelligence.

CALETTI, GIUSEPPE, called CREMONENSE, a painter of Ferrara, born about 1600; died in 1660. He first studied the works of D. Dossi, but afterwards became an imitator of Titian, particularly in mythological subjects. In these he came so near to the powerful expression and glowing color of that great master, that, according to Baruffaldi, many of Caletti's pictures were believed to be those of Titian; though the anachronisms and in-

congruities of the works of Caletti sufficiently endorse their paternity. He was, however, capable of something higher, as appears from his two pictures in the church of S. Benedetto at Ferrara, representing St. Mark, and the Four Doctors of the Church. The former is correctly and grandly designed, and is full of fine expression.

CALAVARI. See CARLEVARII.

CALICI, ACHILLE, a Bolognese painter, born about 1565; studied under Prospero Fontana, but subsequently under Lodovico Caracci. Malvasia says he painted with great credit the two side pieces of the great altar in the church of St. Michele Arcangelo at Bologna.

CALIGARINO. See CAPPELLINI.

CALIMBERG, JOSEPH, a German painter, born about 1505; died in 1570. He passed the greater part of his life in Venice, where several of his works yet remain, particularly the Battle of Constantine at the Servi. His style was ingenious, though rather sombre and heavy.

CALL, JOHN VAN, a Dutch painter, born at Nimeguen in 1655, was the son of a surveyor, and was almost wholly self-taught. His first attempts were several copies of the landscapes of Paul Bril, John Breughel, and William van Nieulant; and he studied attentively the principles of perspective and architecture. He afterwards visited Switzerland and Italy; and, during a residence of several years at Rome, he made many drawings of the beautiful scenery near that city. His drawings are more esteemed than his pictures. They are highly valued in Holland, where they are found in the richest collections. Call afterwards settled at the Hague, where he died in 1703.

CALLAMAR, CHARLES ANTOINE, a French sculptor, born in 1776. He devoted himself to the greatest ardor to the prosecution of his profession, and made rapid progress. Among his numerous productions is the statue of Hyacinthus wounded, and above all his well-known work of Innocence playing with a Serpent, which is an exquisite work of art. There are also many statues and bas-reliefs by him, which are greatly admired. Callamar died by his own hand in 1821, in a fit of delirium, caused by an attack of typhus fever.

CALLCOTT, AUGUSTUS WALL, an English landscape and marine painter, born at Kensington in 1779. He was the brother of the eminent musical composer, Dr. Callcott, and in early life officiated for several years in the choir of Westminster Abbey; but preferring painting to music, he pursued that study also, and finally executed a portrait, while under the tuition of Hoppner, in 1799, which was exhibited in the Royal Academy, and much admired. He soon found that his talents were better adapted to landscape, and in 1803 devoted himself exclusively to that branch of the art. His landscapes are generally of a small size, and very similar in style, being extensive views, extremely placid, with nothing in them to attract vulgar attention, but fascinating to the refined lover of nature. They cannot be compared with the works of Claude, being totally different in composition and execution. His marine views have a pleasing tranquillity, with beautiful selections of objects, though sometimes cold and monotonous in coloring. Many of his works have been engraved. His most successful work in figure painting was the

fine picture of Raphael and Fornarina, exhibited in 1837. Callcott was a member of the Royal Academy, and for many years contributed largely to its annual exhibitions. He was made a knight in 1837, and appointed keeper of the Royal collection. He died in 1844.

**CALLEJA, ANDRES DE**, a Spanish painter, born at Rioja in 1705; died in 1782. He obtained academic honors and court favor, established a school of painting, and was greatly beloved by his scholars. His best works are in the churches of S. Croix, of S. Felipe le Royal, the convent of St. Francis, and the chapel of the Treasury.

**CALLESCHROS.** See **ANTISTATES**.

**CALLET, ANTOINE FRANÇOIS**, a French historical painter, born in 1741; died in 1823; painted classical subjects, and events from the Life of Napoleon; also a part of the ceiling of the Gallery of Apollo in the Louvre, and that of the Luxembourg. He also painted the portraits of Louis XVI., Louis XVIII., and Comte d'Artois.

**CALLICLES**, a Greek sculptor, a native of Megaras, and son of Theoscome, who flourished about B.C. 420, and is highly praised by Pausanias. He distinguished himself by a statue of Jupiter, which the Megarians regarded as the finest ornament of their city. He also executed several other fine works, among which was a statue of Diogoras, a successful pugilist at the games. There was a painter of this name, who flourished about B.C. 320, and attained considerable distinction.

**CALLICRATES.** See **ICRINUS**.

**CALLICRATES**, a Greek sculptor, who, according to Pliny, was distinguished for his small statues in ivory, which were executed in a very delicate and ingenious manner. In concert with Hermecydes, he made a miniature chariot, drawn by four horses, which could be hid under the wing of a fly.

**CALLIPHON**, a painter of Samos, whose works adorned the temple of Diana at Ephesus. The subjects of his pictures were taken from the Iliad. He flourished about the fourth century, B.C.

**CALLON**, a Greek sculptor, born at Egina, about B.C. 516. He was the disciple of Angelion and Tectanus, the celebrated sculptors who executed the statue of Apollo at Delos. Callon carved a statue of Diana in wood, which was placed in the Acropolis at Athens. He also made for the city of Amyclæ a statue of Proserpine, upon a tripod of bronze. There was another sculptor named Callon, a native of Elis, who flourished about B.C. 432; but he was less celebrated than Callon of Egina. The only statue of note executed by him was that of Mercury at Elis.

**CALLOT, JACQUES**, an eminent French engraver, born at Nancy, in Lorraine, in 1593; died in 1635; was the son of Jean Callot, a gentleman of noble family, who intended him for a very different profession; but when twelve years old he left his home without money or resources, joined a company of wandering Bohemians, and found his way to Florence, where some officer of the court discovered his inclination for drawing, and placed him under Cantagallina. After passing some time in Florence, he went to Rome, where he was recognized by some friends of his family, and was persuaded to return with them to his parents.

Meeting with continued opposition, he again absconded, but was followed by his brother to Turin, and taken back to Nancy. His parents at length concluded to allow him to follow the bent of his genius, and sent him to Rome in the suite of the envoy from the Duke of Lorraine to the Pope. The young artist now studied with the greatest assiduity, under the tuition of Giulio Parigi; and having acquired proficiency in design, placed himself under P. Thomasin, to acquire the free use of the graver. In this he was not very successful, and he soon abandoned it for the point. He then went to Florence, and etched several admirable plates from his own designs, which procured him the patronage of the Grand Duke Cosmo II., and gained him great reputation. On the death of Cosmo, he returned to Nancy, where he was liberally patronized by Henry, Duke of Lorraine. In 1628 he visited Paris, whither his reputation had preceded him, and was employed by Louis XIII. to engrave several of the principal sieges and battles of the French, particularly those of Ré and Rochelle. The small works of Callot are superior to his large ones; in the latter his style is rather heavy, and loses a part of the taste and spirit that distinguish his small figures. The fertility of his invention was wonderful, and his style was remarkably varied. He frequently made several designs for the same plate, before he was satisfied, and Watelet says that he saw four different drawings by him for the celebrated Temptation of St. Anthony. His drawings are greatly admired, and are even more spirited than his prints. Heineken gives a full list of the plates of this indefatigable artist; they amount to over fifteen hundred. The following are the principal:

#### PORTRAITS.

Cosmus III., Grand Duke of Tuscany; oval. Francis, Grand Duke of Tuscany; oval; scarce. Charles III., Duke of Lorraine; scarce. The Marquis de Marignan, General of Charles V.; scarce. Donatus Anticellensis, called the *Senator*; scarce. Claude Dervet, painter, and his Son, 1632.

#### SACRED SUBJECTS.

The Murder of the Innocents, engraved at Florence; scarce. The same subject, engraved at Nancy, with variations. The Annunciation, with the words *Ecce ancilla Domini* coming from the mouth of the Virgin; after *Matteo Roselli*; very scarce. Christ bearing his Cross; small oval; engraved on silver. The Crucifixion; with the Virgin, St. John, and Magdalene; scarce. The Entombing of Christ; after *Ventura Salimbeni*. The Virgin and Infant, with St. Elizabeth and St. John; after *A. del Sartio*. The Holy Family, with St. Joseph giving drink to the infant Jesus. The Little Assumption, called the Assumption with Cherubim. Another Assumption; oval. The triumph of the Virgin; dedicated to the Duke of Lorraine. St. John in the Isle of Patmos. The Temptation of St. Anthony; dated 1635. Another Temptation of St. Anthony, with a River in the middle, and on the right some Devils drinking; very scarce. The Martyrdom of St. Sebastian; a grand composition. St. Manuclus restoring to life the son of King Leucurus.

#### VARIOUS OTHER SUBJECTS.

Jupiter fulminating the Giants; scarce. Pandora, with the Assembly of the Gods. The Card-players. The Punishments. (The best impressions of this fine print have a small square tower above the houses on the left, and a little image of the Virgin in an angle of the wall in the middle of the print.) A Woman seated with a Child in her Arms, and another eating Fruit under a Tree; very scarce. A View of the Louvre, with the steeple of Nesle. A View of the Pont Neuf at Paris; the companion. The Parterre of Nancy, with figures walking. The Garden of Nancy; *Jac. Callot, inv. d. fec.*; very scarce. The great Fair of Flo-

rence, engraved at Florence, 1620; fine impressions of this print are very scarce; in two sheets. The same subject, engraved at Nancy, called the Fair of Nancy; inscribed *Fé Florentia et ex. Nancei*. The little Fair, called the Players at Bowls, with figures dancing; the best impressions are before the name of *Callot*; scarce. The Siege of the Isle de Ré; in sixteen sheets. The Siege of Rochelle; similar. The Siege of Breda; in eight sheets. The Tilting, or the New Street at Nancy.

VARIOUS SETS BY CALLOT.

The Life of the Virgin; in fourteen plates, with the title. The Life of the Virgin; in twenty-seven plates. Nine plates of devout subjects; *Gloriosissimi Virginis, &c.* Eleven of the New Testament, with a title by *Ab. Bosse*, twelve plates. Seven, the great Passion of Jesus Christ. Twelve, the little Passion; the first impressions are very scarce. The Acts of the Apostles; in twenty-nine plates, executed with the graver in his early time. Six of the Penitents, including the title by *Ab. Bosse*. Sixteen of Christ, the Virgin, the Apostles, &c. 1631. Sixteen of the Martyrdom of the Apostles, &c. Four, called the Little Banquets. Forty-one, of the Miracles; entitled *Scelta d'alcuni miracole, &c.* Seven of the Seven Mortal Sins. Eighteen of the Miseries of War; dated 1633. Seven of the little Miseries of War; the title by *Ab. Bosse*. Fourteen of the military Exercises. Fourteen of Fantasies; dated 1635. The Caprices, engraved at Florence. The same Caprices, engraved at Nancy, inferior in execution. Varie figure di Jacopo Callot; in seventeen plates. Balli di Stefania, or Curriumeu; in twenty-four plates. Varie figure Gobbi di Jacopo Callot fatte in Firenze; there is another set with the same variations. Twenty-five of Beggars; entitled *Capitano da Baroni*; fine. Twelve of Ladies and Gentlemen in the Dresses of the Mode. Sixteen of the Tragedy of Soliman, with the portrait and title. Three of Festivals during the Carnival at Florence; scarce. Seven of Tournaments. Four of Jousts and Tournaments. Forty-eight plates, for a Journey to the Holy Land. The Twelve Months of the Year; after *Mouper*. The Four Seasons; after *Sadeler's prints from Bassano*. Four Landscapes, lengthways.

CALOMATO, BARTOLOMEO, a Venetian painter, who flourished from 1650 to 1660. He was distinguished for his small pictures of civic and rural views, decorated with figures, well composed, and expressed with grace and spirit.

CALORI, RAFFAELLE, a native of Modena, who flourished at Tassuolo from 1452 to 1474, in the employment of the Duke of Bosso, and executed several works in the best style of the time. A picture of the Virgin is particularly commended for its graceful design and beauty of coloring.

CALVAN, DON JUAN, a painter of Saragossa, born in 1600; died in 1658. He gained considerable eminence by his pictures in the churches and monasteries of his native city.

CALVART, DENIS, an eminent painter of the Bolognese school, born at Antwerp about 1555; died at Bologna in 1619. After attaining some proficiency in landscape painting in his own country, he visited Italy for improvement, and entered the school of P. Fontana at Bologna, but soon after became the scholar of Sabbatini, whom he materially assisted in his works in the Vatican. On quitting that master, he studied for some time the works of Raffaele and other great masters at Rome, after which he returned to Bologna, and established that celebrated school where Albano, Domenichino, and Guido were first instructed; and which he conducted in a most admirable manner. His design was graceful and correct, his coloring fine, and his perspective good; hence he was regarded as the restorer of the Bolognese school, which had at that time fallen considerably into disrepute, especially for its indifferent coloring. He was, however, something of a mannerist, and

his figures have occasionally a strained and indecorous air. His master-piece is the St. Michael in S. Petronio at Bologna. Of his other works the best are; a Holy Family, with St. Roch and St. Sebastian, in the church of S. Giuseppe; our Saviour appearing to Magdalene, in S. Giorgio; and St. Gregory converting the Heretics, in S. Gregorio.

CALVI, AGOSTINO, a Genoese painter, who, according to Soprani, was a good painter in the old style, and was one of the first artists at Genoa who forsook the gold ground for one of color. He was living in 1528.

CALVI, LAZZARO and PANTALEO, Genoese painters, sons of Agostino Calvi, a reputable painter of Genoa, who was amongst the first reformers of the old style of his country. Lazzaro was born in 1501, and with his brother Pantaleo, was educated in the school of Pierino del Vaga. He remained there till the age of twenty-five. On leaving Pierino, the brothers painted in concert at Genoa, Monacco, and Naples. Lomazzo highly extols the façade of the Palazzo Doria (now that of Spinola) executed by these artists. It represents prisoners and other figures, in various attitudes, designed and executed in admirable taste. Mengs considers their picture of the Continnence of Scipio, in the Pallazzo Pallavicini, at Zerbind, as worthy of their master Pierino. Lanzi supposes that they were assisted by the latter in some of their works, and he is known to have furnished them very liberally with his drawings and cartoons. Such was the vanity and envy of Lazzaro that he could not endure the idea of a rival, which was, perhaps, the reason why Pantaleo, though the elder brother, claimed no share of the praise justly due to him for the accessories in the works they jointly executed. The jealousy of Lazzaro led him to the commission of the foulest crimes. He caused Giacomo Bargone, a talented young painter, to be poisoned, and he endeavored by the basest machinations to overthrow the reputation of his competitors. While carrying on these detestable plots, he was engaged by Prince Doria to paint the Birth and Life of St. John the Baptist, for the chapel de Nobili Centurioni, in competition with Luca Cambiaso, and Andrea Semini; and though he produced one of his finest pieces, the preference was given to Cambiaso, who in consequence was employed to execute the frescos in the church of S. Matteo. This so disgusted Lazzaro, that in a fit of mortification he threw up the palette, and went to sea. After continuing in the occupation of a mariner for twenty years, he returned to his original profession, which he continued till his eighty-fifth year. His last works were for the church of S. Caterina, but they show none of his pristine vigor. He died in 1606, at the great age of 105 years.

CALVI, GIULIO, called IL CORONATO, a Cremonese painter, born about 1570; died in 1596; studied under Gio. Battista Trotti. Zaist says his pictures might easily be mistaken for the inferior works of Trotti, had he not signed them with his name.

CALZA, ANTONIO, a Veronese painter, born in 1653; studied at Bologna, under Carlo Cignani. As his genius inclined him to the painting of animals and horses, he visited Rome for the purpose of studying under Borgognone, by whom he was

greatly benefitted. On returning to Bologna he painted battle-pieces and landscapes, established a school, and gained great reputation. Writers disagree widely as to the time of his death; Zani says in 1725.

**CAMASSEI, ANDREA**, a painter of Bevagna, born in 1601; died in 1648; studied under Domenichino, and afterwards under Andrea Sacchi. His works are much admired for their sweetness of coloring, elegance of design, and elevated conceptions. His best works are the Assumption in the Rotonda, and the Dead Christ at the Cappuccini. In St. John of Lateran, is the Triumph of Constantine; and in the Palazzo Rondinini, his Battle of Constantine with Maxentius.

**CAMBERA, LACTANZIO**, an Italian painter, born at Cremona in 1584. He studied under Antonio Campi, and was distinguished for his skillful coloring. He painted subjects of history, in which he displayed much felicity of invention, and great spirit in his composition. He died at Venice in 1616.

**CAMBIASO, or CANGIAGIO, GIOVANNI**, a Genoese painter, born in 1495; studied under Antonio Semini. He was cotemporary with Pierino and Pordenone, and like them, was among the first reformers of the dry, Gothic style of his country.

**CAMBIASO, or CANGIAGIO, LUCA**, called **LUCHETTO DA GENOVA**, an eminent Genoese painter, born in 1527; was the son and scholar of the preceding. At a very early age he showed great talents, and when fifteen years old he produced works characterized by uncommon genius. He visited Florence and Rome, where he increased his natural conception of grandeur by the study of Angelo and Raffaële. The impetuosity of his genius led him astray; he usually painted his first performances both in oil and in fresco, without preparing either drawing or cartoon, and his early style was gigantic and unnatural. He afterwards checked this impetuosity, and it was in the middle of life, that he produced his best works. His fertility of invention was wonderful; his genius grappled and conquered the most arduous difficulties of the art, and he shows his powers in foreshortening, in the most daring variety. He was rapid and bold in design, yet was selected by Boschini as a model of correctness; hence his drawings, though numerous, are highly esteemed. One of his best works is the Rape of the Sabines, in the Palazzo Imperiali at Terralba, near Genoa. This picture has been highly extolled; Mengs declared he had seen nothing out of Rome that approached so near to the beauty of the loggia of the Vatican. In the church of St. George at Genoa, is another admirable performance by this master, of the martyrdom of that saint. Philip II., invited him to Madrid in 1583, and employed him in the Escorial, where he painted on the ceiling of the choir, an immense composition, representing the Assemblage of the Blessed, which is highly extolled by Lomazzo. This artist died at the Escorial in 1585. He had a son named *Orazio*, who accompanied him to Spain, where, after the death of Luca, Philip II. continued to employ him, and settled on him a liberal pension.

**CAMERATA, GIUSEPPE**, a Veretian engraver and miniature painter, born, according to Nagler, in 1718; died in 1803; studied engraving under

Gio. Cattini. In 1751 he went to Dresden, where he was employed in engraving plates for the gallery, and was made principal engraver to the court. The following are his principal plates, some of which are from his own designs:

#### CONTRAITS.

Marco Tescarini, Doge of Venice. Simone Contarini, Procurator of St. Mark. Sebastiano Bombelli, *Pictor celeberrimus*.

#### SUBJECTS FROM THE DRESDEN GALLERY.

The Parable of the Talent; after Domenico Fidi. The Parable of the Prodigal Son; do. David, with the Head of Goliath; do. The Holy Family; after Giulio Cesare Procaccini. St. Roch administering to the Pestiferous; after Camillo Procaccini. St. Roch; after Cavaraci. The Assumption of the Virgin; do. The Adulteress before Christ; after B. Biscaino. The Chastity of Joseph; after S. Cantarini. The Old and New Testament; after E. Vaccari. The Magdalene; after Pompo Saitoni. A half-length figure, with a beard; after Dietrich. Another half-length, the companion; do. The Magdalene; after Vanderwerf.

**CAMILLO, FRANCISCO**, a reputable Spanish historical painter, born at Madrid about 1635; died in 1671; was the son of Domenico Camillo, a Florentine, who had settled in Spain. He studied under Pedro de las Cuevas, and painted a number of works distinguished for their excellence of design and sweetness of coloring. They are extravagantly praised by Palomino; particularly one in the church of San Juan Dios at Madrid, of the Nuestra Señora de Belen. Three other celebrated works of this artist are the St. Mary of Egypt before the Virgin, with saints and other figures, in the church of the Capuchins at Alcañ de las Henares; the Descent from the Cross, in S. Justo at Salamanca; and the San Carlos Borromeo, in the Padres Menores.

**CAMPAGNA, GIROLAMO**, a Veronese sculptor, who flourished about 1530. He studied under Cataneo, and completed many works left unfinished at his death. His productions consist chiefly of altars and sepulchres, in the cities of Venice and Verona, which deserve considerable praise. At Venice he sculptured the isolated altar in S. S. Giovanni e Paolo, in the form of a square temple, with a cupola. The Giant in the portico of the Zecca, is by this artist. He also designed the monument of the friar Paolo Sarpi, but it was never executed. He died in 1552.

**CAMPAGNOLA, GIULIO**, a Paduan painter and engraver, who lived about 1500. He painted in miniature, and also executed a few pictures in oil, that approach the modern style. Ottley mentions nine plates by him, among which are Ganymede taken up to Heaven; and St. John the Baptist holding a cup. The latter is executed in a style approaching to what is now called dotting. This style has been generally supposed to be of modern date, and critics have had considerable controversy respecting this artist.

**DO CAMPAGNOLA, DOMENICO**, an eminent **CAP** painter of the school of Titian, who lived about 1543. His progress was so rapid, that his master is said to have regarded him with jealousy. Many of the oil paintings and frescos of Campagnola will indeed bear comparison with the works of Titian, and Lanzi and other good judges think that he surpassed that great master, in his representation of the Evangelists, on the ceiling of the Scuola del Santa. He excelled in the nude, and Ridolfi

says his landscapes are little inferior to those of Titian. This artist has etched a number of plates, most of which are from his own designs, and are executed in a masterly style. The following is Ottley's list; he says there are also a few *wood prints* marked with his name, but that they were probably engraved by others, from his own designs. Some of his plates are marked D. C., and others D. O. CAP.

1. Christ healing the sick Man at the Pool of Bethesda. 2. The Resurrection of Christ. 3. The Descent of the Holy Spirit on the day of Pentecost. 4. The Assumption of the Virgin. 5. The Madonna seated with the Infant in her arms under a Tree, with St. Catherine kneeling on the right, and on the left a graceful Female holding a Banner. 6. The Decollation of a Female Saint. 7. Venus naked, seated upon a Bank in a Landscape, and turned towards the right. 8. A Youth in a standing posture, with a Reed Pipe, leaning against a Tree, and on the left an old Man, in the habit of a Warrior, with a Dog at his feet. 9. A group of Three young Men and a Female, seated with Musical Instruments, under a clump of Trees on the left of the print, with, on the right, a Landscape and Buildings. 10. A Combat of naked Men on foot and on horseback, in a Wood. 11. St. Jerome seated naked at the entrance of a Hovel, with the Lion at his feet. 12. A Dance of twelve Cupids, two of them with Tambourines.

CAMPALASTRO, a Ferrarese painter of uncertain age. There is a Nativity, a Repose in Egypt, and the Adoration of the Magi by him, in the church of S. Crispino, at Ferrara; also a picture of St. Francis d'Assisi, in S. Lorenzo.

CAMPANA. PIETRO, an Italian engraver, born at Soria in 1727; died in 1765; studied under Rocco Pozzi, and resided chiefly at Venice and Rome. The following are his principal plates:

St. Francis of Paolo; *after Seb. Conca*. St. Peter delivered from Prison; *after Mat. Preti*. Portrait of P. da Cortona; from a picture in the *Florentine Gallery*. Portrait of Bernardino Barbatelli, called Poccetti.

CAMPANA. TOMMASO, a Bolognese painter; studied under Guido, according to Masina, and imitated successfully the graceful manner of his instructor, as appears abundantly in two pictures of St. Cecilia, in the cloister of St. Michele in Bosco, at Bologna.

CAMPANA. ANDREA, an Italian artist who flourished at Modena in the first part of the 15th century. Little is known of him. Tiraboschi informs us that he was one of the best artists of his time at Modena, and Lanzi says there is a fine picture, bearing his initials, attributed to him, in the Colorno Villa of the Duke of Parma, representing the acts of St. Pietro Martyre, a work extremely pleasing and well colored.

CAMPANNA, PEDRO, a painter of the Roman school, born at Brussels in 1503; died in 1570. When quite young he visited Rome, studied attentively the works of Raffaele, and imitated his style with considerable success. In 1530 he was at Bologna, and painted the triumphal arch erected for the reception of Charles V. At the invitation of that monarch he visited Spain, where he resided many years, acquired riches and honor, and executed many capital works, the best of which are in the cathedral of Seville, particularly his famous pictures of the Nativity and the Purification. In the church of S. Lorenzo he painted the Descent from the Cross, in a grand style.

CAMPANAIO. LORENZO DI LODOVICO, surnamed LORENZETTO, an Italian sculptor and arch-

itect, born at Florence in 1494. He was commissioned to complete the tomb of Cardinal Portoguerri, in the church of St. James at Pistoja, which had been left unfinished by Andrea del Verocchio. He afterwards went to Rome, where his talents at once attracted the attention of Raffaele, who caused him to be employed upon the tomb which Cardinal Chigi designed to erect in the church of Santa Maria del Popolo. He also superintended the erection of some noble edifices, and particularly distinguished himself by his design for the admirable façade of the palace of Cardinal della Valle, for whose garden he executed two noble bas-reliefs in marble. He died in 1541.

CAMPANELLA, ANGELO, a Roman engraver, born about 1748; died in 1815. He engraved several plates for G. Hamilton's *Schola Italica*, and the statues of the twelve Apostles in St. John of Lateran.

CAMPANELLA, AGOSTINO, a Florentine engraver of little note, who flourished about 1770. He engraved, among other works, several plates representing historical and biblical subjects, which are executed with the graver, in a neat style, though not very correctly drawn.

CAMPBELL, J., a Scotch engraver of little note, who lived about 1754, and executed, among other works, a few plates *after Rembrandt*, in which he imitated the style of that master with considerable success.

CAMPEN, JACQUES VAN, Lord of Rambroek, a Dutch architect and painter, of noble family, born at Haerlem, and flourished about 1630. He followed painting as an amusement, and learned the elements of design in his own country; but afterwards visited Rome for improvement, where the contemplation of the noble remains of ancient monuments and edifices induced him to follow the profession of architecture. After remaining several years in Italy, he returned to Holland, where he gained considerable eminence, and was appointed, according to Milizia, to erect the new palace at Amsterdam,—the old one having been destroyed by fire. It is the finest edifice in Holland, and is said to have cost over 30,000,000 florins. Campen also erected a number of other edifices at Amsterdam; a Theatre, several mausoleums for celebrated Dutch admirals, and a palace at the Hague for Prince Maurice of Nassau. He died in 1658.

CAMPER, PETER, was an eminent Dutch professor of anatomy and surgery, and also an amateur painter, born at Leyden in 1722, and died at the Hague in 1789. He studied under Karel de Moor, and executed several cabinet pictures in the style of that master; he also succeeded in copying the works of Carlo Lotti and other Italian masters. Most of his pictures have the marks of imitation, rather than of originality. He published an excellent work for the use of young students in painting.

CAMPHUYSEN, THEODORE RAPHAEL, a Dutch painter, born at Gorcum in 1586; studied under Dietrich Govertz; painted small landscapes, with ruins, and views on the Rhine, with boats and figures, touched with great neatness and spirit. There is much contradiction in the accounts of various authors about this artist. There are several paintings marked *Camphuyzen*, which resemble with wonderful exactness those of P. Potter, and

some have said that he imitated that master, but, according to Balkema, Camphuysen died in 1626, so that this could not have been, as Potter was born in 1625. Zani and Fuseli say he had a son named *Hermann*, who flourished from 1650 to 1670; and a landscape painter, *J. G. Kamphuysen*, is mentioned, but no account is given of him. There are also several excellent pictures known as the works of Camphuysen, which are evidently of a later date than 1626, and have no resemblance to those of Potter. They represent well-wooded landscapes, generally with a stream, through which a vehicle is passing. These may perhaps be ascribed to one of the two last mentioned artists.

**CAMPI, GALEAZZO**, a Cremonese painter, born in 1475, and is said by Vasari to have studied under Boccacino; which, however, is questioned by Lanzi, on account of their disparity of style.—There is a picture of the Virgin and Infant, dated 1518, in S. Sebastiano at Cremona, which is tolerably colored, but otherwise has little merit. His best work seems to have been his own portrait, dated 1528, which obtained a place in the Gallery of Painters at Florence.

**CAMPI, GIULIO**, an eminent Cremonese painter, the son of Galeazzo; born in 1500; died in 1572. He studied under Giulio Romano at Mantua, where he made great proficiency, and acquired a grand style. He afterwards went to Rome, and studied the works of Raffaele and the antique. His best works are at Mantua, Milan, and Cremona; the church of S. Margherita at Cremona, may be said to be a gallery of his paintings. His Descent from the Cross in S. Grismondo at Cremona, and the Dome of S. Girolamo at Mantua, are admirable specimens of his abilities. His works are distinguished for their grandeur of conception, vigor and elegance of coloring, and facility of execution. He may justly be regarded as the founder of the most celebrated school of his country.

**CAMPI, CAV. ANTONIO**, an Italian painter and architect, the younger brother and scholar of Giulio, was a native of Cremona, and flourished about 1586. He executed several works at Milan, both in oil and fresco. He was less successful in the latter, in which he attempted, without success, the great style of Correggio. His talents were good, and he had spirit and resolution, but lacked discretion and judgment. His best oil paintings are St. Paul resuscitating Eutychus, which is engraved by Agostino Caracci; and the Nativity, in S. Paolo, at Milan. As an architect, he was more distinguished than as a painter, and he erected several edifices which are deserving of praise.

**CAMPI, VINCENZIO**, the younger son of Galeazzo Campi, studied under his brother Giulio, and painted portraits and still-life with good success, though he sometimes attempted history. He died in 1591.

**CAMPI, BERNARDINO**, a Cremonese painter of the same family as the preceding artists, born in 1522; studied under Giulio Campi, and subsequently with Ippolito Costa at Mantua, where he also gained great improvement from the study of the sublime works of Giulio Romano, and the drawings and prints of Raffaele. At the age of nineteen he commenced practising, and soon gained eminence. He visited Parma and Modena to study

the works of the great Correggio, and on returning to Cremona he executed in the church of S. Gismondi, St. Cecilia with St. Caterina and a Choir of Angels, which is a most admirable work; also his great work of the cupola of the same church, which is less grand than the style of Giulio Campi, but possessed of a more correct and refined degree of ideal beauty, and great delicacy and sensibility of expression. It represents an assemblage of all the blessed, from the Old and New Testaments, each with its appropriate symbols. Lamo says that few productions in Italy can be compared to it, for abundance of invention, variety of character, admirable harmony, and grandeur of style. It is of stupendous dimensions. The figures are about ten feet high; yet, at the distance from which they are viewed they appear only of the size of life. Such was his facility of execution, that he completed this great work in the short space of seven months. There are several other of the compositions of this great artist in Milan, Mantua, and Cremona. He died about 1592, aged 79 years.

**CAMPIDOGGIO**. See **ANGELO**.

**CAMPIGLIA, GIO. DOMENICO**, a painter and engraver of Lucca, born in 1692; died in 1763; studied at Florence, under Tommaso Redi, and Lorenzo dal Moro; also under Gioseffo dal Sole, at Bologna. He painted some subjects of history at Florence; also several portraits, among which that of himself was placed in the Gallery. He excelled in drawings after the antique marbles, and was much employed at Rome and Florence, in making drawings for the engravers. The following are his principal etchings:

Giovanni Domenico Campiglia. Giovanni Lorenzo Perini. Giulio Romano. Salvatore Rosa. Leonardo da Vinci. Giovanni Antonio Razzi.

**CAMPINO, GIO.**, a painter of Camerino, born about 1590. This artist is a remarkable, if not a solitary instance, of an Italian leaving his own country to study painting. Sandrart assures us that he went to Antwerp, placed himself under Abraham Janssens, a cotemporary of Rubens, and remained with him several years. He subsequently returned to Italy and settled at Rome, where he studied the works of Caravaggio, whose style resembled that of his Flemish instructor. He gained considerable reputation, and was invited to the court of Spain, where he was patronised by the king, and died in 1650.

**CAMPION, CHARLES**, Comte de Tersan, an amateur engraver, born at Paris in 1744; died about 1816; he was also an ecclesiastic. He had a brother named Joseph André, also an amateur engraver. We have the following plates by C. Campion, partly executed with the graver, and partly etched:

Alexis Claude Clairault; after *Cochin*; C. P. C. de Tersan. Aignau Thomas Desfiches; do.; Campion. S. Francis Morand; C. P. Campion Tersan, f. Francis Regny; Campion. Prince Louis de Rohan; Campion sc. Nicholas de Verri; Campion de Tersan. Cardinal Commandon; C. C. M. St. Amant; same mark. A Storm; C. C. fecit. 1769. Abraham and Isaac; after Rembrandt. Job and his Wife; do. The Dead Christ, with the Virgin and Angels. Two small Landscapes; oval. Five small Landscapes; circular.

**CAMPO, LIBERALE DA**, an old Italian painter of the Venetian school, who, according to Federici,



flourished in the latter part of the 14th, and first part of the 15th century. In the cathedral at Venice is a picture by him representing the Nativity, dated 1418.

**CAMPOLO, PLACIDO**, a painter of Messina, according to Hackert; born in 1693; died in 1743; studied under Sebastiano Conca, at Rome, where he applied himself very diligently to the study of the antique marbles, and the works of Raffaele. On returning to Messina, he gained considerable reputation as an historical painter, particularly in fresco. One of his best works is the ceiling of the Galleria del Senato, in that city, which is ingeniously composed and correctly designed.

**CAMPORA, FRANCESCO**, a reputable Italian painter, who, according to Ratti, was born at Genoa about 1700, and died there in 1763. He went to Naples, and studied under Solimena, and afterwards returned to his native city, where there are some of his works in the churches.

**CAMPROBIN, PEDRO DE**, a Spanish painter of animals, fruit, and flowers, who lived about 1660. His flower-pieces are to be seen in several churches of Andalusia; the best are signed, *Pedro de Camprobin Pasano fecit*.

**CAMUS DE MEZIERES**, a French architect; born at Paris in 1721, and died in 1789. He is principally noted for the works which he published on architecture, which gained him considerable reputation. He designed and erected the Grain Market of Paris, which evinces ability.

**CANACHIUS**, a Greek sculptor who flourished about B. C. 460. He was a pupil of Polydeus, but was inferior to that master, as he did not divest himself of the stiffness and severity that characterize the works of the old masters. His principal works, according to Pausanias, were a statue of Apollo, which he executed for the Milesians; another Apollo, for the Thebans; and a statue of Venus, in gold and ivory. He also executed, in concert with Patroclus, thirty-one bronze statues, which were erected in the temple at Delphos, in honor of the Athenian generals who conquered at the battle of Egus Potamos.

**CANAL, ANTONIO**, called **CANALETTO** and **CANALETTI**, a celebrated Venetian painter of perspective views; born in 1697; died in 1768. His father was a scene painter, and Antonio was bred to the same branch of the profession, in which he acquired a promptness of invention and a facility of execution that afterwards enabled him to dash off many works in a short time. Aspiring to higher things, he went to Rome, where he passed some time in designing the grand remains of antiquity; after which he returned to Venice, where he chose as subjects the interior views of that city, which he treated with an intelligence of perspective, and a conduct of aerial tint that are indeed most admirable, and nearly approach illusion. The number of his pictures are immense, but there are many attributed to him which are spurious; they were probably painted by his scholars, who imitated him very closely, especially F. Guardi.

**CANAL, BERNARDO**, a Venetian painter of perspective and architecture, born about 1724; died at Warsaw in 1780; was the nephew and scholar of Canaletti, and followed his style. On quitting

his uncle he visited Rome, where he painted several pictures, but afterwards went to Dresden, where, according to Heineken, he assumed the title of Count Bellotti, and is generally known by that name in Germany. He resided chiefly at Dresden, where his works were much admired. There are a few spirited etchings by him, representing views in and near that city.

**CANAL, FABIO**, a Venetian painter of considerable eminence; born in 1703 and died in 1767. According to Zanetti, he studied under Gio. Bat. Tiepolo, to whose school he did much honor. He executed many works for the churches, public edifices, and palaces at Venice.

**CANALE, GIUSEPPE**, a Roman designer and engraver, born in 1728; studied under Jacob Frey, and also frequented the school of Beneciale. In 1751 he was invited to Dresden, to execute the drawings and engravings for a part of the plates from the pictures in that gallery, and was appointed engraver to the court. The following are his principal prints:

#### PORTRAITS.

Maria Mattia Perini; *after M. Beneciale*. Maria Antonia Walburgis, Dowager Electress of Saxony. Archbishop Bonaventura Barberini. Maria Josephina, Queen of Poland. Prince Xavier, of Saxony. The sepulchral Monument of Cardinal Spinola.

#### VARIOUS SUBJECTS.

The Philosopher; *after Spagnoletta*. The Glory; *after Domenichino*. A Sibyl; *after Angelica Kauffman*. Paris and Oenone; *after Vanloo*. Adam and Eve driven from Paradise; *after Albano*. Christ and St. John; *after Vanderwerf*. Christ appearing to St. Thomas; *after Mat. Preti*; this plate was finished by *Beaurvaret*. A Turkish Woman; *after Dietricy*. Spring; *do*.

**CANALETTI**. See **CANAL**.

**CANDIDO**. See **WIT**.

**CANDIOLI, GIOVANNI**, an Italian painter who flourished at Mantua in the last half of the eighteenth century. He was considered a good landscape painter, but better in fresco than in oils. He was one of the principal founders of the Academy of Design in that city, and was made its first Director. He also wrote an excellent account of the painters and pictures of Mantua.

**CANE, CARLO**, a reputable Italian painter, born at Gallarate, near Milan, in 1618; died in 1688; studied first under Melchiorre Gillardini; and afterwards under Morazzone, whose style he followed. His best works are the fresco paintings of S. Ambrogio and S. Ugo in the Certosa at Padua. He also painted animals and landscapes in a very spirited style.

**CANETI, FRANCESCO ANTONIO**, according to Zaist, was born at Cremona in 1652. He was a pupil of Natali, and principally painted small pictures and miniatures, which he executed in a pleasing style. He afterwards became a Capuchin friar, and there are some of his best works in the church of his order at Como, where he died in 1721.

**CANGIAGIO**. See **CAMBIASO**.

**CANINI, GIO. AGNOLO**, a reputable Roman historical painter, born in 1617; died in 1666; studied first under Domenichino, and afterwards under Barbalunga. In 1650, he was elected a member of the Academy of St. Luke. Queen Christina of Sweden, a great patroness of the arts, sent him several important commissions, and he execu-



tied two fine altar-pieces for the church of S. Martino a Monti, representing the Martyrdom of St. Stephen, and that of Bartholomew.

CANNERI, ANSELMO, an Italian painter, who according to Guarienti was a native of Verona, and flourished at Venice in the latter half of the sixteenth century. Vasari says he studied under Paolo Veronese, whose style he adopted, and that he was an able assistant to his master.

CANNEVARI, ANTONIO, a Roman architect; born, according to Milizia, in 1681. He erected the church della Stimate, at Rome, and modernized those of Sts. Giovanni and Paolo. These edifices were severely criticised, and the architect went to Portugal, where he was still more unsuccessful; for being commissioned to build an aqueduct, he so little understood the necessary arrangements, that the water never flowed through it. Cannevari afterwards returned to Italy, and settled at Naples, where he built the royal palace at Portici, and the seat of Porta Nuova, near S. Giuseppe.

CANONICA, LUIGI, an eminent Italian architect born at Milan in 1762. About 1802, he commenced his famous work at Milan, the *Arena*, or Amphitheatre, which is built after the manner of the ancients, and is of immense size—capable of containing 30,000 people. He also erected a number of other fine edifices in different Italian cities, the most important of which were at Milan.—Among them are the beautiful Palazzo Belloni; the Casa Canonica, his own residence; and the three theatres, Teatro Rè, Carcano, and Filodrammatico. He also erected two other theatres at Brescia and Mantua, and designed the new theatre at Parma, erected by Bettoli. His talents gained him great wealth, and he was a liberal patron of the arts. At his death, he bequeathed 87,000*l.* to the Academy of Fine Arts at Milan; and 174,000*l.* to the Primary Schools of Lombardy.

**C**ANO, ALONSO, an eminent Spanish painter, sculptor, and architect, who has been called the Michael Angelo of Spain, for his great excellence in the three sister arts. According to Bermudez, he was born at Granada in 1601; the son of Miguel Cano, an eminent architect, who educated him in his own profession. The young Alonso soon applied himself also to sculpture, in which he made very rapid advances. He afterwards went to Seville, and entered the school of Francisco Pacheco, a painter of considerable note, with whom he remained eight months. He afterwards studied under Juan del Castillo, one of the most eminent painters in Spain, and executed many works for the public places of Seville, which were greatly admired, and were considered astonishing performances for a student under twenty years of age. For these he would receive no remuneration, declaring that he considered them unfinished and deficient, and that he wrought for practise and improvement;—such was the noble view in which he regarded his art. In his after years he produced many admirable compositions. His works are to be found in all the principal churches and convents of Cordova, Madrid, Granada, Seville, &c. In the church of Santa Maria at Madrid, is a celebrated picture by him, representing a subject from the life of S. Isidoro; one of St. Francis, in Santiago; and in S. Miguel, two pictures of St. Caterina and St. Joseph. There are also many excellent works

by Cano at the Imperial College, and other public situations at Madrid, which rank him among the greatest Spanish painters.

As a sculptor, Cano early manifested great ability. While studying painting in Seville, he also gave his attention to sculpture, and executed several fine works, which excited universal admiration, particularly a marble group of the Madonna and Child, in the great church at Nebriga, and two colossal statues of St. Peter and St. Paul. He afterwards went to Madrid, where he was appointed royal architect, and painter to the king. As an architect, he gained considerable eminence—the result of his father's excellent instruction, and his own genius. He made several additions to the palaces; and public gates and triumphal arches were erected from his designs, and under his inspection. He died, according to Bermudez, in 1667.

CANOT, PIERRE CHARLES, a French engraver, born in 1710; died in 1777. He visited England in 1740, where he resided during the remainder of his life, and engraved a great number of plates of landscapes, marines, and other subjects, many of which have considerable merit. Some of his best prints are those he engraved of naval combats, *after Paton*; besides which are the following, which are highly esteemed:

A slight Breeze; *after Backhuysen*. A fresh Breeze; *after W. Vanderelde*. A Calm; *do*. A Storm; *do*. Returning from Market; *after Berghem*. The Farmyard; *after P. de Laer*. The Amorous Toper; *after D. Teniers*. The Dutch Smokers; *do*. The Dutch Cottage; *after Pillement*. Autumn; *do*. Winter; *do*. A Dutch Merry-making; *after Oslade*. Pyramus and Thisbe; *after L. Bramer*. The Tempest; *after S. de Vliegheer*. An Italian Landscape; *after Gaspar Poussin*. A Landscape; *after Claude Lorraine*. Sunrise, a Marine; *do*. Two pastoral subjects; *after Rosa da Tivoli*. Two views of Westminster Bridge and London Bridge; *after Scott*. Seven of Fox Huntings; *after Woolton*.

CANOVA, ANTONIO, the greatest of modern sculptors, and the restorer of his art, was born in 1757, at the little village of Possagno, situate in the plains of Treviso, in the Venetian States. His father, who was a stone-mason, died when Antonio was only three years of age, and being of a delicate constitution, he was taken under the care of his grandfather, Pasino Canova. The latter (who was also a stone-mason) had some knowledge of architecture and a taste for design; and he imparted such instruction as he could to his grandson. Antonio found every opportunity in the workshop of his grandfather to gratify the bent of his genius, and he frequently indulged his inclination for sculpture, even at this early age. Two shins, cut in Carrara marble at the age of nine years, prove the excellence of his first attempts. The patrician family of Faliero, whose villa was situated near Possagno, were warm patrons of Pasino, and from his good qualities he was held in much esteem by Sig. Giovanni Faliero, the chief of his house, and a senator of Venice. Owing to this acquaintance, he frequently saw the young Canova, whose skill in the use of the chisel attracted his notice, and he soon after took him under his own immediate protection. It is said that the warm interest taken by Faliero in the welfare of Canova arose from his having seen a lion which the young artist had modelled in latter, as an ornament for the table of the senator. At his twelfth year, his patron placed him under the instruction of Torretto,

an eminent sculptor of Venice, who was then residing at Possagno, and he continued his pupil for three years. Canova, then but fifteen years of age, went to Venice at the invitation of his patron, and was placed in the Falieri Palace, where he was instructed by Giovanni Ferrari, the nephew of his former master. With him he remained about one year, when at the desire of his patron he began his group of Orpheus and Eurydice. He commenced with the figure of Eurydice, which he completed in his seventeenth year. This statue, which is of life-size, is remarkable for simplicity of action, and gave promise of that future excellence which was nobly attained when, in three years afterward, he produced the statue of Orpheus. At this time, while Canova was actively employed at his favorite art, he found sufficient leisure to enrich his mind by an attentive study of ancient and modern history; he also acquired a knowledge of several continental languages, and did not neglect the study of anatomy. His next production was the group of Daedalus and Icarus, which is considered the best work of his early years. In 1790, a pension of three hundred ducats for three years, was granted him by the Venetian Senate, and he went to Rome, where he was patronized by Sir William Hamilton, and several others, and also found a sincere patron in the Venetian ambassador, Zuliani, a man of cultivated taste. Canova had now an opportunity of studying the splendid remains of antiquity, and he soon proved that he profited by this study, by producing his group of Theseus vanquishing the Minotaur, which at once established his fame. He now attempted another branch of the art, namely, a grand monument in honor of Pope Clement XIV. It was finished in 1787, and is a most admirable specimen of monumental sculpture. During the progress of this great work, he produced his statue of the youthful Psyche, an exquisite piece of sculpture; and also the model of the group of Cupid and Psyche in a recumbent posture, executed in marble in 1793. In 1795 and the two succeeding years, several beautiful works appeared, among which were his group of Cupid and Psyche standing, and his celebrated group of Venus and Adonis. The latter was sent to the king of Naples, who expressed his approbation of its excellence by honoring the sculptor with the order of the Two Sicilies. The troubles of 1798 obliged him to retire to his native village Possagno, where, in strict retirement, he devoted himself to painting, which in early life he had studied under the eminent Mengardi, and produced several excellent pictures, which proved that he would have gained eminence in this branch of art, had he devoted himself wholly to it. One picture especially, a Descent from the Cross, is mentioned in the highest terms. This he presented to the parish church of Possagno. Canova soon afterwards returned to Rome, and produced his Perseus with the Head of Medusa, which by a public decree was honored with a place in one of the Stanzi of the Vatican. In 1802, Canova was invited to Paris at the special request of Napoleon. On his arrival, he was received with great honor, and admitted a member of the Institute. He modelled a colossal statue of Napoleon, which was not completed till six years afterward, and is now in the possession of the Duke of Wellington. In 1805 he produced his Venus Victorious, a recumbent figure of exquisite grace and

beauty; and in this year he completed his splendid monument of Christina, arch-duchess of Austria, erected in the church of the Augustines at Vienna. In 1810, he revisited Paris, where he modelled the bust of the Empress Maria Louisa, and executed a statue of the mother of Napoleon. In 1815 he was sent to Paris, to demand of the French government the great works of art which had been taken from Italy. In the same year he visited England. On his return to Rome, new honors awaited him. The Pope inscribed with his own hand the name of Canova in the Golden Volume of the Capitol; he received the title of Marquis d'Ischia, and an annual pension of 3,000 crowns was granted him. Among his last works was one of his best—the group of Mars and Venus. In the arrangement of the figures it resembles the Venus and Adonis; but in grace and beauty it far surpasses it. His last work was a bust of his friend and biographer, Count Cicognara. He died in 1822.

CANOZIO. See DA LENDINARA.

**C** or **C** **CANTAGALLINA, REMIGIO**, a Florentine designer and engraver, born in 1582; died about 1630; studied engraving under Giulio Parigi, and frequented the school of the Caracci, though he does not appear to have executed many works in this branch of the art. He has the credit of being the instructor of Callot and della Bella. His pen drawings are highly esteemed, and possess great merit. His subjects were landscapes, theatrical decorations, and triumphal entries. The following are the principal:

The immaculate Conception; *after Callot*. A set of four Landscapes; dated 1609. A set of six Landscapes. A set of twelve landscapes; octagon; marked with his cipher. A set of six landscapes; with his cipher; dated 1624. A set of plates of the Scenes of an Opera; *after the designs of Giulio Parigi*. A set of plates, called the Palazzo della Fame; dated 1608.

**CANTARINI, SIMONE**, called **SIMONE DA PESARO**, an eminent Italian painter and engraver; born at Pesaro in 1612; studied under Pandolfi, and afterwards C. Ridolfi, on leaving whom he painted a picture of St. Pietro, for a chapel at Fano. Such was the popularity of the works of Guido, that although Cantarini had gained considerable reputation by this painting, he resolved to enter the school of that great master, where he remained until his envy and insolence, not only to his instructor, but to Albano and Domenichino, obliged him to quit Bologna altogether, and to repair to Rome, where he occupied himself in studying the works of Raffaele. He afterwards returned to Bologna, but finding his residence there unpleasant, he removed to Mantua, where the Duke took him into his service, and employed him to paint his portrait. But, whether from not having been accustomed to that branch of the art, or from some other cause, he was entirely unsuccessful. This disappointment, preying on a disposition naturally morose and irritable, is supposed to have occasioned his death, in 1648. Cantarini approached nearer to Guido than any other of his imitators, and many of his works have great beauty; but he has little claim to originality. His etchings are very masterly and spirited, and are highly esteemed, but the imitation of Guido is even more apparent than in his paintings; and the plates of the latter are not easily distinguished,

except by a superior outline of the figure, especially in the extremities. The following are his principal prints :

Adam and Eve eating the Forbidden Fruit. The Repose in Egypt; falsely marked *G. Renus in. & fec.* Another Repose in Egypt, with the Head of the Virgin in profile, with St. Joseph sitting near her. Another Repose in Egypt, with the Head of the Virgin in front, with St. Joseph in the distance; very fine. The Holy Family, with St. John. Another Holy Family, with St. John and three Angels; marked *S. C. da Pesare, fec.* The Virgin Mary, with a Glory, and the infant Jesus; marked *S. C. da Pesare, fec.* The Virgin, with the infant Jesus holding a Bird by a String. The Virgin sitting in the Clouds, with the infant Jesus. The Virgin, with a Glory, crowned by two Angels. Christ bearing his Cross, with Joseph of Arimathea. St. John the Baptist in the Wilderness, holding his Cross, and a Cup. St. John in the Wilderness, sitting on a Stone. St. Sebastian, with an Angel presenting the Palm of Martyrdom. The great St. Anthony of Padua kneeling before the infant Jesus. The little St. Anthony of Padua. St. Benedict curing a Demoniac; *after Lod. Caracci.* The Guardian Angel leading a Child. Jupiter, Neptune, and Pluto, doing homage to Cardinal Borghese; fine; it was for some time believed to be by *Guido*. The Rape of Europa; fine, and scarce. Mercury and Argus; fine, and scarce. Mars, Venus, and Cupid; *after Paolo Veronese.* Venus and Adonis. Fortune, represented by a Female, with her Foot on a Globe; *after Guido Reni*; marked *G. Renus, in. & fec.*

CANTHARUS, an eminent sculptor of Sicily, who flourished, according to Pausanias, about B. C., 300. He was the son of Alexis, and the disciple of Eutychides. He executed a great number of good works, but nothing worthy of being ranked with the master pieces of art. At Elis, there was a statue by Cantharus, of a wrestler who had carried off the prize at the games.

CANTI, GIO., a painter of Parma. Lanzi says he resided chiefly at Mantua, where his battle-pieces and landscapes were in request for the private collections. He also painted a few historical pieces, which possess but little merit. He died in 1716.

CANTOFOLI, GINEVRA, a reputable Bolognese paintress; born, according to Zani, in 1618; died in 1672. Malvasia says she studied under Elisabetta Sirani. Her master-piece is a picture of St. Tommaso di Villanuova. In S. Procolo at Bologna is a picture by her, of the Last Supper; and another in La Morte, of St. Apollonia.

CANTON, JOHN GABRIEL, a German painter, born at Vienna, in 1710. He painted men and horses with great spirit and correctness, and some of his labors in this branch of the art are to be found in the landscapes of Orient, and in the battle pieces of Meytens. His pictures are scarce, and sell at high prices. He died at Vienna in 1753.

CANTONA, CATERINA, a noble Milanese lady, whom Lomazzo praises for her skill in tapestry, which she designed and wrought with exquisite grace and beauty. Morizia also speaks of her in terms of praise, but calls her name *Barbara*. and says she died young in 1595. The art of embroidery was practised in very ancient times, and has continued in Italy from the Romans to the present time, and there are many valuable ancient specimens in the museum of that country. The custom of adorning the walls of the churches with sacred histories, wrought in tapestry, continued through the dark ages, and there are some relics still preserved in the sacristies. In later times, the most eminent painters furnished designs for

such kind of work. The art of embroidery was not only employed to represent fruit and flowers, but for landscapes, and even extensive historical pieces, both sacred and profane.

CANUTI, DOMENICO MARIA, a Bolognese painter, born in 1620; died in 1684. He was instructed by Guido, of whose school he proved a brilliant ornament, so that that great master often complimented the taste and ability displayed in the fine compositions of Canuti. He was employed on many fine works at Padua, Bologna, and Rome. In the church of the P. P. Olivetani at Bologna, is an extraordinary picture by him of the Deposition from the Cross, represented by moonlight, called the *Notte del Canuti*. In S. Bernardino is a noble piece of the Virgin and Saints; and in the palace of the Pepoli family at Bologna are two saloons painted entirely by this artist, which are universally admired. We have a few plates by Canuti, in the manner of Guido, but in a neater and more finished style, though less spirited in the execution. The following are the principal :

The Portrait of Lodovico Caracci; *Canutus, sc.* Ditto, Agostino Caracci; *same mark.* Ditto, Annibale Caracci; *same mark.* The Virgin in the Clouds, with Christ standing by her. St. Roch, as well as the preceding; *after his own design.* St. Francis praying; *after Guido—Dom. Ma. Canuti, fec.*

CANZIANI, GIO. BATTISTA, a painter of Verona, on whom the Padre Orlandi bestows great commendation for the excellence of his portraits. He was banished from his native city for an act of homicide, when he settled at Bologna, where he practised with success. He died about 1720.

CAPANNA, PUCCIO, an Italian painter of the fourteenth century, who was esteemed one of the most successful followers of Giotto. His style was distinguished for beautiful simplicity and truth of expression, as may be seen by the engraving in Rosini's work, representing the Entombment. Zani says he was born at Assisi, though Lanzi inclines to Florence.

CAPELLANI, ANTONIO, a Venetian engraver, born about 1730, studied under Wagner, and engraved the principal part of the portraits for Bottari's edition of Vasari, published at Rome in 1760; also, several plates for the *Scuola Italica Picture*, under the direction of G. Hamilton; and a number of other prints, among which are the following:—

The Portrait of Michele Angelo Buonarroti. The Drawing School; *after Dom. Maiotto.* Diana and Enlymion; *do.* Apollo and Daphne; *do.* The Creation of Eve; from the Sistine Chapel; *after M. Angelo.* Adam and Eve driven from Paradise; *do.* The Marriage of St. Catherine; *after Correggio.* The Repose in Egypt; *after Barroccio.* 1772. View of the Portico of the Villa Albana; *after Panini.*

CAPELLINO, GIO. DOMENICO, a Genoese painter, born in 1580; died in 1651; studied under Paggi, whose style he successfully imitated, though he did not equal him in dignity. His best performances are the Death of St. Francis, in S. Nicolo at Genoa, and his St. Francesca Romana, in S. Stefano.

CAPITANI, GIULIO DE, a native of Milan, who studied under Bernardino Campi. Lamo says he was an able assistant of his master. He flourished at Milan in the last half of the sixteenth century.

**CAPITELLI, BERNARDINO**, a painter and engraver of Siena, who flourished from 1622 to 1637, and studied under A. Casolani, and also under R. Manetti. Little is known of him as a painter. Bartsch enumerates forty-three etchings by him of considerable merit, according to Zani, some of which are finished with the graver. The following are the principal:—

The Portrait of Alessandro Casolani; *B. Capitelli, fec.* S. Anthony of Padua, and his Miracles; *B. Capitelli, fec.* 1637. The Marriage of St. Catherine; *after Correggio*. The Repose in Egypt, the Virgin giving drink to the infant Jesus; *after Rubens*. Ceres drinking in the Cottage of the old Woman; the same subject which *Count Goudt* engraved *after Elsheimer*. A set of twelve plates of the Life of St. Bernard of Siena, with the title; *Bernardus Capitiellus Senensis*. A set of friezes and bassi-relievi, among which is the Aldobrandini Marriage, from an antique painting.

**CAPODORO.** See PAGANINI.

**CAPODIFERRO, GIO FRANCESCO**, an Italian artist and native of Bergamo, who died about 1533. Lanzi says he was either a pupil or a rival of Fra Damiano da Bergamo, who decorated the choir of his own church, at Bergamo, and that of Bologna with a species of inlaid work, executed with the greatest art; also that of S. Pietro, at Perugia, ornamented with the most beautiful histories. For this purpose, at first, different colored woods were employed, and afterwards stained woods, by means of which, not only buildings but figures were accurately represented. Capodiferro was much employed in ornamenting the churches at Bergamo and other cities with this kind of work, and appears to have acquired considerable wealth. His works in S. Maria Maggiore, at Bergamo, are considered among the finest specimens of the art. He had a brother named Pietro, who assisted him in his works; also a son named Zinino, whom he instructed in his own art.

**CAPOLONGO, ANTONIO**, a Neapolitan painter, who lived about 1480; studied under della Lama. Dominici highly praises the principal altar piece by him, in S. Diego, at Naples, representing the Conception with Saints. In S. Nicolo is a picture by him, of the Virgin and Infant, with a glory of angels and several saints.

**CAPON, WILLIAM**, an English painter and architect, born in 1757. He studied painting under his father, who was an artist of some merit; but manifesting a strong inclination for architecture, he was placed with Novosielski, under whom, he assisted in the construction of the Royal Opera House, and also designed several edifices for the gardens at Ranelagh. He afterwards visited Italy for improvement, and on his return was employed to erect several works. He was particularly distinguished for his ability in scene-painting, and he enriched the theatres of Drury Lane and Covent Garden with a number of admirable works of this description. He died in 1828.

**CAFORALI, BARTOLOMEO**, a native of Perugia, who, according to Mariotti, was a distinguished painter in his day. There are works executed by him at Perugia bearing his signature and date from 1442 to 1487. He had a son named Giambattista, born in 1476. He was a reputable painter, but more distinguished as an architect, and died about 1553, according to Mariotti, and 1560 to Pascoli. This last artist also had a son, named Giulio, whom he brought up to his own profession.

**CAPPELLA, SIMONE**, a Neapolitan painter, born in 1591; died in 1641; studied at Rome under Annibale Caracci, after which he returned to his native place, where, according to Dominici, he painted sacred subjects with great success.

**CAPPELLE, JAN VANDER**, an eminent Dutch painter of marine subjects and river views, was probably born about 1635, as is supposed from the style of his pictures, many of which possess great excellence, though he is not noticed by the Dutch authors. His first works are in the style of W. Vandervelde; others resemble De Vlieger and Dubbels; and some bear the impress of the genius of Rembrandt, with the glow and warmth of Cuyp. Like most artists of his country, he was an excellent colorist. He also painted winter landscapes, with numerous figures skating on frozen lakes or rivers, like vander Neer and Ostade. There are pictures with his name, *J. V. Capelle*, but none with a date. Lord Townsend, an English nobleman, had a very beautiful specimen representing a river scene, at the entrance of the Brill.

**CAPPELLI, GIO. ANTONIO**, an historical painter of Brescia; born, according to Zani, in 1669; died in 1741; studied under Pomponoe Ghiti, but afterwards visited Bologna, where he studied some time under Pasinelli, but finally went to Rome, and became a scholar of Bacci. His fresco works were held in considerable estimation; they are chiefly in the public edifices at Brescia.

**CAPPELLI, FRANCESCO**, called **CACCIANEMICI**, an Italian painter, born at Sassuolo, in the Duchy of Modena, flourished from 1535 to 1586. He studied under Correggio, and resided chiefly at Bologna, according to Vidriani, where he was chiefly employed for the private collections. Lanzi highly extols a picture by him entirely in the style of his great instructor, representing the Virgin with saints, in S. Sebastiano, at Sassuolo. There was another Francesco Caccianemici of the school of Primaticcio, who flourished about this period.

**CAPPELLINI, GABRIELE**, a Ferrarese painter, called **IL CALIGARINO**, from his original occupation of a shoemaker. He is said to have been induced to give up his trade, and to become a scholar of D. Dossi, from being praised by that artist for the elegant shape of his shoes. Barotti mentions several of his works, painted in a noble style; among which is a picture of St. Peter and St. John, in the church of S. Francesco at Ferrara; also the principal altar-piece in S. Giovannino, representing the Virgin and Infant, with Saints.

**CAPRIOLO, ALIPRANDO**, or **ALESSANDRO**, an engraver of Trent, who lived about 1580. He engraved the plates for a work entitled *Ritratti di cento Capitani illustri*, which have little merit. His style resembles that of C. Cerr, and some critics suppose that his best prints have been attributed to that master.

**CAPRIOLI, FRANCESCO**, an excellent old painter, who, according to Tiraboschi, was a native of Reggio, where he flourished from 1482 to 1505, and executed many works for the churches and public edifices. Lanzi says there are several of his works still at Reggio, especially in the church of S. Tommaso, which have resemblance to the works of the two Francia, and that many of his works have been attributed to those distinguished ornaments of Bologna.

**CAPUGANO, GIOVANNI**, an artist very fully treated of by Malvasia, Orlandi, and other writers, who flourished at Bologna in the time of the Caracci. He is only worthy of notice for his amusing character; misled by a pleasing self-delusion, like that ancient personage mentioned by Horace, who imagined himself the owner of all the ships that entered the Athenian port, he believed himself the greatest painter in the world, which made him the butt and ridicule of all the artists of Bologna.

**CAPURRO, FRANCESCO**, a Genoese painter, who flourished about 1690; studied under D. Fiasella, and afterwards at Rome, under Spagnoletto, whose works were then much in vogue. He was employed at the court of Modena, and according to Soprani, just as he was giving promise of rising eminence, he died at Genoa, of a malignant fever, in the prime of life.

**CARACCA, ISIDORO**, a Piedmontese painter, who flourished at Leghorn in 1595. No writer takes notice of him except Lanzi, who found manuscripts in the books of the Treasury at Leghorn, referring to him. He says he was appointed court painter, and probably succeeded Ardeno; that he cannot speak of his country, school or works, but an artist who had received such a mark of distinction, at that time, ought not to be placed among the vulgar, but researches instituted to find him out.

**CARACCI, LODOVICO**, an illustrious Bolognese painter, born in 1555; died in 1619; studied under P. Fontana. He at first manifested such dulness of apprehension, and produced such feeble and unpromising pictures, that his fellow students nicknamed him the Ox, and Fontana advised him to abandon the art. But it soon became evident that he was not deficient in genius; he considered that the depraved and impoverished style which had been practised in the schools of the different Italian masters, had arisen from a premature and dangerous negligence of execution. He made Nature his grand model, and by the constant study of her ever varying beauties, he insensibly acquired that correctness and simplicity which so peculiarly distinguish his works. On quitting Fontana, he visited Venice, and studied the splendid works of Titian and Tintoretto. At Florence he studied and copied the pictures of Andrea del Sarto, and at Parma attached himself to his favorite models, the grand productions of Correggio. On returning to Bologna, he was desirous of retrieving the art from the low state into which it had fallen, both in that city and throughout Italy, and by the assistance of his relatives, Agostino and Annibale, he elevated it to a proud and transcendent position. In this glorious work the Caracci met violent opposition, but the extraordinary merit of their productions at length triumphed over their enemies, and they succeeded in establishing that celebrated academy, which has produced an Albano, a Guido, and a Domenichino, besides many other artists of ability. Of this great school Lodovico was the head, and to him is due much of the honor of its usefulness and success. His style has been considered by several of the best judges of the art, as that which approaches nearest perfection. His simplicity of coloring, his breadth of light and shadow, and the solemn effect of the twilight that

seems diffused over his pictures, were most admirably adapted to the grave and dignified subjects he generally represented. His principal works are at Bologna, the most important of which were his fresco paintings in the Palazzi Magnani and Zampieri, in which he was assisted by Agostino and Annibale. In S. Domenico is his wonderful picture of St. Domenico and St. Francesco, painted in the simplest and grandest style of the art, with an almost imperceptible effect of light and shadow, yet of sufficient and surprising relief, and an inexpressible sanctity in the expression of the heads. His Carità in the ceiling, so tender, so graceful, and lovely, is indeed a model of beautiful expression. The Flagellation and Christ crowned with Thorns, in the Certosa, exhibit powers more masculine and vigorous, capable of representing the awful and terrific. In the cloister of St. Michele he painted, with the assistance of his scholars, thirty-seven pictures, from the lives of St. Benedetto and St. Cecilia; also a fine picture of the Last Supper. In S. Martino Maggiore, is his celebrated picture of Girolamo, and his more famous Limbo, or Purgatory, which is considered one of the greatest examples of the sublime. This great artist has etched a few plates in a masterly style, finished with the graver. They are generally marked L. C. or L. O. C. The following are the principal:

Samson overcoming the Lion; *L. C. G.* The Virgin and infant Jesus, with four Angels, half-length. The Virgin suckling the infant Jesus; half-length; *Lod. Car., inv. f.* The Holy Family, where the Virgin is washing Linen; *L. C. f.* Another Holy Family; 1604; *Lodovico Caracci, fec.* Another Holy Family under an Arch. The Frontispiece to the Poems of *Cesare Rinaldi*. A Thesis, with the Arms of Bonfigliovoli, with Mercury and Hercules.

**CARACCI, PAOLO**, was a brother of Lodovico C., and cultivated painting, but he was deficient in judgment and ability, and only calculated to execute the designs of others, in a style of mediocrity.

**CARACCI, AGOSTINO**, a Bolognese painter, and very eminent engraver, the cousin of Lodovico Caracci, and the elder brother of Annibale, born in 1558; died in 1601. He was intended by his father for the business of a goldsmith, a profession then nearly allied to that of engraving. When fourteen years old, he had engraved several plates in the style of C. Cort, when Lodovico requested him to study painting. He became a pupil of Fontana, and subsequently of Passerotti; on quitting whom, he visited Rome with his brother Annibale, to study the works of Correggio and Parmiggiano. He afterwards went to Venice, where, under the able instructions of C. Cort, he became one of the most distinguished Italian engravers. His design was most admirable, and in his engravings he frequently corrected the faults of the original picture. On returning to Bologna, he devoted himself to painting with incredible assiduity. Emulated by the fame of his brother Annibale, and assisted by the instruction of Lodovico, he advanced so rapidly that he was engaged in all the important works which they were executing in the Palazzi Magnani and Zampieri. He was well versed in poetry and the sciences; which acquirements were of infinite value in many of the great works produced by the Caracci. About this time he painted his celebrated picture of the Communion of St. Jerome, for the Certosa at Bologna, which was taken by the French to the

Louvre, but is now in the Gallery at Bologna. Agostino soon after accompanied Annibale to Rome to assist him in painting the Farnese Gallery, and his acquirements and poetical genius were of great value in the composition of those mythological subjects, to which the unlettered Annibale was totally inadequate. The latter, however, did not seem to appreciate this important assistance, and by his turbulent disposition, raised continual dissensions, so that Agostino was obliged to abandon him, and to leave Rome. He went to Parma, where he was employed by the Duke to paint the great saloon of the Casino, but died soon after its completion. He painted an admirable picture of the Assumption in the church of S. Salvatore at Bologna; also a fine picture of the Nativity, with two laterals of the Adoration of the Magi, and the Circumcision, in S. Bartolomeo di Reno. At Rome, the pictures he painted for the Farnese Gallery, were the Triumph of Galatea, and Cephalus and Aurora.

As an engraver, he has produced a large number of works. His plates are executed entirely with the graver, in a free, bold style, resembling that of C. Cort; his heads are admirably expressed, and his extremities most accurately drawn. The correctness of his design is only equalled by the beauty of his execution, and his plates would have nearly reached perfection, had he studied the chiaro-scuro more carefully. His plates are usually marked A. C. or AUG. F., or Agos. C., and sometimes with his name abbreviated. The following are the principal:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Agostino Caracci. Antonio Caracci, his father; very scarce. A Medallion of the Emperor Augustus; C. A. Bust of Cæsius I. with ornamental figures. The Head of a Woman; fine. Portrait of a Lady with a Collar of Pearls. Giovanni Tommaso Costanzo. Princess Christina of Lorraine. Ulysses Albrovandus. Mare' Antonio Raimondi. Titiano Vecelli. 1587. Antonio Caracci, as St. Joseph. Eve giving the Apple to Adam, 1581. The Virgin and infant Jesus. The Virgin suckling the infant Jesus. The Repose in Egypt. The Virgin in the Clouds, giving the Scapulary to a Saint. The Virgin seated on a step, with St. Joseph, the infant Jesus, St. John, and an Angel; scarce. The Good Samaritan; proofs before the letter are very rare. The impressions with the name of *Bertelli*, are retouched. The Crucifixion, with two Females, one representing Christianity, the other Judaism. The Resurrection. Le nome di Dio. The Pope and the Senate of Venice kneeling before the Virgin; *Luc. Bartelli, formis*. 1582. St. Francis d'Assisi receiving the Stigmata; *Agos. Car.* 1586. The Cord of St. Francis; St. Francis distributing cords to a number of persons of different orders. 1586. St. Jerome kneeling at the entrance of a cave. (There are impressions of this plate which are very scarce, where it is three parts finished, and the rest slightly sketched with a single stroke. The plate was afterwards finished by his pupil Villamena.) Seventeen plates of free subjects, called in Italy *le Lascivie dei Caracci*. Two other indecent subjects. A Landscape with naked figures. A Landscape with the same, and in the distance a Danae. Cupid conquering Pan; *Omnia vincit amor*. 1599. Perseus combating the Monster. Frontispiece for the book, called *Cremona fidelissima*. This book, which is very scarce, contains thirty-five portraits engraved by *Agostino*.

SUBJECTS AFTER VARIOUS MASTERS.

A Child blowing Bubbles; after *Goltzius*; very scarce. Jacob watering the Flocks of Rachel; after *D. Calvert*. 1581. Judith, half-length; after *Lorenzo Sabbatini*. The young Tobit conducted by the Angel; improperly marked *Raffaello d'Urbino*; it is after *Raffaello da Reggio*. The Presentation in the Temple; after *Orazio Suarduchini*. The Virgin and Infant Christ giving the Keys to St. Peter; *do*. The Adoration of the Magi, 1579;

*Balth. peruzzi, pinx.* The Virgin and Infant, with Magdalene, St. Jerome, and an Angel; after *Correggio*. 1586. The Adoration of the Magi; after *Marco del Moro*. The Ecce Homo, with the Virgin and other figures; after *Correggio*. 1587. The mocking of Christ; *Vesp. Strada, pinx.* The great Crucifixion; after *Tintoretto*; in three sheets. The dead Christ, supported by an Angel; half-length; after *V. Strada*. The Pietà; after the sculpture of *M. Angelo Buonarroti*. The Nativity of the Virgin; after *And. del Sarto*. The Virgin Mary crowned by the Trinity; after *A. Molaert*. The Holy Family; after *Fed. Baroccio*. The Holy Family, with St. John; after *Raffaello*. The Holy Family, with St. Michael; after *L. Sabbatini*. The Virgin with the Crescent, and the infant Jesus giving the Benediction; *do*. The Holy Family, with St. Anthony and St. Catherine; after *Paolo Veronese*. The Virgin taking under her protection two Monks; *do*. The Marriage of St. Catherine; *do*. The Martyrdom of St. Justinia, in two sheets; *do*. The Trinity; after *Titian*. The Virgin and infant Jesus, with several Saints; after *Giulio Campi*. St. Paul resuscitating Eutychus; after *Antonio Campi*. The Holy Family reposing in a Landscape; after *B. Passeri*. The Virgin; half-length; after *Giacomo Francia*. St. Sebastian; after *Francesco Francia*. The Virgin suckling the infant Jesus; after *Gio. Ligazzi*. St. Jerome; half-length; after *Ianni*. St. Jerome, with the Lion regarding the Virgin in the Clouds; after *Tintoretto*. 1598. The Temptation of St. Anthony, 1592. As this print is without a name, it has been sometimes attributed to Cornelius Cort. Mercury and the Graces; after *Tintoretto*. Wisdom, accompanied by Peace, driving away the God of War; *do*. Æneas carrying his father Anchises; after *Baroccio*.

CARACCI, ANNIBALE, an illustrious Bolognese painter, born in 1560; died in 1609; was the cousin of Lodovico, and the younger brother of Agostino C. At an early age he manifested great genius, and under the careful instruction of Lodovico, he progressed with wonderful rapidity. Having made considerable proficiency, he visited Parma, by the advice of Lodovico, to study the works of Correggio. By the long study of these wonderful productions, he attained the daring variety of foreshortening, the boldness of design, the admirable choice in the turn of his figures, and the magnificent simplicity of the folding of his draperies, which have gained for his works universal admiration. He also improved his coloring by the study of the splendid works of the Venetian masters. His energy was indomitable, nothing could impede his progress, and every fresh obstacle seemed only to incite him to new exertion. On returning to Bologna, he assisted Lodovico in his works in the Palazzi Magnani, Favi, and Zampieri. He was soon after invited by Cardinal Farnese to decorate the gallery of his imperial palace at Rome, whither he was accompanied by his brother Agostino. Here his great genius was somewhat restrained by the study of the works of Raffaello, and the antique. The Farnese Gallery occupied him eight years of the prime of his life. He was assisted in this great work by Lodovico and Agostino, and although by it he has immortalized his name and ennobled the art; yet his employer only paid him the miserable pittance of 500 crowns. It must be allowed, however, that had he possessed the cultivated taste and literary acquirements of Agostino, his powers would have been developed in a much more admirable manner. His natural vivacity, and daring energy, rendered him averse to the slow and toilsome attainment of learning, therefore he was ignorant of history and fable, and was compelled to have recourse to the ideas of others; consequently he could not represent the subject with that true poetry of feeling, which would have filled his soul from the

contemplation of his own conceptions. But when the subject did not transcend his comprehension, he was a perfect master of the art.

A. Caracci also painted landscapes, not merely those in the backgrounds of his historical subjects, but several in which the figures were only accessory, and in grandeur of scenery, spirited execution, choice of forms, and aerial tints, they are not surpassed. His principal works at Rome, are the Farnese Gallery; the Marriage of Cana, in the chapel of the Farnese palace; the Assumption, in the Madonna del Popolo, an admirable picture; and in S. Francesco da Ripa, a fine work, representing the body of Christ supported by the Virgin. In the Gallery at Dresden is an admirable work, characterised by the most admirable invention, representing St. Roch distributing his wealth to the poor; expressed with all the feeling and sentiment of which the art is capable. At Bologna is the Annunciation, in the Madonna di Galiera; the Assumption, in S. Francesco; and a grand picture of the Resurrection, in Corpus Domini. His most celebrated easel picture was in the Orleans collection, now in the portrait collection of the Duke of Carlisle. The subject is the Descent from the Cross; it is represented with such solemnity as fills the mind with the most affecting emotions. Roulet has engraved an admirable print from this inimitable work.

Annibale Caracci has executed about twenty plates, partly etched, and partly finished with the graver, which are strongly characteristic of that great master. They are the following:

The Virgin suckling the infant Jesus; oval. The Virgin supporting the Head of the infant Jesus sleeping. The Virgin and Child, with St. John presenting a Bird. The Virgin seated, with the Infant standing. The Adoration of the Shepherds. The Virgin of the Porringer, where she gives drink to St. John. 1606. A dead Christ in the lap of the Virgin, called the Christ of the Caprarole. 1597. Christ crowned with Thorns; *J. C. inv. et fec. 1606.* St. Jerome with spectacles; half-length. St. Francis with a Crucifix and a Skull. St. Francis kneeling at the foot of a Rock. St. Petronius kneeling. Apollo playing on the Lyre, with Pan. An old Man, with two other figures. Venus sleeping, with Cupid and a Satyr. Venus sleeping, contemplated by a Satyr, menaced by Cupid. Silenus, a Faun, and a Satyr, called the Cup of Annibale. The Triumph of Bacchus, a satyr to the Cup; both very scarce. Acis and Galatea, with a Satyr. Susanna and the Elders; very scarce.

CARACCI, ANTONIO, called IL GOBBO, an Italian painter; a natural son of Agostino C., born at Venice in 1583; studied with his uncle Annibale, whom he accompanied to Rome when the latter went to paint the Farnese Gallery. Under Annibale's excellent instruction he soon showed proofs of ability, and was taken under the protection of Cardinal Tonti, who employed him in his chapel in S. Bartolomeo nell' Isola, where Antonio painted several frescos representing the Life of the Virgin and the Passion of Christ. One of his best works is a frieze in an apartment of the palace of Monte Cavallo, which is much admired. He had a strong affection for his uncle Annibale, whom he attended in his last moments, and honored with a splendid funeral, and a magnificent tomb near that of Raffaele, in the church of the Rotonda. Antonio was of a slender constitution, and died, aged 35, at Rome, in 1618.

CARACCI, FRANCESCO, a Bolognese painter of considerable ability, the younger brother

of Agostino and Annibale, born in 1595; studied under Lodovico Caracci. He attempted to rival that great master in academic celebrity, set up a rival establishment, and even had the insolence to have written over his door *This is the true School of the Caracci*. Not succeeding as he expected, he left Bologna, and went to Rome, where he died in 1622. At Bologna he painted St. Roch and the Angel, in the church of S. Rocco; and in S. Maria Maggiore, the Death of the Virgin, with the Apostles, in which Lanzi says he was assisted by Lodovico. There are a few prints by this artist from the designs of Lodovico and Annibale; some of them are marked F. C., and others with his monogram. The following are the principal:

The Virgin and infant Jesus, inscribed, *Diapara imago a diro Luca pict. &c.* Sir Charles Borromeo kneeling. An Angel with wings, pointing to a skull. Four Busts of illustrious women; Semiramis, Lucretia, Artemisia, and Portia.

CARACCINO, IL. See MULINARI.

CARACCIUOLO, GIO. BATTISTA, a Neapolitan painter, born about 1580; died in 1641; studied under F. Imperato; and afterwards under Caravaggio, whose style he followed for some time. On going to Rome, he adopted the style of Annibale Caracci, and studied with great assiduity the works of that master in the Farnese Gallery. On returning to Naples he painted several pictures for the churches and public edifices of that city so much in the style of Annibale, that Dominici says they might be mistaken for his works. The best of these are: St. Cecilia, in the church of S. Maria; St. Antonio, in S. Nicolo; St. Carlo, in S. Agnello; the Death of the Virgin, and the Assumption, in S. Anni di Lombardi.

C or C CARAGLIO, or CARALIUS, GIO. GIACOMO, an eminent Veronese designer and engraver, born about 1512; studied at Rome, and from his style is supposed to have been a scholar of M. A. Raimondi. His drawing is very correct; his heads have a fine expression; and his works exhibit great taste and skill. He flourished as an engraver on copper from 1526 to 1551, and was also much employed in the graving of gems. He was employed at the court of Sigismund, King of Poland, where he executed several medals, which gained him great reputation. In the latter part of his life he returned to Italy, and settled on his own estate, near Parma, where he died about 1570. The following are his principal plates:

The Virgin and Infant, under an Orange Tree; *Jacobus Veronensis*. The Virgin kneeling, with the Infant and St. Ann. The Holy Family; after Raffaele; the same subject as the fine print by Eddelink. Another Holy Family, with St. Elisabeth; *do.* The Marriage of the Virgin; after Parmeggiano. The Annunciation; after Titian; inscribed *Titiani figurarum, &c.*; Jac. Caraglio. The Punishment of Tantalus; *do.* The carrying up of Ganymede; after M. Angelo. An Anatomical Figure, holding a Skull; after Rosso. Heracles piercing with his Arrows the Centaur Nessus; *do.* Hercules slaying Caucas; *do.* Nymphs and Young Men in a Garden; *do.* Twenty, of Divinities with their Attributes, in niches; *do.* Twenty, of the Metamorphoses of the Gods; after Rosso and Pierino del Vaga. The Triumph of the Muses over the Pierides; after Pierino del Vaga; *J. J. Caraglia Veronense. 1553.* The Death of Meleager; *do.*; Jac. Caralius, *fec.* The Creation; semi-circular; *do.* A Battle; *R. J. Jacobus Ver., fec.* The Rape of the Sabines; after Rosso; unfinished.

CARAVAGGIO, POLIDORO CALDARA DA, an eminent Milanese painter, born at Caravaggio



in 1495. His parents were very poor, and after passing his youth in misery and want, he went to Rome for employment, and was engaged to carry mortar for the fresco paintings of the artists who were employed by Leo X. in the Vatican. He noticed with what facility Maturino and Gio. da Udina executed the designs of Raffaele, and was stimulated to imitate them. His attempts soon attracted the notice of Raffaele, who took him into his school, of which Caravaggio became one of the most illustrious disciples. He studied the antique with such assiduity, that in a short time he seemed to have completely caught the true spirit of the Greek sculptors; all his works were characterised by that admirable perfection of design, and purity of form, which have made their works the models of all succeeding ages. This careful attention to the antique, rendered him almost insensible to the magic of coloring. His productions at this time were monochroms in chiaro-scuro of the designs he had composed from his studies of the beauties of antiquity, and he was the first of the Roman school who attempted works of this kind. Such was their excellence that Raffaele selected him to paint the friezes which accompanied his works in the Vatican; and they are not unworthy a place with the sublime productions of that great master. In the variety of his attitudes, the simple folding of his draperies, the trophies with which he adorned his works, and the grandeur and abundance of his compositions, he appears to have revived the perfection of ancient art. He executed, in concert with his friend Maturino, a number of fresco paintings on the exterior of the palaces of the nobility, but these have been destroyed by the effects of the weather, and no remembrance of them is preserved except in the admirable prints by Alberti, Goltzius, and Galestruzzi. Besides the works already mentioned, he executed at Rome the Fountain of Parnassus, in the garden of the Palazzo Bufalo; also in the court of the palace, the history of Niobe, and some grand compositions of naval combats, and two subjects from the Life of Magdalene, with a very beautiful landscape. Caravaggio was in the full tide of success, when he was compelled to flee to Naples, in consequence of the sacking of Rome by the Spaniards, in 1527. He was kindly received by his old friend, Andrea del Sarto, whose acquaintance he had made at Rome, and who was the means of procuring him immediate employment. He painted here two pictures of St. Peter and St. Paul in the church of S. Maria della Grazie; also several pictures in S. Angelo in Pascheria. After remaining some time at Naples, he visited Sicily, where he painted the triumphal arches erected at Messina, on the occasion of Charles V.'s return from his Tunis expedition. His next work was his celebrated picture of Christ bearing his Cross, a grand composition of many figures, painted in oil, with a beauty and harmony of coloring which shows his ability in that branch of the art. When Rome was restored to tranquillity, he made preparations to return thither, but having drawn his funds from the bank, he was murdered by his Sicilian servant for the sake of the money, in 1543, in his 48th year.

CARAVAGGIO, M. A. See ANGELO.

CARAVOGLIA, BARTOLOMEO, a Piedmontese painter, who flourished about 1673, and is said to have studied under Guercino, but Lanzi says his

shadows are less deep, and his lights less lucid, than those of the scholars of that master. His works are characterised by harmony of coloring, and good invention and design. His best production is the Last Supper, in the church of Corpus Domini, at Turin.

CARBAJAL, LUIS DE, an eminent Spanish painter, born at Toledo in 1534; studied under Villoldo, and was employed by Philip II. in the Escorial, with many other distinguished artists. He painted several subjects from the Life of the Virgin, in the principal cloister; also the altarpiece of the Infermeria, representing the Nativity. There are several of his pictures in the churches of Madrid and Toledo. He was employed in the Prado, according to Bermudez, as late as 1613, though Bryan erroneously says he died in 1591.

CARBONE, GIOVANNI, an Italian painter, who, according to Pascoli, was born at San Severino, about 1625. He went to Rome and studied under Andrea Camassei. He was a reputable artist, but the notices of him are very meagre.

CARBONCINO, GIOVANNI, a Venetian knight, who studied painting under Matteo Ponzone, and acquired considerable eminence. He went to Rome, but Lanzi says there are none of his works in that city, unless some attributed to Giovanni Carbone were executed by him. He afterwards returned to Venice, where he executed many works, some of which are in the churches of that city. A St. Angelo at the Carmine, and a Dead Christ at San Antonio, are highly commended by Melchiorre and Guarienti. Lanzi says there are some of his works in the church of S. Nicolo of Trevigi; marked *Carboncini opus*. He flourished in the last part of the 17th, and first part of the 18th centuries.

CARBONI, BERNARDO, or GIO. BERNARDO DI ALBARA, an eminent Genoese historical and portrait painter, born in 1614; died about 1680; studied under Andrea di Ferrari. His portraits are said to have been much in the admirable style of Vandyck.

CARBONI, FRANCESCO, a Bolognese painter, studied under Tiarini, but followed the graceful and elegant style of Guido. In S. Martino Maggiore, at Bologna, is the Crucifixion, with St. Teresa and other figures, by him; in S. Paolo, the Entombment; and in the Padri Servi, the Decoliation of St. John. He died in 1635.

CARDENAS, BARTOLOMEO DE, a Portuguese painter, born in 1547; died in 1606. He visited Madrid when quite young, where he studied under A. S. Coello, and, according to Bermudez, became one of the best painters of his time. He painted the principal part of the cloister of the convent of Nuestra Señora d'Atocha, at Madrid. In the latter part of his life he resided at Valladolid, where he painted several pictures for the churches, especially in the cloister of the convent of S. Pablo. He had a son named Juan de Cardenas, who resided at Valladolid about 1620, and was an eminent painter of flowers and fruit.

CARDI, LODOVICO, called CIGOLI, an eminent Florentine painter and architect; born at the Castle of Cigoli, in Tuscany, in 1559; died in 1613. He studied painting under Allori, and afterwards under Santo di Titi, whose academy was then the most reputable in Florence. He studied with great assiduity the works of M. Angelo, Pon-



torno, and A. del Sarto, and was more indebted to these for improvement than to either of his instructors. After making the tour of Lombardy, he returned to Florence, and was received into the academy; his picture of reception was Cain Slaying Abel. He painted two pictures of Venus and a Satyr, and the Sacrifice of Isaac, at the request of the Grand Duke, for the Pitti Palace. The Duke sent him to Rome, where he was employed to paint a picture for the Vatican; the subject was Peter healing the Lame Man at the Gate of the Temple. This composition was considered by many as one of the finest works in the Vatican. It has been much injured by dampness, and the ignorance of cleaners. The other principal works of this master, are St. Jerome, in S. Giovanni de Fiorentini, at Rome; the Conversion of St. Paul, in S. Paolo, near Rome; the Stoning of St. Stephen, a fine picture, in the convent of Monte Domini, at Florence, (this has been engraved in Rosini's work); St. Alberto, in S. Maria Maggiore; the Trinity, in Santa Croce. In the Florentine Gallery is a fine picture of Mary Magdalene; also his celebrated Ecce Homo. Cigoli also painted many easel pictures of Saints (particularly St. Francis), Hermits, and Magdalenes at devotion, which are remarkable for their expression of contrition, fervor, and abstinence. They generally have a high degree of finish, especially in the accessories. Baldinucci says he approached nearer to the style of Correggio than any artist of his time, but as Lanzi observes, this would not be credited by those who have seen the works of Barocci, Schidoni, and the Caracci. His works are much inferior to those of Correggio as to foreshortening, variety of coloring, and impressive tenderness of expression; though, like an able artist, he availed himself of the admirable management of chiaro-scuro, and the grandeur of design, which characterize the works of that great master. Cigoli etched two plates in a masterly style, which represent Mary Magdalene washing the Feet of Christ, marked C. I. V., with his monogram, and the Conversion of St. Paul.

As an architect, he erected the triumphal arches for the Florentine festivals in honor of the marriage of Mary de Medicis with Henry IV. of France. He also designed the bronze equestrian statue of that monarch, on the Pont Neuf, at Paris. At Florence he erected the Loggia of the Fornaiquini, and built the court of the Strozzi palace. His best work, however, is the Renuccini palace in that city. At Rome, he erected a number of fine edifices, among which is the palace near Piazza Madama, for the Grand Duke. He also published a *Treatise on Practical Perspective*.

**CARDIER, J. GUILLAUME**, a Flemish painter, born at Liege in 1645; died in 1675; studied under Douilest and B. Flemael. His pictures are in the St. Petersburg and other foreign galleries.

**CARDISCO, MARCO**, called **IL CALABRESE**, a reputable painter of Calabria, who flourished from 1508 to 1542. Lanzi says he probably studied under P. da Caravaggio. Dominici mentions a picture by this artist, in the church of S. Agostino, at Naples, representing that saint disputing with heretics. This work is considered his masterpiece, and is incorrectly stated by Vasari to have been at Aversa. He also painted several other works, among which is a much admired picture of

a Dead Christ, with two laterals of St. Peter and St. Paul, in a chapel of the church of S. Pietro ad Aram at Naples.

**CARDON, ANTHONY**, the elder, a Flemish engraver, born at Brussels, and flourished about 1766. He visited Naples, where he engraved a number of plates for Mr. Hamilton. There are also the following by him:

The Portrait of George Prince of Wales, 1766. The Portrait of the Chevalier Verhulst. Le Bain rustique; after A. Watteau. Le Contrat de Marriage; *do*.

**CARDON, ANTHONY**, the younger, a Flemish engraver, born at Brussels in 1773; died in 1813; studied under his father Anthony, called the elder, a Flemish engraver of little note. During the troubles in the Low Countries, Cardon took refuge in England, in 1790, when he was seventeen years old. In a few years he gained considerable reputation by the plates he engraved for the various publications of the day. He also etched several detached prints and portraits of some merit.

Catherine of France presented to Henry V. of England at the treaty of Troyes; after Stothard. Salvator Mundi; after Carlo Dolci.

**CARDUCCI, or CARDUCHIO, BARTOLOMEO**, an eminent Italian painter, was born at Florence, according to Zani, in 1561. He studied under Federigo Zuccherò, whom he assisted in the great cupola at Florence; and while quite young he painted two pictures for the church of the Jesuits, representing the Annunciation and the Nativity. When Zuccherò was invited to Madrid by Philip II., he induced Carducci to accompany him, who assisted Zuccherò in the great works he executed in the Escorial, among which was the greater portion of the admirable frescos in the cloisters of that palace, which were so much admired by the king that he rewarded Carducci with 200 ducats in addition to his salary. He also painted the famous ceiling of the library, in concert with Pellerino Tibaldi. But the work which, above all others, established his reputation in Spain, is the Descent from the Cross, in the church of S. Felipe, at Madrid—a picture of most admirable composition, which was held in the highest estimation. Carducci was invited to the French court, but Philip II. expressed so great regret at being deprived of his talents, that the grateful artist excused himself to the French ambassador, and remained in Spain. After the death of his friend and patron, Carducci continued some years in the service of his successor, Philip III. He was commissioned to paint a gallery of the Prado, with subjects from the life of Charles V.; but the artist died before he had made much progress in this great work, in 1608. He is said to have had considerable skill in sculpture and architecture, but none of his works are mentioned.

**CARDUCCI, or CARDUCHO, VINCENZIO**, a Florentine painter, the younger brother of B. Carducci; born in 1568; died in 1638; was instructed by his brother, and at his request accompanied him to Spain. After the death of the latter, he was engaged by Philip III. to complete the gallery in the Prado, which had been commenced by B. Carducci. Instead of the Life of Charles V. he adopted the History of Achilles, finished the work to the entire satisfaction of his royal patron, was made king's painter during the reign of that mo-

narch, and also to Philip IV., by whom he was employed in many important works. He executed a number of pictures in Salamanca, Segovia, Valladolid, and Toledo. At Madrid he painted the great chapel in the convent L' Encarnacion; St. Antonio and the Angel's Warning to Joseph, in the convent del Rosario; and St. John preaching, in the Refectory of the Franciscans. His last work was a St. Geronimo, in the church of Alcala de Henares, which he did not live to finish. He wrote a book on painting, printed at Madrid in 1633, which is highly praised by Bermudez.

CARLANI, GIO., a Bergamese historical and portrait painter of great merit, according to Lanzi and Tassi. Bryan says he was born about 1510; but there are pictures by him dated 1514 and 1519. He followed the style of Giorgione. In the church of S. Gottardo at Bergamo, is a very celebrated picture by him, representing the Virgin and Infant in the Clouds, supported by Angels, with a Choir of Cherubs. It is colored with great amenity and sweetness, with a graceful and elegant composition.

CARLEVARIS, LUCA, a painter and engraver of Udina, born in 1665; died at Venice in 1729. He was called *Luca di Cà Zenobrio*, having been patronized by the Zenobri family, who possessed many of his pictures. He painted landscapes, marine views, and perspective; his pictures are little known, except in Venice. There is a set of one hundred neat and spirited etchings by this artist, which are very faithful representations of different views in Venice.

CARLIERI, ALBERTO, a Roman painter; born, according to Orlandi, in 1672; studied under Gioseffo de Marchi, and afterwards under Andrea Pozzo. He excelled in architectural subjects, which he enriched with admirable historical figures.

CARLINI, AGOSTINO, an Italian sculptor, who visited England and executed a number of works. Among his best productions were an equestrian statue of George IV., and a statue of Dr. Ward in the Adelphi. Carlini excelled particularly in draperies. He was appointed keeper of the Royal Academy, and died in 1799.

CARLINI, P. ALBERGIO, was born at Pescia in 1705, and died in 1775. He was a Minorite monk, and first studied under Ottaviano Dandini, and afterwards Cav. Sebastiano Conca at Rome. He became a good artist, and there are many of his works in the convent of his order at Pietrasanta.

CARLISLE, ANNE, an English paintress, who lived in the reign of Charles I. She painted portraits, and according to Walpole was admired for her copies of the works of the Italian masters.

CARLONI, GIO., a reputable Genoese painter, born in 1590; died in 1630; was the son of a sculptor. He studied under P. Sorri, and afterwards under Passignani at Florence, where he became an able fresco painter; and on returning to Genoa he was much employed, and gained a distinguished reputation. His works are characterized by facility of execution, masterly foreshortening, and correct design. The airs of his heads are tolerably graceful, his chiaro-scuro is managed with intelligence, and his coloring is vigorous. He assisted his brother in the great fresco work in

the Cathedral of the Guastato at Genoa, and was invited to Rome to paint the ceiling of the church of the Theatines, which he did not live to finish. It was completed by his brother.

CARLONI, GIO. BATTISTA, an eminent Genoese painter, the younger brother of the preceding; born in 1594; died in 1680; studied under Passignani. He executed several great works at Genoa, in concert with his brother, the principal of which were the fresco paintings in the three naves of the cathedral of the Guastato. In the principal nave he has represented the Adoration of the Magi, the Entrance of Christ into Jerusalem, the Resurrection, the Ascension, the Descent of the Holy Ghost, and the Assumption. It is a magnificent work; characterized by the most abundant invention, graceful contour of the figures, heads of most varied and beautiful expression, and a charming lucidity, brilliancy, and harmony of coloring. In the same church he also painted the Presentation in the Temple, and Christ preaching to the Pharisees.

CARLONI, ANDREA, a Genoese painter, the son of the preceding; born in 1639; died in 1697; studied with his father a few years, and then went to Venice, where he remained some time and returned to Genoa. His first productions were several inferior pictures at Perugia, and the Life of St. Feliciano, in the church of that Saint at Foligno. He went afterwards to Rome, where he altered his style for one more noble and elevated, and subsequently produced some most admirable works at Genoa, which Ratti numbers among the Genoese works of art most worthy of remembrance.

CARLONI, CARLO, a Milanese painter, probably a relative of the preceding artists; born near Como, in 1686; died in 1775; was the son of a sculptor, and was intended for his father's profession; but as he preferred painting, he was placed under Giulio Quaglio. He afterwards studied at Rome until he was twenty-three years old, and visited Germany, where he met with great encouragement. Little is known of his works as a painter, except that he possessed an inventive genius and great facility. As an engraver, he has executed the following plates, mostly from his own compositions:

The Conception of the Virgin. The Holy Family, with St. John kissing the Foot of Jesus. S. Charles Borromeo communicating the Psestiferous. The Death of a Saint. An allegorical subject of Opulence, for a ceiling. Another subject for a ceiling, a Figure with a Crown. A Group of Children, with a Basket of Flowers.

CARLONI, NICCOLO, was a brother and pupil of Andrea Carloni. He was the least talented of the family—"not," says Lanzi, "that he wanted talent, but it was not of a transcendent kind."

CARLO, ANTONIO, an Italian painter, born in Portogruaro, a district of the Friuli, was the son of an obscure painter, who instructed him in the elements of the art. He afterwards studied the works of Tintoretto and P. Veronese, at Venice. Lanzi says that Friuli has not produced a greater genius than Carlo since the time of Pordenone. The composition of his historical subjects is ingenious and abundant, his design is bold and elevated, and his coloring, especially in the carnations, is tender and harmonious. Several of his best works at Udina have been much injured by retouching

The best preserved is St. Tommaso, in S. Lucia. He painted many easel pictures and portraits for the private collections of Udina.

**CARMONA, EMANUEL SALVADOR**, an eminent Spanish engraver, born at Madrid about 1740. He visited Paris when young, and entered the school of Charles Dupuis. In a few years he made such progress that he was received into the Academy at Paris in 1761. He afterwards returned to Spain, where he continued to exercise his talents. The following are his principal plates:

The Portrait of Francis Boucher, 1761; his reception print at the Academy. The Portrait of Colin de Vermont, 1761. The Portrait of the Marshal de Broglio. An allegorical subject, in honor of Charles III. of Spain; after *Solimena*. Joseph, a Carmelite Monk; after *Velasquez*. The Virgin and Infant; after *Murillo*; half-length. The Virgin and Infant; after *Vandyck*. The Angels appearing to Magdalene; after *Guercino*. St. John Baptist in the Desert; after *Mengs*. Mary Magdalene in the Desert; do.

**CARNEVALE, FRA. OF F. BARTOLOMEO CORRADINI**, was a native of Urbino, and died about 1478. Lazzari commends him as a great artist, and Lanzi says that though his pictures appear defective in perspective, and retain in the drapery the dryness of the age, yet his architecture is beautiful, the colors brilliant, and the air of his heads noble and unaffected. His portraits are so strongly expressed that they seem to live and speak. He was the most distinguished painter in Urbino, and it is known that Bramante and Raffaele carefully studied his works, as at that time there were no better works in Urbino.

**CARNOVALE, DOMENICO**, an Italian painter and architect, born at Modena, and flourished about 1564. He was most distinguished for his admirable views of architecture, with figures introduced in excellent taste. His perspective views were executed with such wonderful skill as to produce perfect illusion. He practised architecture with reputation, and erected several good edifices.

**CARNULI, FRA. SIMONE DA**, a Genoese painter and a Franciscan monk. He painted several pictures for his convent, two of which possess considerable merit, representing the Last Supper, and the Predication of St. Antonio; both are dated 1519. His figures had something of the dryness common in his time; but he painted architectural and perspective views, with small figures, which are commendable for their aerial perspective and degradation of tint.

**CARO, FRANCISCO LOPEZ**, a painter of Seville; born in 1592; died in 1662; studied under Pablo de las Boelas; painted several pictures in the Prado, representing the victories of Charles V., and was also an eminent portrait painter. He had a son named *Francisco*, born at Seville in 1627; died in 1667; was instructed by his father, and afterwards by Alonso Cano. His principal works, according to Palomino, are the pictures of the Life of the Virgin, in the chapel of S. Isidoro; and his celebrated Porciuncula, in S. Francisco at Segovia. These works exhibit no ordinary talent, and sustain the reputation of the school of Cano.

**CAROLI, PIETRO FRANCESCO**, a painter of Turin, born in 1628; died in 1716. He visited Venice, Florence, and lastly Rome, where his merit gained him admission to the Academy of St. Luke, of which he became professor. His subjects were the interior views of churches, correctly de-

signed and admirably colored, with remarkably fine figures.

**CAROSELLI, ANGIOLO**, a Roman painter, born according to Zani about 1585; died in 1653; studied under M. A. Caravaggio, whose powerful coloring and bold effect he closely imitated, but added a grace and elegance which that master wanted. He was chiefly employed in easel pictures and portraits for the gallery of the Cardinal Gessi. He possessed an extraordinary felicity in copying the works of great masters, and in painting close imitations of their style. His large works in the churches are the Martyrdom of St. Placido, and St. Gregory celebrating Mass, in S. Francesca Romana; also St. Vincelao in the pontifical palace of the Quirinal.

**CAROTTO, GIO. FRANCESCO**, a Veronese painter, born in 1470; studied under Liberale Veronese, and afterwards under Mantegna, with whom he made such rapid progress, that Lanzi says his instructor sold his pupil's productions as his own; and describes some of Carotto's works as more harmonious, and in a grander style than those of Andrea, particularly his large picture of St. Fermo at Verona, and the altar-piece of the Angioli, in S. Eufemia. He was much employed, especially by the Counts of Milan, and at the court of Monferato, where there are a number of his portraits and easel pictures. He died in 1546.

**CAROTTO, GIOVANNI**, was the younger brother and scholar of the preceding, whose style he followed, though greatly inferior to him in merit. He acquired more reputation by his designs of the curious remains of antiquity in and near Verona; many of these, particularly his design of the famous amphitheatre at Verona, were afterwards engraved and published. He was the instructor of P. Veronese in the elements of perspective and architectural painting. He died about 1550.

**CARPACCIO, VITTORE**, a Venetian painter who flourished, according to Ridolfi, about 1590, and painted several pictures in competition with the Bellini, for the churches and public edifices at Venice. There are works by him dated 1549, and Zani says he was living in 1522. His earlier pictures have something of the hard and dry manner of his time, but his later ones are characterized by more softness of coloring and beauty of expression. His principal work was painted in concert with Bellini, in the great council-chamber of the Ducal palace, which was destroyed by fire in 1576. In the Oratorio di S. Orsola, are several pictures of the life of that Saint. At Ferrara, in S. Maria del Vado, is the Death of the Virgin; and in the chapel of the Compagnia de S. Girolamo, is the Communion of St. Jerome.

**CARPACCIO, BENEDETTO**, an Italian painter, probably the son or nephew of V. Carpaccio. There is a picture by him dated 1537, in the church of the Rotonda, at Capo d'Istria, representing the Coronation of the Virgin, which is equal to many pictures of his time, as to beauty of expression and coloring, and management of the chiaro-scuro. There is also another of his pictures in the Osservanti, dated 1541.

**CARPENTERO, JEAN CAROL**, a Flemish painter, born at Antwerp in 1734; studied under vanden Bosch and M. van Bree. He painted subjects of history, and landscapes with cows and sheep:

the latter are painted in the style of Ommeganck, and such of his works as are exported to foreign countries are attributed to that master.

**CARPENTIER, ADRIAN**, a Swiss portrait painter, who settled in England about 1760, and was a frequent exhibitor with the Society of Artists at Spring Gardens. One of his best productions was a portrait of Roubilliac the sculptor. He died about 1778, at an advanced age.

**CARPENTIER, ANTOINE MICHEL**, a reputable French architect, born at Ronen in 1709, where he acquired the elements of design, after which he went to Paris, in 1728, and devoted himself entirely to architecture. He soon became distinguished, and in process of time was chosen a royal Academician; also architect to the Arsenals, and to the royal domains. Among the numerous edifices erected by Carpentier, are the Chateau de Courteilles; that of la Ferte dans le Perche; that of Balinvilliers; the buildings of the Royal Arsenals, etc. He was also chosen by the prince de Conde to erect the Bourbon palace. He died in 1772.

**CARPI, UGO DA**, a Roman painter and engraver, born about 1486. He is little known as a painter, but he distinguished himself by the invention of printing in chiaro-scuro, in imitation of drawing, which was afterwards carried to such perfection by Baldassare Peruzzi. The process consists in using different blocks: one for the outline and darkest shadows, another for the lighter shadows, and a third for the demi-tints. His prints are slight, but masterly and spirited; they exhibit an excellent resemblance to their great originals, being mostly after Raffaele and Parmiggiano. Bartsch mentions fifty-two prints by him, of which the following are the principal:

AFTER RAFFAELE.

Jacob's Ladder. David with the Head of Goliath. The Murder of the Innocents. Christ preaching on the Steps of the Temple. Elymas struck with Blindness. The Death of Ananias. The Descent from the Cross. The dead Christ in the Lap of the Virgin. St. John in the Wilderness. Æneas carrying his father Anchises. A Sibyl reading in a Book, with a Child holding a Torch. Hercules strangling Anteus. Raffaele and his Mistress.

AFTER PARMIGGIANO.

The Virgin and Infant, with St. Sebastian and St. Nicholas. St. Peter and St. Paul. St. Jerome sitting with some Books. A Satyr, sounding the Water with his Flute. Diogenes seated at the Entrance of his Tub.

**CARPI, GIROLAMO DA**, a reputable Ferrarese painter, born in 1501; died in 1556; studied under B. Garofolo, on leaving whom he passed some time at Bologna, and was much employed in portrait painting. He afterwards visited Parma and Modena, where he studied and copied with great assiduity the works of Correggio and Parmiggiano. He also painted many excellent pictures of his own composition, for the churches of Ferrara and Bologna. At Bologna are his two most celebrated productions—one in S. Martino Maggiore, of the Adoration of the Magi; and the other in S. Salvatore, of the Madonna and Bambino, with St. Catherine and other saints. In these he has combined the Roman and Lombard styles. In the cathedral at Ferrara are three pictures by him, of la Madonna, St. Giorgio, and St. Maurelio. At the Carmelites is his St. Girolamo; and in S. Maria del Vado one of his finest works, representing a Miracle wrought by St. Antonio. At Rovigi, in

the church of S. Francesco, is his picture of the Pentecost.

**CARPINONI, DOMENICO**, a Bergamese painter, born at Clusone in 1566; died in 1658; went to Venice while young, and became a scholar of the elder Palma, whose works he copied, as he also did those of Bassano, but afterwards he painted several pictures of his own composition which, according to Tassi, have a vigorous coloring and a tolerably correct design. In the principal church of Clusone is a picture by him of the Birth of John the Baptist, and a Descent from the Cross. In the Chiesa di Monesterolo, in the Valle Cavallina, is a picture of the Transfiguration. In the church of the Osservanti, at Lovere, is the Adoration of the Magi.

**CARPINONI, MARZIALE**, a Bergamese painter, the grandson and scholar of the preceding; born at Clusone in 1644; died in 1722. He visited Rome for improvement, and entered the school of Ciro Ferri. He painted a number of historical works for the churches at Clusone, Bergamo, and Brescia. In the great church of Clusone is the Nativity, and the Baptism of Christ; in the Cathedral at Bergamo two pictures of Sts. Donnone and Eusebia.

**CARPIONI, CARLO**, an Italian portrait painter, was the son and scholar of Giulio C., and followed his style. In the council-chamber at Vicenza, and in the convent of the Servites, are some excellent groups of portraits of magistrates, which are characterized by grace and dignity, as well as faithful resemblance.

**CARPIONI, GIULIO**, a Venetian painter, born in 1611; died in 1674; studied under Alessandro Varotari, and like his instructor followed the splendid style of P. Veronese. He painted history and mythology; also sacred subjects of a small size, many of which are to be seen in the churches of the Venetian States. His mythological subjects have great excellence; they are highly valued, and are not unworthy of his instructor. His bacchanals are more analogous to the style of N. Poussin than any other master.

**CARRADORI, GIACOMO FILIPPO**, an old painter of the Bolognese school, who was born at Faenza, where he flourished in the latter part of the 16th century, and executed some works for the churches. There are still two altar-pieces by him at Faenza, bearing his name, and dated 1580 and 1582. That in the church of S. Cecilia is commended by Oretti, though Lanzi says he never displayed the powers of a superior artist.

**CARRARI, BALDASSARE**, an eminent artist of his time, a native of Ravenna, where he flourished in the first part of the 16th century. He had a son named *Matteo*, who assisted him in his works. Lanzi says they painted for San Domenico at Ravenna, the celebrated altar-piece of S. Bartolomeo, with the Grado, containing very elegant histories of the Holy Apostles. Such is its merit, as hardly to yield to the gracefulness of Luca Longhi, who placed one of his own pictures near it. It was one of the earliest works painted in oil at Ravenna, and it deserves the eulogium bestowed upon it by Pope Julius II., who, on beholding it in 1511, declared that the altars of Rome could boast of no pieces which surpassed it in point of beauty. He left his own portrait in the figure of St. Peter, and

that of Rondinello, his instructor, in that of St. Bartholomew, somewhat older. Time of his death not recorded.

**CARRÉ, FRANCIS**, a Dutch painter, born in Friesland about 1633; died in 1669; was appointed first painter to the Stadtholder, Wm. Frederick. He excelled in landscape and village festivals, which are little known out of his own country.

**CARRÉ, HENRY**, a Dutch painter, the son of Francis C., born at Amsterdam in 1656; died in 1721; studied for some time under J. Jacob and J. Jordaens, when the Princess of Orange gave him a commission in her regiment, and he served several years in the army, and was present at the siege of Groningen in 1672. He afterwards returned to the profession, and practised at Amsterdam with reputation and success. In the chateau of Ryswick, he painted a saloon with landscapes, decorated with figures and animals, spiritedly touched and well drawn. He had a son named Abraham, who painted small portraits, and was an excellent copyist of more distinguished Dutch masters. He was much employed for this purpose by the dealers, who sold them for originals.

**CARRÉ, MICHAEL**, a Dutch painter, the younger brother of Henry C., born at Amsterdam in 1666; died in 1728; studied under his brother, and afterwards under N. Berghem. Instead of adopting the admirable style of that great master, he preferred the greatly inferior manner of G. vander Leew. Houbraken says he resided some time in England, but had little success. He attained considerable celebrity in landscape. Some of his easel pictures, landscapes with cattle, are very good, and are to be found in many respectable collections. On the death of Abraham Begyn, he was invited to the court of Berlin, and appointed one of the King's principal painters. After the death of the king he returned to Holland, and resided chiefly at Alkmaar. His principal merit was an uncommon boldness of design and facility of execution, well adapted to the embellishment of halls and large apartments, in which he was mostly employed. One of his best works is a saloon at the Hague, where he has represented in large landscapes, with figures, the history of Jacob and Esau.

**CARRENNO DE MIRANDA, DON JUAN**, an eminent Spanish painter, born, according to Palomino, at Abiles, in Asturias, in 1614; died in 1685; studied at Madrid, under P. de las Cuevas, and afterwards under Bartolomé Roman. His talents recommended him to the patronage of Philip IV., who employed him in several important fresco works in his palaces, and in 1651 nominated him court painter, which appointment he retained under Charles II. He acquired a surprising facility of execution; his design is tolerably correct, his brilliant and tender coloring combines the excellence of Titian and Vandyck; his conceptions were vigorous, and his compositions abundant. Palomino mentions a large number of his works at Toledo, Madrid, Alcalá de Henares, Pampeluna, and Segovia. He was also a distinguished portrait painter. At Madrid, in concert with Francesco Ricci, he painted the celebrated cupola of S. Antonio, and a fine picture of Magdalene in the Desert, in the convent de las Recogidas.

**CARRETTI, DOMENICO**, a Bolognese painter. It is not known under whom he studied. He resided chiefly at Brescia, according to Averoldi, where he painted many easel pictures of historical subjects for private collections, as well as works for the churches. His master-piece is a picture of the Virgin and Infant, with St. Teresa, in the church of S. Pietro, in Oliveto.

**CARREY, JACQUES**, a reputable French painter and designer, born at Troyes in 1646. He studied under le Brun, and was chosen to accompany Ollier Nointel, ambassador to the Ottoman Porte. While at Constantinople, he painted the reception of the French ambassador by the Sultan; and while at Jerusalem, he represented the entry of the French ambassador into that city; also the Sacred Fire, a ceremony practised by the Greeks in Jerusalem. During this journey, he made a large collection of designs of statues, bas-reliefs, monuments, etc., which were unfortunately lost at Constantinople. After his return to Paris, he executed a number of fine works for the king at Versailles and elsewhere, which gained him a pension and apartments in the Gobelins and in the palace at Versailles. In 1690, after the death of his friend le Brun, Carrey returned to his native city, Troyes, where he produced a number of works, among which were six large historical pictures of subjects from the Life of St. Pantaleo. He died in 1726.

**CARRIERA.** See ROSALBA.

**CARRUCCI DA PONTORMO, JACOPO**, an eminent Italian painter, born at Pontormo, in the Florentine state, in 1493. His parents dying when he was twelve years old, a relative took him to Florence, and perceiving his genius, placed him under Leonardo da Vinci; but afterwards he became successively the scholar of P. Cosimo, M. Albertinelli, and Andrea del Sarto. While with Albertinelli, he painted an Annunciation, which was greatly admired, and even received the commendation of Raffaele, who foretold from this piece the future eminence of Pontormo. While under del Sarto, his abilities were highly praised by Michael Angelo, which occasioned the jealousy of his instructor, who dismissed him from his academy. This base treatment only stimulated Pontormo to fresh exertions, and he soon met with considerable employment. One of his first works after leaving Andrea, was a picture of the Visitation, for the Nunziata, which disputed the preference with many of the works of Andrea. He was not less successful in his Holy Family, with St. John, painted for S. Michele at Florence; and in his picture of St. Agostino giving the Benediction, with a beautiful choir of Angels, in the church of S. Clement. He also painted some admirable portraits; Kugler mentions several in the Museum at Berlin. For some unaccountable reason, Pontormo forsook the noble path he was following, and adopted a mean and servile imitation of the works of Albert Dürer. In fact, the series of pictures that he painted for the cloister of the Carthusians at Florence, are undisguised copies from the prints of Dürer. His last works were the frescos in the chapel of S. Lorenzo, representing the Deluge and Last Judgment. He was engaged on them eleven years, but when completed, they were found to be totally unworthy of his reputation. They have since been obliterated. It is

supposed that this disappointment hastened his death, which occurred, according to Zani, in 1558.

CARS, LAURENCE, an eminent French designer and engraver, born at Lyons in 1702; died in 1771; was the son and scholar of an obscure artist. When young he went to Paris, and soon acquired distinction. Cars may be considered one of the best French engravers of his time, in the class of subjects he has represented. His best plates are those he engraved after Le Moine, particularly the print of Hercules and Omphale. He has engraved a large number of plates; the following are the principal:

#### PORTRAITS.

Sir Isaac Newton. Michael Auguier, sculptor to the King; after *Revel*. Armand Gaston, Cardinal de Rohan; after *Rigaud*. Mary, Princess of Poland, Queen of France; after *Vanloo*. Louis, Duke de la Feuillade. Francis Boucher, painter to the King; after *Cochin*. John Baptist Chardin, painter; *do.* Charles Vanloo, painter; *do.* Madame de Clairon, in the part of Medea.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; after *Vanloo*. The Flight into Egypt; *do.* The Chastity of Joseph; after *de Troy*. Adam and Eve before their Sin; after *Le Moine*. The Companion, Adam and Eve after their Sin; after *Latouire*. Time discovering Truth; *do.* Nymphs bathing; *do.* Hercules and Omphale; after *Le Moine*, his *chef d'œuvre*. Perseus and Andromeda; *do.* The Sacrifice of Iphigenia; *do.* Hercules destroying Cacus; *do.* Cephalus and Aurora; *do.* The Rape of Europa; *do.* Louis XV. surrounded by emblematical figures; after *Boucher*. Monument to the honor of the Duke of Marlborough. L'Aveugle dupé; after *Greuze*. The Fortune-teller; after *Watteau*. The Venetian Festival; *do.* A Convoy of Equipage; *do.*

CARTELLIER, PIERRE, an eminent French sculptor, born at Paris in 1757. He studied under Charles Antoine Bridan, and for nineteen years applied himself with the greatest assiduity to win eminence, but was unsuccessful in his attempts to gain the grand prize of the Academy. In 1796, at the age of 39, he executed a fine statue in simple terra cotta, which received great applause, and he was immediately chosen to make two statues of Vigilance and War, to decorate the palace of the Luxembourg. His next work was an admirable statue of Modesty, which fulfilled the expectations of the public, and increased his reputation. The next year he produced a fine bas-relief, representing a group of young Spartan girls dancing before the altar of Diana. His works are distinguished for the purity of their contour, and delicate yet vigorous execution. In 1808 he was made Chevalier of the Legion of Honor, and in 1810, member of the Institute. The following are some of his principal works: A marble Statue of Louis Bonaparte, King of Holland; a colossal Statue of Gen. Valhubert; a Statue of Gen. Pichegru; a colossal bronze Statue of Louis IV.; a Statue of the Empress Josephine, consecrated in the church at Ruel, by Prince Eugene; a colossal Statue of Minerva, &c. In 1830 he executed, in concert with Dupaty, the magnificent tomb of the Duc de Berri. He died in 1831.

CARTENS, ASMUS JACOB, a Danish painter, born near Sleswick in 1754; was apprenticed to a wine merchant, and during his leisure hours practised drawing with such success as to paint several portraits without any instruction. On quitting the merchant he went to Copenhagen, where he obtained access to the Royal Gallery, and thereby improved his knowledge. He also visited the gal-

lery of Count Moltke, for whom he painted a picture of Adam and Eve; but that nobleman demurring to the price of the picture, it was purchased by the Crown Prince for 100 crowns. Cartens now became a student of the Royal Academy, but the professor, Abildgaard, treated him with such rudeness, that in 1783 he left Copenhagen, and went to Lubeck, where he remained five years, supporting himself by portrait painting. He afterwards removed to Berlin, in 1788, where he gave lessons in drawing, and made designs for the booksellers. He was employed in ornamenting the principal apartment of the Dorville palace, and thence his merit became known to the Prime Minister. The latter presented him to the king, who settled on him a pension to enable him to visit Rome, where he arrived in 1792. Here he studied with great care the works of M. Angelo and Raffaele; particularly the latter, in imitation of whom he produced several large mythological subjects. His last finished work was a painting of *Œdipus Tyrannus*, from Sophocles. About the same time he formed a magnificent design, from Hesiod's *Golden Age*, but did not live to complete it. He died in 1798.

CARTER, JOHN, F. S. A., an English architect and engraver of perspective, born at London in 1728. For several years he was employed by the Council of the Society of Antiquaries of London, in surveying, making plans, elevations, sections, and details of some of the cathedrals and monastic churches of England; which were published in large folios, with historical accounts by Sir Henry Englefield, and others. In 1780, he commenced publishing a very interesting work, entitled *Specimens of Ancient Sculpture and Painting*, which terminated in 1794, but was not completed. He then began his *Specimens of Ancient Architecture of Great Britain*, from the most remote period to the 16th century. This, like the former work, was issued in periodical numbers, and closed abruptly, in 1816, bringing the series of specimens only to the reign of Edward III. A new and greatly improved edition was issued in 1838. Carter also published the *Views of Ancient Buildings in England*, engraved by himself, in six small vols. containing 119 plates. He died in 1817.

CARTER, WILLIAM, an English engraver, who lived about 1660. He studied under Hollar, and imitated his style with success. He executed, among other works, the vignettes and other ornaments for Ogilby's translation of Homer, and it is probable that he assisted Hollar in his numerous works, as his name, or mark, is affixed to but very few prints. His plates are sometimes marked W. C.

CARTISSANI, NICCOLO, a native of Messina, according to the Florentine Dictionary, was born in 1670, and died at Rome in 1742, where he had settled. He was a good landscape painter.

CARTWRIGHT, WM., an English engraver of portraits and other book-plates. Among other works, he executed a portrait of Thomas Cranmer, Archbishop of Canterbury, after *Holbein*.

CARWITHAM, J., an English engraver, who flourished about 1730, and wrought chiefly for the booksellers. His plates are sometimes executed with the graver only, and others are etched and finished with the graver, in a style resembling that

of Bernard Picart. He executed a variety of frontispieces, among which is an emblematical one, from a design of *B. Picart*, dated 1723. There is also a print of the Laocoon by him, after the antique marble, dated 1741.

CASA, GIOVANNI MARTINO, a native of Vicenza, who flourished at Milan in 1654. Lanzi says he was a good artist, but no other author mentions him, nor does he specify any of his works.

CASA, NICHOLAS DE LA, a French engraver, supposed to have been a native of Lorraine. Zani says he practised about 1640; he and other authorities think this artist the same as *Nicolo Beatricci*. There are two plates by him, executed entirely with the graver: The Portrait of the Emperor Charles V.; oval, with a border, copied from *Aneas Vico*; inscribed *N. D. la Casa Lotaringus, fec.* The Portrait of Baccio Bandinelli.

CASALI, ANDREA, an Italian painter and engraver, born at Civita Vecchia about 1720; probably studied under S. Conca. About 1748, he went to England, and was employed in decorating the seats of several of the nobility. His pictures are generally of a large size, the figures in theatrical taste, but well colored. He etched several plates from his own designs, and one from Raffaele. They are the following: The Virgin and Infant; after *Raffaele*. Edward the Martyr. Lucretia lamenting her Fate. The Princess Gunhilda, or Innocence Triumphant.

CASALI, FRA. GIOVANNI VINCENZIO, a Florentine architect and sculptor, who flourished according to Milizia, about 1575. He studied sculpture under Fra. Gio. Angelo, of Florence, and executed a number of good statues for various churches in Tuscany. The great marble altar in the church of the Serviti at Lucca was executed by this artist, both with regard to the architecture, the statues, and the embellishments. He was sent for to Naples by Duke d'Ossuna, the viceroy, to discover some method of relieving the country of Capua from the stagnant, pestilential waters, and to sink wells for the public use. In these works he happily succeeded, and was immediately after appointed royal architect. He constructed the present wet-dock at Naples, and built a number of other important works. The viceroy took Casali with him to Spain, where he was most honorably treated by Philip II., who directed him to survey and repair the fortress of Portogallo; but while preparing to execute these commands, he died, in 1593.

CASALINI, LUCIA, an eminent Bolognese painter, born in 1677; died in 1762; studied under Giuseppe dal Sole, and at first attempted history, but was more successful in portraits, in which she gained great reputation.

CASANOBRIO, or CA ZENOBRIO. See CARLEVARII.

CASANOVA, FRANCESCO. This artist was born at London in 1732, of Venetian parents, who sent him to Venice while young, where he studied under F. Simonini, a painter of battle-pieces, and an imitator of Borgognone. Casanova adopted the same style, and acquired considerable reputation. Besides battle-pieces, he painted landscapes with figures and cattle, marine views and pastoral subjects. He resided several years at Dresden, and

then went to Paris, where he met with great encouragement, and was received into the Academy. Lutherbourg was one of his scholars. He afterwards visited Vienna, where his works were much admired. Gasan says he etched several plates from his own designs. He died in 1805.

CASAUON, FREDERICK, a German painter, born at Solingen in 1623; studied at Amsterdam, and subsequently at Paris, under C. le Brun. He afterwards went to Italy, where he remained several years, formed an intimacy with N. Poussin, and attempted to imitate his style. Towards the latter part of his life he visited England, and not succeeding in historical subjects, he applied himself to portraits. He died at London in 1690.

CASELLA, GIOVANNI ANDREA, a native of Lugano, who flourished at Turin in 1658, where he was employed by the court. He was a pupil of Pietro da Cortona, and one of his ablest scholars, whose style he generally followed, though he sometimes imitated Berninò in his design. He painted some fabulous and mythological subjects in the Veneria Reale at Turin, in a style of excellence. He was assisted in these works by his nephew, Giacomo Casella. He was also much employed in decorating the churches of that city.

CASELLA, FRANCESCO, a native of Cremona, where he painted, according to Zaist, in the first part of the 16th century. There are some of his works still at Cremona, but Lanzi says they do not rise above mediocrity. One of these is dated 1517.

CASELLA, POLIDORO, an old painter of Cremona, who flourished about 1345. He was one of the ablest painters of the school of Cremona at that time, and was patronized by Francesco Sforza.

CASELLI, CRISTOFORO, sometimes called CRISTOFORO DA PARMA, and also IL TEMPORELLO. He was a native of Cremona, and a pupil of Giovanni Bellini. According to Ridolfi, he was one of the best artists of Cremona, and Lanzi says there is a very beautiful painting by him in the hall of the Consorziati, in that city, dated 1499.

CASEMBROODT, or CASENBRODT, ABRAHAM, a Dutch painter, who lived about 1650. He resided many years in Sicily, and acquired considerable distinction at Messina for his landscapes, and pictures of sea-storms. He also painted historical subjects, three of which, representing the Passion of Christ, are in the church of S. Gioacchino at Messina. He also etched several plates of sea-ports and marine views.

CASENTINO, JACOPO DI, an old Florentine painter, who studied under Taddeo Gaddi, and was one of the two favorite pupils of that master, who, upon his death-bed, commended his two sons to their protection. He was an eminent artist in his time, had many pupils, and died old, in 1380. There are some remains of his works in the churches of Florence.

CASINI, GIOVANNI, a native of Varlungo, in the Florentine territory, was born in 1689, and died at Florence in 1748. Little is known of him or his works, but he must have been an artist of some distinction, as his portrait, executed by himself, is in the Ducal Gallery at Florence.

CASINI, VITTORE, a Florentine artist, mentioned by Vasari as one of his assistants in his



decorations of the Palace, and of the obsequies of Buonarroti.

**CASINI, VALORE and DOMENICO**, eminent Italian painters, were brothers, and flourished at Florence in the 17th century. They studied under Passignano, and devoted themselves to portrait painting, in which they became very eminent, and were liberally patronized. They usually wrought in concert, Valore executing the hands and features, which he painted with a free pencil, and great truth and delicacy. He had a peculiar talent for retaining in his memory the features of his acquaintances, and he often painted excellent likenesses in this manner, even after death. Domenico usually executed the draperies, for which his talents were admirably adapted. There are a large number of portraits at Florence by these artists, which are much admired. In St. Maria in Campo, are two pictures by these artists, of Laurentino, bishop of Fiesoli, and Genevieve Popoleschi; the latter is very beautiful.

**CASOLANI, ALESSANDRO**, a very reputable Sienese historical painter, born in 1552; died about 1606; studied under Cav. Roncagli. His works are principally in the churches of Siena; there are also several at Naples and Genoa. His figures are correctly drawn and well disposed; his compositions ingenious and abundant. His picture of the martyrdom of St. Bartolomeo at the Carmelites, attracted the attention of Guido, who said it was the production of a true painter.

**CASOLANI, ILARIO, or CRISTOFANO**, was a son of the preceding artist, who instructed him in the art. He finished the Assumption for the church of S. Francesco at Siena, sketched by his father before his death, and then went to Rome, where he was kindly received by Cav. Roncagli, out of respect, says Mancini, to his father. Under this able artist, he became a proficient in his style of fresco, and imitated it with success, in the church of the Madonna de' Mouli, where he painted some pictures from the history of the Virgin, and an Ascension, on the ceiling, considered his best work. He also painted the Trinity in S. Maria in Via. Titi uniformly calls this artist Cristofano Consolano. He never obtained much reputation as an original designer, and succeeded better in fresco than in oil. He died about 1635.

**CASOLI, IPPOLITO**, a native of Ferrara, who flourished in that city from 1577 till his death, in 1622. He was probably a pupil of Girolamo Carpi; and at all events, according to Baldinucci, assisted that artist in the execution of his works at Ferrara.

**CASONE, GIO. BATTISTA**, a native of Sarzana, who was living in 1668. Orlandi calls this painter Carbone. He studied under Fiasella at Genoa, whose style he adopted. Lanzi says he did not paint much in Genoa, and mentions an altar-piece in delle Vigne, in that city, representing the Virgin surrounded with angels, executed in the style of his master. Nothing further is recorded of him or his works.

**CASSANA, ABATE GIO. AGOSTINO**, a Genoese painter, the eldest son and scholar of Gio. Francesco C., born in 1658; died in 1720. He acquired some reputation in portrait painting, but chose to represent animals, and fruits, in the style of B. Castiglione. These works have considerable merit, and are to be found in the collections

at Genoa, Florence, and Venice. He had a younger brother, Gio. Battista C., who excelled in fruit, flowers, and still life; also a sister, Maria Vittoria C., who painted small pictures of devout subjects for private collections, which were much esteemed. She died in 1711.

**CASSANA, NICCOLO**, a Venetian painter, the brother of the preceding artist, born in 1659; learned the rudiments of the art from his father. He painted several historical pictures in the Florentine Gallery, which possess considerable merit, especially the Conspiracy of Cataline. He also became very distinguished in portrait painting, visited England, and painted the portrait of Queen Anne, as well as several of the nobility. He did not live long to enjoy this success, but died at London, in 1713.

**CASSANA, GIO. FRANCESCO**, a Genoese painter, born in 1611; died in 1691; studied under B. Strozzi. He gained considerable distinction in portraits, and painted a great number at Venice, where he chiefly resided. He passed some time at the court of the Mirandola, where he painted a picture of St. Girolamo in the dome of the church, besides other creditable performances. He was the father of a family of reputable artists.

**CASSANDRO**, a Roman architect, who lived, according to Milizia, in the latter part of the 11th century, and who was appointed, in concert with Florino, a French architect, to rebuild the city of Avila, in Spain, which remained in a ruined state, in consequence of incursions of the Mohammedans. This undertaking was commenced in 1090, by 800 men, all under the direction of Cassandro and Florino.

**CASSAS, LOUIS FRANÇOIS**, a French designer and painter, born at Azay-le-Feron, in 1756. He early went to Italy, and formed a valuable collection of drawings from the finest views in Sicily, Istria and Dalmatia; and after his return to Paris, he set out for Constantinople with Choiseul-Gouffier. He then visited the site of ancient Troy, where he designed with great care the monuments and views described by Homer, after which he went to Syria, and designed the immense ruins of Balbec and Palmyra, being the first traveler, after Wood, who had communicated definite information in regard to these ancient monuments. He then visited Egypt, and made many valuable designs, after which he returned to Paris, where the value and number of his drawings attracted so much attention and admiration, that Cassas determined to publish them. His *Voyage Pittoresque d'Istrie et de Dalmatie* first appeared; after which he commenced his *Voyage Pittoresque de la Syrie, de la Phénicie, de la Palestine, et de la Basse-Egypte*, fol. of which thirty numbers were published. He afterwards published another folio work, entitled *Grandes Vues Pittoresques, des principaux Sites et Monuments de la Grèce, de la Sicile, et des Sept Collines de Rome*, designed and engraved by Cassas and Bance, Paris, 1813. For many years he was engaged, at great expense, in preparing a collection of models of the finest specimens of architecture in different countries, which was at length completed, and was purchased by the government, to be placed in the rooms of the Institute. Cassas was appointed Inspector-general of the Gobelins, which office he held for a period of eleven years. He died in 1827.



**CASSENTINO**, JACOPO DI, a Florentine painter, born about 1270; died in 1356; studied under Taddeo Gaddi, and followed the Gothic style of that master. He was considered as an artist of considerable merit, and painted a great number of works in fresco and distemper, at Arezzo and Florence. He is said to have founded in 1350, the Florentine Academy. His most memorable work was St. Luke painting the portrait of the Virgin, painted for the chapel of the academy.

**CASSIANI**, PADRE STEFANO, called IL CERTOSINO, a painter of Lucca, lived about 1660. He painted in fresco the cupola of the church of the Carthusians at Lucca, also two altar-pieces, representing subjects from the life of the Virgin; and several works for other churches of his order, in Pisa, Siena, and elsewhere. They are in the style of P. da Cortona, and are very creditable performances.

**CASSINO**, BARTOLOMEO DI, a native of Milan, who studied under Civerchio. He was a reputable artist, and there are authentic works by him at Milan, particularly an altar-piece in the Immacolata, mentioned by Lanzi, dated 1513.

**CASSIONE**, GIO. FRANCESCO, an Italian wood engraver, who flourished at Bologna about 1678. Among other prints, he executed several portraits of painters, for a work published at Bologna in that year, entitled *Felsina Pittrice*, by Carlo Cesare Malvasia.

**CASTAGNO**, ANDREA DEL, a painter of Castagno in Tuscany, born in 1409; died in 1480. His parents were extremely poor, but he early manifested so decided a genius for art, that Benedetto de Medici placed him under Masaccio. Soon after leaving that master he attained a high reputation, and became one of the most distinguished artists of his day. About this time Domenico Venetiano came to Florence, who had learned from Antonello da Messina the new method of painting in oil and varnish, which was till then unknown in Tuscany. The novelty and splendor of this new method were greatly admired and Castagno, by a pretended friendship for Domenico, was the only possessor of his secret. The temptation to be the sole possessor of so valuable a discovery induced him to the atrocious act of assassinating Domenico, which he effected without suspicion. He executed several considerable works at Florence, by which he gained great riches, but lived only a few years to enjoy his nefarious gains. Tormented by remorse, he made a full confession of his guilt before his death. The best of his works extant are at Florence, in the Hall of Justice and in the church of S. Lucia; also a Crucifixion, with many figures, painted on a wall in the Monastery degli Angeli.

**CASTAGNOLI**, CESARE and BARTOLOMEO, two brothers, and natives of Castelfranco, who studied under Paolo Veronese. Cesare executed many works in fresco, which according to Lanzi do not display much power, beyond a certain degree of spirit, and promptness and copiousness of ideas. His works were rather showy and fanciful. Bartolomeo executed some works in oil, in a chaster style than those of Cesare, and gained a higher reputation. They flourished in the latter part of the 16th century.

**CASTEELS**, PETER, a Flemish painter and en-

graver of still-life, born at Antwerp in 1684; died in 1749; visited England in 1708. His paintings have little merit. In 1726, he published a set of twelve plates of birds and fowls, etched from his own designs; also several other plates after his pictures, which possess considerable merit.

**CASTEL**, ALEXANDER, a Flemish landscape and battle painter. His works may be seen in the galleries at Schleissheim, Lustheim, and Munich. He died at Berlin in 1694.

**CASTELFRANCO**, ORAZIO DA, an excellent fresco painter who flourished in the time of Titian, and of whom little is known. Melchiori calls his name Orazio dal Paradiso. Lanzi says he executed a few pictures in a style of excellence. In the church of the Dominicans at Campo d'Istria is a large picture, executed in the glowing style of Titian, signed HORATIO. PER. P.A.D. MDLXVIII., attributed to him. According to Zanetti, he was still living in 1600.

**CASTELLACCI**, AGOSTINO, a native of Pesaro, was born in 1670. He studied under Carlo Cignani. Lanzi says he is little known, even in his own state.

**CASTELLANI**, ANTONIO, a native of Bologna, who according to Malvasia studied under the Carracci, and though he never acquired distinction, yet he was a reputable artist. There are some good specimens of his skill at Bologna.

**CASTELLANI**, LEONARDO, a reputable Neapolitan painter, briefly mentioned by Vasari, who studied under Marco Cardisco, and flourished at Naples about 1568.

**CASTELLI**, ANNIBALE, a Bolognese painter, who flourished about 1605; studied under P. Facini, whose style he followed, and thus fell into the defect discernible in the works of that master. By laboring his carnations, he disturbed the outline, and his figures became heavy and incorrect. His best work is the Raising of Lazarus in the church of S. Paolo, at Bologna.

**CASTELLI**, GIOVANNI BATTISTA, called IL BERGAMASCO, an eminent Italian painter, born according to Zani in 1490, at Gandino in the Valle Seriana, in the Bergamese. He was called il Bergamasco, to distinguish him from a Genoese painter of the same name, who was a pupil of Luca Cambiaso, and excelled in miniature. Castelli acquired the elements of design from Aurelio Busso, at Crema, who had been a pupil of Polidoro da Caravaggio. His instructor took him to Genoa, and after some time left him in that city, unprotected and abandoned, but well advanced in art from his studies of the best masters of that school. The young artist attracted the attention of Tobia Pallavicino, a Genoese nobleman, who took him under his protection, and sent him to Rome for improvement, where Castelli made rapid advances in painting, and is said to have also attained proficiency in sculpture and architecture, though none of his works in those arts are mentioned. On returning to Genoa, he painted some pictures for the palace of his patron, and several fresco works for the church of S. Marcellino. In the monastery of S. Sebastiano, is his celebrated picture of the martyrdom of that saint, which has received high praise, and gained him great reputation. During the zenith of his fame, Luca Cambiaso having finished his studies at Rome and Florence, returned

to Genoa, and these eminent artists seem to have engaged in a laudable emulation, which proved honorable and advantageous to both. They were employed in concert by the Duke Grimaldi, in the Nunziata di Portoria, where Castelli painted a large picture on the ceiling of the choir, representing Christ sitting as the Judge of the World, surrounded by angels, some bearing the instruments of his passion, and others displaying a scroll, inscribed *Venite Benedicti*. This magnificent work is characterized by great beauty of coloring, and a splendid effect of light emanating from the figure of Christ, which dazzles the beholder. Luca Cambiaso painted the laterals, representing the fate of the Blessed and the Reprobate, which are worthy of great admiration, though surpassed by the transcendent abilities of Castelli in composition and expression. On revisiting his native country, he commenced his great work of the Saloon in the Lanzi palace at Gorlago, where he represented several of the most interesting subjects from the *Iliad*, composed and executed with a grandeur resembling the elevated style of Giulio Romano. In the latter part of his life he was invited to visit Spain, by Charles V., who employed him in the Prado, where he represented subjects from Ovid. He also executed several other works, and died at Madrid, according to Fuseli, in 1570, aged 80.

**CASTELLI, or CASTELLO, BERNARDO**, a Genoese painter, born in 1557; died in 1629; studied under A. Semini. He was an able designer; he was copious and ready of invention; but by endeavoring to acquire the facility of L. Cambiaso, he abandoned nature for mannerism and despatch. His works would have been much improved by more careful study. He painted a number of pictures for the Genoese churches, the principal of which are St. Diego, and St. Girolamo, in S. Francesco. At Rome, he painted Peter walking on the Sea, in the Basilica of St. Peter's. He was also an eminent miniaturist, and is praised by the poet Marino, for the skill and accuracy of his representations of insects. He lived in intimacy with the principal poets of his time, and made the designs for Tasso's Jerusalem, which were engraved by Agostino Caracci.

**CASTELLI, or CASTELLO, VALERIO**, a Genoese painter, the son of Bernardo C., born in 1625; died in 1659; was a scholar of D. Fiasella, but formed an original style from the study of the works of Procaccini and Correggio. His design is not always correct, but his works are composed with great judgment; the coloring is harmonious and vigorous, and the *chiaro-scuro* is managed with great intelligence. He painted a number of frescos for the Genoese churches, which nearly approach the excellence of Carloni, as is evident in the cupola of the Nunziata, and in S. Marta. In S. Maria del Gerbino is his picture of the Conception, with two laterals of the Marriage of the Virgin, and the Presentation in the Temple; and in the ceiling, the Crowning of the Virgin, with a Choir of Angels. He also excelled in battle-pieces, and in subjects from profane history, somewhat in the style of Tintoretto and Veronese. Several of them are in the Genoese palaces.

**CASTELLI, or CASTELLO, FABRIZIO**, a talented Italian painter, the son of Battista C., was employed by Philip II. in the Escorial, in

concert with other artists. One of the subjects on which they were employed was the victory gained by John II. over the Moors of Granada; it was copied from a painting by Dello, on a canvass one hundred and thirty feet in length, which was found in an armoire of the Alcazar de Segovia, and is a most curious composition. He also painted several frescos at the Prado, and he colored forty-eight busts of Saints executed by Juan d' Arle for the Escorial. He died at Madrid in 1617.

**CASTELLI, GIOSEFFO ANTONIO**, called **IL CASTELLINO**, a native of Monza, who according to Orlandi studied under Domenico Mariani, at Milan, and gained some reputation. He was living in 1718.

**CASTELLINI, GIACOMO**, a Bolognese painter, who studied under Francesco Gessi, and acquired some reputation. He flourished at Bologna about 1678.

**CASTELLO, AVANZINO DA CITTA DI**, an Italian painter, born in the Roman States in 1552; died in 1629; studied under N. Pomerancio at Rome. He held a high reputation during the pontificates of Sixtus V. and Clement VIII.; was employed in St. John of Lateran, and painted, according to Baglioni, many pictures for the churches at Rome. The best of his works are the Miracle of the Viper in the Isle of Malta, the Decollation of St. Paul, and his Ascent into the third heaven, in the church of S. Paolo, near Rome.

**CASTELLO, CASTELLINO**, an eminent painter of Turin, born in 1579; died in 1649; studied under Gio. Battista Paggi. His picture of the Pentecost, in the church dello Spirito Santo, is characterized by an elegant and correct design, and gained him great reputation. He was also a very eminent portrait painter. Lanzi says that when Vanduyck visited Genoa, he expressed great satisfaction on viewing the works of Castello, and that they painted each other's portraits.

**CASTELLO, FELIX**, an eminent Spanish painter of history and battle-pieces, born at Madrid in 1602; died in 1656; studied under his father, Fabrizio, and afterwards under Carducci. His principal works are in the church of the Capuchins at Madrid. His compositions are superb, and are executed in a spirited and masterly manner. There were two admirable pictures at Madrid by Castello, representing the Storming of a Castle by Don Fadrique de Toledo, with Spanish soldiers swimming to the attack. Carducci was so much pleased with the manner in which his pupil prepared the masses in the composition of these pictures, that he requested permission to paint the head of Don Fadrique in the first, which he did in a very masterly manner.

**CASTELLO, FRANCESCO DA**. This painter was born in Flanders, of Spanish parents, in 1586. He visited Rome while very young, for the purpose of improvement, and painted historical subjects, generally of a small size, which were very popular. He also painted several works for the churches, among which is an altar-piece in S. Giacomo degli Spagnuoli, representing the Assumption, with a Glory of Angels, and the Apostles below. In S. Rocco di Ripetta, is a picture by him of the Madonna and Bambino, with Saints. He died at Rome in 1636.

**CASTELLO, GIO. BATTISTA**, called **IL BERGAMASCO**, a Bergamese architect who flourished, according to Milizia, about the middle of the 16th century. In 1560, he was appointed by Andrea Doria, to modernize the celebrated church of S. Matteo, at Genoa. He accomplished his commission in an admirable manner, and the work may well serve as a model in all similar cases. Castello is also said to have designed the imperial palace at Campetto.

**CASTELLO, GIACOMO**, a Venetian painter who flourished at Venice about 1600. He excelled in painting animals and birds. Lanzi says his works of this kind are common in the collections of Venice, where they are highly esteemed.

**CASTELLUCCI, SALVI**, a painter of Arezzo, born in 1608; died in 1672; studied at Rome under P. da Cortona, whose style he successfully imitated. He was much employed in painting easel pictures for private collections. There are several of his larger works in the churches of his native city, which are painted in a free, bold style, and very agreeably colored. He had a son named Pietro who painted in his style, but was inferior to his father.

**CASTIGLIONE, GIO. BENEDETTO**, an eminent Genoese painter, born in 1616; died in 1670; studied for some time under Gio. Battista Paggi, and afterwards under Gio. Andrea Ferrari, in whose school he made great progress. It is said that when Vanduyck visited Genoa, he formed an intimacy with Castiglione, who gained great advantage from the instruction and advice of that great painter; but this is rather doubtful, as Benedetto was then too young to attract notice as an artist. After leaving Ferrari, he visited Rome, Florence, Parma, and Venice, in each of which cities he left proofs of his ability. He painted history and portraits, but is chiefly known for his admirable pictures representing pastoral subjects, the march of caravans, and troops of animals, in which he was eminently successful. His *chiaro-scuro* is managed with great intelligence, his touch is lively and spirited, and his coloring clear and vigorous. The animals in his pictures are grouped with admirable taste, and the scenery is always appropriate and pleasing. In his subjects of history, he does not seem to have had in view the ideal beauty of the great masters, nor to have attempted the elegance of form, nor the purity of outline, or nobility of expression, which form the essence of historical painting. His *Nativity*, however, in the church of S. Luca at Genoa, and his *Magdalene* and *St. Catherine in the Madonna di Castello*, are fine works of art. During the latter part of his life he was much patronized by the Duke of Mantua, for whom he painted some of his best works. The Duke gave him apartments in his palace, and treated him with liberality and munificence. This artist has engraved about seventy plates, executed with all the taste and spirit to be seen in his pictures. They are etched, and sometimes assisted with the graver, with a most masterly effect of light and shadow; and may be compared to Rembrandt, and other admirable engravers in that style. The following are the principal:

The Genius of Benedetto Castiglione, serving as a frontispiece to his work. Portrait of Agostino Mascardi. Portrait of Antonio Pignolesale. Sixteen small heads, among

which is his portrait. Six large Heads, one of them his portrait. Two plates of the Heads of Men and Animals, Noah and his Children collecting the Animals. Noah driving the Animals into the Ark. The Departure of Jacob, Rachel hiding her Father's Gods. Tobit burying the Dead; a night-piece. A similar subject; in *chiaro-scuro*. The *Nativity*, with Angels adoring the Infant. The Adoration of the Shepherds. The Angel appearing to Joseph in his Dream. The Flight into Egypt. The Resurrection of Lazarus. St. Roch in profile, behind him the Head of his Dog. The Melancholy; a print so called. The little Melancholy. The finding the Bodies of St. Peter and St. Paul. Four old Men visiting the Tombs by torch-light. Circe in search of the Arms of Achilles. A Man with some pieces of Armor, and another examining a Tomb. A Man pushing a Boat, in which are some Animals. Diogenes with his Lantern. Pan instructing Apollo to play on his Flute. Silenus playing on a Flute, with a Shepherdess. A Combat of Sea Gods. Silenus drunk, with three Satyrs. A Bacchanal, with a Satyr on a Pedestal. A Woman beating a Boy. A Menagerie of various Fowls. A Landscape; inscribed *Gio. Benedetto Castiglione, Gen., fec. 1658*. A Landscape; apparently a frieze; *Castiglione, fec.* A Shepherd driving his Flock. Two Shepherds, one on Horseback, driving their Flocks. A Capuchin discovering the Body of St. Jerome. Eleven plates of vignettes, &c.

**CASTIGLIONE, FRANCESCO**, the son of Benedetto C.; painted landscapes, with figures and animals, in the manner of his father, but never attained any distinction.

**CASTIGLIONE, SALVATORE**, the brother and scholar of Benedetto C.; painted landscapes and pastorals in the style of that master. There is a highly finished etching by this artist, marked *Cast. 1645*.

**CASTILLO, AUGUSTIN**, a painter of Seville, born in 1565; died in 1626; studied under Luis Fernandez. He resided chiefly at Cordova, where he painted a number of pictures for the churches, some of which are nearly destroyed by dampness and neglect. There is a *Conception* by him, in the church of Nuestra Señora de los Libreros; also several pictures in the convent of S. Pablo; and an *Adoration of the Magi*, in the Cathedral at Cadiz, which is said to be his finest work.

**CASTILLO, JUAN DEL**, the brother of Augustin C., a distinguished historical painter of Seville, born in 1584; studied under Luis Fernandez. His principal works are at Seville and Granada. He established an academy of painting, where Murillo, Alonso Cano, Pedro de Moya, and other eminent artists were educated. He died at Cadiz in 1640.

**CASTILLO, Y SAAVEDRA, ANTONIO DEL**, an eminent Spanish painter, born at Cordova in 1603, the son of Augustin Castillo, who instructed him in the elements of the art. After his father's death, he became a scholar of Francisco Zurbaran, who at that time was in great repute. Castillo painted many pictures of great merit for the Cathedral of Cordova, the best of which are *St. Peter* and *St. Paul*, and the *Assumption*. Had his coloring been equal to his composition and design, few artists of his country would have surpassed him. There is a picture by this master in the convent of St. Francis at Cordova, representing a subject from the life of that saint, which he painted in competition with Juan d'Alfaro, who was accustomed to mark his works *Alfaro pinxit*. To show his contempt for the vanity of his rival, he inscribed his picture *non fecit Alfaro*. In 1666 he visited Seville, where the works of Murillo at that time were universally admired. Castillo was so much impressed with their extraordi-

nary beauty and excellence, and his own inferiority, that he sunk into a despondency that hastened his death, which occurred in 1667.

**CASTILLO, JOSEF DEL**, a Spanish painter and engraver, born at Madrid in 1737; died in 1793. At an early age he manifested great genius, which induced the prime minister, Josef de Carabajal, to send him to Rome in 1751, at his own expense, to study the works of the great masters, under Corrado Giacinto. On his return to Madrid in 1758, the king gave orders to Mengs, his principal painter, to employ the young artist. Mengs employed him on pictures for the royal tapestries, and in painting mystical pictures for the cells of the royal convent of Salesas; also on several portraits of Charles, with the mantle of the order of Toison d'Or. Castillo also executed a number of paintings for the Escorial, and for various churches, convents, and hospitals of Madrid. He made drawings for the edition of Don Quixote published by the Academy at Madrid; he engraved the Disciples at Emmaus, *after Cerezo*; the Flight into Egypt, and other subjects, *after Giordano*; and made small copies of the frescos in the Retiro, for the engravers.

**CASTREJON, ANTONIO**, a Spanish painter, born at Madrid in 1625; died in 1690. He was most celebrated for his small historical subjects, although he painted several larger works for the churches which possess great merit. The best of these is St. Michael subduing the Dragon. In St. Giles is the Presentation in the Temple, by this artist, and several subjects from the Life of the Virgin.

**CASTRO, DON FELIPE DE**, an eminent Spanish sculptor, born at Noya in Galicia, in 1711. He early manifested a strong inclination for the art, and having made some progress, he went to Lisbon, then to Seville, and afterwards to Rome, where he applied himself with such ardor that his progress was surprising, and he produced several fine works, which gained him a pension from Philip V., king of Spain. He drew the grand prize in sculpture of the Academy of St. Luke, and was afterwards admitted a member of that institution, as well as of the Florentine Academy. On his return to his native country, he executed at Madrid several admirable works in sculpture, and in 1752 was appointed Director of the Royal Academy of St. Ferdinando. His researches relative to the fine arts were of great value, and his works and example elevated the Spanish school of sculpture. He died in 1755, at the age of 44, much regretted by the friends of art.

**CASTRO, GIACOMO DI**, an Italian painter, born according to Dominici at Sorrento, about 1597; died in 1687; studied under Gio. Battista Caraccioli, and afterwards received some instruction from Domenichino, when that great master visited Naples to paint the Chapel of the Treasury. There are a number of his works in the churches of his native city, the best of which is his picture of the Marriage of the Virgin.

**CASTRO, PIETRO DE**, an Italian painter of whom little is known, though his works are quite numerous in the Italian collections. He painted subjects of still-life in an admirable manner, as vases, shells, musical instruments, &c., which are executed with great truth of coloring, and pencilled

in a free, though neat and delicate style. His works are arranged in admirable taste, and his chiaro-scuro is managed with great intelligence. He died in 1663.

**CATALANI, ANTONIO**, called **IL ROMANO**, a Bolognese painter, born about 1596; studied under Albano, whose style he successfully imitated. He was chiefly employed on easel pictures for the private collections, but painted several pictures for the Bolognese churches. In the church of la Madonna del Grada, are four pictures of the patron saints of the city, in four niches; and in the church del Gesu, St. Peter healing the Lame at the Porch of the Temple.

**CATALANI, ANTONIO**, called the Sicilian, a painter of Messina, born in 1560; died in 1630. Lanzi thinks he studied at Rome, and formed his style from the works of Federico Barocci, where he acquired that harmony of coloring and softness of effect which distinguish his works. There is a fine picture of the Nativity by Catalani, in the church of the Capuchins at Gesso.

**CATANEO, DANESE**, a reputable Italian sculptor, born at Massa di Carrara, and flourished about 1555. He was, according to Milizia, a scholar of Sansovino. He executed the statue of Apollo in the court of the Zecca at Venice; the sepulchre of Andrea Badoaro in S. Giovanni Evangelista, and the sepulchre of Leonardo Loredano, in the church of Sts. Giovanni and Paolo. His greatest work, however, was the altar and sepulchre of the celebrated Giano Fregoso, in S. Anastasia at Florence, which is adorned with several admired statues. Cataneo also executed a number of other works, among which were some sculptures for the Arco del Santo at Padua. He died in that city, in 1573.

**CATELANI, F. BERNARDO**, a Capuchin of Urbino, whom some authors suppose to have studied under Raffaele; but this is doubted by Lazzari and Lanzi. There are some of his works in the convent of his order at Cagli, and there is an altarpiece in the church of the Capuchins, executed in the style of Raffaele. He lived about 1550.

**CATENA, VINCENZIO**, a Venetian painter, who flourished from 1500 to 1530, in which year he died. He formed his style from the works of Giorgione, and painted portraits with great reputation, but was more esteemed for his easel pictures of historical subjects. He was also employed in the churches of Venice. He seems to have been a painter of great distinction, for when Raffaele died, and M. Angelo was growing infirm, M. A. Michiel wrote from Rome to Antonio di Marsilio at Venice, recommending Catena to be on his guard, "as danger seems to be impending over all very excellent painters." His best works are in S. Simone Grande, alle Carità, and S. Maurizio. They possess considerable merit, but show traces of the dry manner that preceded him.

**CATERINO**, an old painter of the Venetian school, who lived about 1250. All that is known of him with any certainty is an antique altarpiece in the church of Corpus Domini at Venice, inscribed *Catarinus pinxit*.

**CATESBY, MARK**, an English designer and engraver, born in 1679. In 1712 he visited this country, where he remained seven years studying natural history, and then went back to England.

He subsequently returned to America, where for several years he was occupied in making drawings of the various specimens of natural history that he collected in his excursions throughout the States of Georgia and Florida. In 1726, he returned to England, and learned the art of etching, that he might engrave the plates for his intended publication, which he did from his own designs. The work is entitled "The Natural History of Carolina, Florida, and the Bahama Islands." Catesby was a fellow of the Royal Society, and died in 1749.

**CATHELIN, LOUIS JACQUES**, a Parisian engraver, born in 1736; studied under le Bas, and became one of his most successful scholars. There are a number of plates by this artist, chiefly after the modern painters of his country, which are very neatly engraved. The following are the principal:

## PORTRAITS.

L'Abbe Terray; *after Roslin*; his reception plate at the Academy. Louis XV.; *after L. M. Vanloo*. Joseph Vernet, painter of marines; *do* Henry IV. of France; *after a drawing by Cochin*. Jean Jacques Balechou, engraver; *after Arranoux*. Maria Theresa, Empress of Germany; *after Ducreux*. Joseph II., Emperor; *do*. M. de Marmontel; *after Cochin*. Louis Joseph Bourbon, Prince de Condé. Equestrian Statue of Louis XV.

## VARIOUS SUBJECTS.

The Death of Lucretia; *after Pellegrini*. Latona re-venge; *after Ph. Lauri*, begun by *Balechou*, and finished by *Cathelin*. Erigone; *after Monsiau*. A Waterfall, with Fishermen; *after J. Vernet*. A set of Four, of the Times of the Day; *do*.

**CATI, PASQUALE, DA JESI**, a Roman painter according to Baglioni, who flourished during the pontificates of Gregory XIII., Sixtus V., and Clement VIII. He was employed in the Vatican, where he painted the Passion of Christ, and several friezes in the Sala Clementina. He also painted the chapel of Cardinal Altamps, with subjects from the Life of the Virgin. He died in the pontificate of Paul V., aged 70.

**CATTANIO, COSTANZO**, a Ferrarese painter, born in 1602; died in 1665; studied under Scarelino, and afterwards under Guido, at Bologna. Janzi says that he was of an exceedingly quarrelsome disposition, and was so frequently engaged in broils and outrage that he passed the most of his life in disgrace or exile. The subjects he usually represented harmonised with his disposition, being generally soldiers and banditti, painted in a very and menacing tone of coloring. He was, however, capable of better things, as appears from his *Ecce Homo*, and the Flagellation, in S. Giorgio at Ferrara; his Christ praying on the Mount, in S. Benedetto; and his Annunciation, in S. Spirito. The two latter have something of the grace and sweetness of Guido.

**CATTAPANI, LUCA**, a Cremonese painter, born about 1570; was a scholar of the Campi; painted several works in fresco, but was more successful in oil. He distinguished himself by an uncommon facility, and he copied many of the works of his master with a precision that might deceive the best judges. Of his own compositions, the best was his Decollation of St. John, in S. Donato at Cremona.

**CATTINI, GIO. FRANCESCO**, a Venetian engraver, born in 1730; executed several plates after

antique statues at Venice, and a set of fourteen heads *after Piazzetta*. He engraved the portrait of F. Zuccharelli, and those of several Venetian nobles; also some statues in the Giustiniani Gallery, in the manner of Claude Mellan, with a single stroke.

**CAUKERKEN, CORNELIUS VAN**, a Flemish engraver, born at Antwerp in 1625; engraved several plates after Rubens, Vandyck, and other Flemish masters. They are executed with the graver, in a still, labored manner, but are not without merit. The following are the principal:

## PORTRAITS.

Peter Snayers, painter of battles; *D. van Heil, pinx.* Tobias Verhaet, painter; *Otlorenius, pinx.* Robert Van Hock, painter; *Gon. Cocques, pinx.* Peter Moert, portrait painter; *C. Caukerken, fec.* Charles Vandenbosch, Bishop of Bruges. Charles II. King of England, the figure by *Caukerken*, the rest by *Hollar*.

## VARIOUS SUBJECTS.

The dead Christ in the lap of the Virgin; *after An. Caracci*. The dead Christ, with the Virgin, Magdalene, and St. John; *after Vandyck*. The Descent of the Holy Ghost; *do*. Charity, with three Children; *do*. The Roman Charity; *after Rubens*. St. Ann, with the young Virgin Mary; *do*. The Martyrdom of St. Lievinus; *do*; the best impressions are before the name of de Hollander. A Woman suckling an Infant; *after A. Diepenbeck*.

**CAULA, SIGISMONDO**, a painter of Modena, born in 1637; studied under John Boulanger, and afterwards visited Venice, where he studied with great assiduity the splendid works of Titian and Tintoretto. His first productions were superior to those executed in the latter part of his life. He painted altar-pieces, and cabinet pictures for private collections. The best of his large works is the picture of the Plague, in the church of S. Carlo at Modena, painted with great vigor and expression. There are works by him dated 1682 and 1694.

**CAUSE, H.**, a Flemish engraver, who flourished about 1690. There are several plates by him, representing views of castles and other edifices, which possess considerable merit; also some portraits, among which is that of Cardinal Ferdinand d'Adda.

**CAVAGNA, GIO. PAOLO**. This painter was born at Borgo di S. Leandro, in the Bergamese, in 1560; died in 1627. He visited Venice at the time when Titian was in the zenith of his fame; and Tassi says he studied for a short time under that great master. On returning to Bergamo, he completed his studies under the distinguished Gio. Battista Moroni, from whom he acquired a firm pencil, and delicacy of coloring. He seems to have adopted the style of Veronese, and his best works, both in oil and fresco, resemble those of Paolo. He particularly excelled in painting old men and children. His best fresco work is the Assumption, in S. Maria Maggiore, at Venice. His oil paintings are not less admirable, especially two pictures of the Nativity, and Esther before Ahasuerus, in the same church. His most capital performance is the Crucifixion, in S. Lucia, which has been highly extolled. This artist had a son named Francesco, called Cavagnuolo, who painted history, but never attained any distinction. His best work is in the church of Zoccalanti del Romacolo, representing the Virgin and Infant in the Clouds, with Saints. He died young in 1630.

**CAVAGNA, PIETRO FRANCESCO**, a Bolognese historical painter; born in 1675; died in 1733;

studied under Domenico Viani. Zani designates him a copyist and imitator. He was much employed in the Bolognese churches. In the church of Sts. Sebastiano and Rocco is the Conception, and St. Sebastian and St. Roch. In S. Colombano are pictures of St. Nicolo, and St. Gio. Battista; and in S. Giuseppe the Nativity.

**CAVAGNI, GIO. BATTISTA**, a Neapolitan architect, who flourished, according to Milizia, about 1585. In concert with Vincenzo della Monica, he erected the church and convent of S. Gregorio Armeno at Naples. The Sacred Monte della Pietà was also erected by Cavagni, and gained him great reputation. He died in 1600.

**CAVALCABO, BARONI GASPARE ANTONIO**, a native of Sacco, was born in 1682, and died in 1759. The Cav. Vannetti wrote his life. He first studied under Antonio Balestra, and afterwards Carlo Maratti. He executed many beautiful works. Lanzi particularly commends an altar-piece in the Choir of the Carmine in his native place, with four lateral pieces of great merit.

**CAVALLERHS, GIO. BATTISTA**, an Italian engraver, born near Brescia, about 1530, and practised at Rome from 1550 to 1590. His manner resembles that of Enca Vico, although inferior to that master. Many of his plates are copies from prints of other engravers. They are etched and finished with the graver, in a stiff, tasteless manner, and incorrectly drawn. He executed about 380 plates, of which the following are the principal:

The Frontispiece, and Heads of the Popes, for the *Vite de Pontefici*. The Prints for a book, entitled *Beati Apollinaris Martyris, &c.* Thirty-three plates of the Ruins of Rome; after *Dossius*, 1579. Ecclesiæ Anglicanæ Trophæe; after *Nic. Circignano*. Christ among the Doctors; supposed from his own design. The Last Supper; *do.* The Image of the Virgin of Loretto. 1566. The House of Loretto, and the Miracles wrought there, 1569. The Jubilee in 1585, with a view of the old Church of St. Peter's. A Sea-fight against the Turks; for the book of *Cicacioni*. The Virgin, called "The Silence;" after *M. Angelo*. The dead Christ in the Lap of the Virgin; *do.* The Conversion of St. Paul; *do.* The Martyrdom of St. Peter; *do.* The Animals coming out of the Ark; after *Raffaello*. Moses showing the Tables of the Law; *do.* Christ appearing to St. Peter; *do.* The Miracle of the Loaves; *do.* The Battle of Constantine with Maxentius; *do.* The Murder of the Innocents; *do.* Susanna and the Elders; after *Titian*, 1586. St. John preaching in the Wilderness; after *A. del Sarto*. The Descent from the Cross; after *Danillo da Volterra*. The Virgin and Infant in the Clouds; after *Licio Agresti*. The Elevation of the Cross; *do.*

**CAVALLI, ALBERTO SAVONESE**. Little is known of this artist, save a beautiful fresco in the Piazza dell' Erbe at Verona, executed in the style of Giulio Romano, dated 1540, from which circumstance it has been supposed that he studied under that master. From the beauty of this work great researches have been made by Italian connoisseurs to discover memorials of him or his works, but without any success, and Lanzi supposes that he must have changed his country, and died in foreign parts.

**CAVALLINI, PIETRO**, an old Roman painter, born in 1279; studied under Giotto, and like him practised the Mosaic art, as well as engraving. He assisted that master in the principal mosaic over the principal entrance to St. Peter's. His most important work in oil, was the picture of the Crucifixion, at Assisi, which is a curious and ven-

erable relic of the dry Gothic style prevalent at that early period of art. There is a print of this celebrated picture in Rosini's work. His principal work in fresco, was in the church of Ara Coeli; in which he represented the Virgin and Infant above, surrounded with glory, and below, the Emperor Octavian, and that of the Sibyl, directing his eye to the figures in the air. In the *Guide to Rome* are mentioned several of his works yet existing; and in the *Guide to Florence*, Cambiasi commends a picture of the Annunciation by Cavallini. He died at Rome, according to Lanzi, in 1344; though Vasari says in 1364.

**CAVALLINO, BERNARDO**. This painter was born near Naples, in 1612, according to Zani; studied under Stanzioni, and was his ablest disciple. His genius and success were so great, that he excited the jealousy of his master. He became greatly distinguished for his easel pictures of subjects of profane and sacred history, which he treated in the style of Poussin, with fine composition and expression, and the brilliant coloring of Rubens. There are many of his works in the private collections of Naples, which are highly esteemed. His pictures were all carefully finished, and he gave promise of great distinction as an artist, which was not realized; for, by dissipation and debauchery he shortened his days, and died in 1654.

**CAVALLUCCI, ANTONIO**, an Italian painter, born at Semoneta in 1752; died in 1795. He resided at Rome, of which school he was, perhaps, considered the principal ornament in his time, after Mengs and Pompeo Batoni. His principal paintings are St. Bona distributing his wealth to the Poor, at Pisa; St. Francesco da Paolo, in the Basilica di Loretto; and his celebrated picture of Venus and Ascanius, in the Palazzo Cesarini, at Rome.

**CAVARAZZI, BARTOLOMEO**, called CRESCENZI, a painter of Viterbo; born about 1590; died in 1625; studied under Pomerancio. On leaving that master he was taken under the protection of the noble family Crescenzi, from whom he acquired his surname. He painted many works for his protector, and was also much employed for the Roman churches. In the church of St. Andrea della Valle, is a picture by him, of St. Carlo kneeling with a choir of angels. In S. Ursula, he has painted that Saint with the famous Legend of the eleven thousand Virgins; also a Holy Family, in the convent of St. Anna.

**CAVAZZA, GIO. BATTISTA**, a Bolognese painter and engraver; born about 1620; studied under Cavedone and Guido, and painted several pictures for the churches of his native city, among which is a fresco painting in the Nunziata, representing several saints. He has engraved from his own designs four plates, of the Crucifixion; the Resurrection; the Death of St. Joseph; and the Assumption.

**CAVAZZOLA, PAOLO**, a Venetian painter, and pupil of Francesco Moroni. In the opinion of Vasari, he excelled his master in the gracefulness of his designs and the beauty of his coloring, and had he not died young, he would have acquired great distinction. Lanzi says he died at the early age of 31 years, and left many fine specimens of a mature judgment in the churches of Venice.

**CAVAZZONE**. See ZANOTTI.

**CAVAZZONI, FRANCESCO**, a Bolognese painter, born in 1559; studied under Passerotti, and afterwards in the school of the Caracci. He holds a respectable rank among the followers of the latter school, though less distinguished than Guido and Domenichino. His principal works are at Bologna. The most esteemed are: Magdalene at the Feet of Christ, in S. Madalena; the Crucifixion, in S. Cecilia; and St. John Preaching, in S. Giovanni. Cavazzoni was living in 1612.

**CAVEDONE, GIACOMO**, an eminent Italian painter, born at Sassuolo, in the Modenese, in 1577. When a boy, he was driven from home by the severity of his father, and compelled to obtain his subsistence by entering the service of a nobleman. His master was a true lover of art, and possessed a valuable collection of pictures. The young page had employed himself during his leisure moments in copying some of them with a pen; which appeared to the nobleman such extraordinary productions of untaught genius, that he showed them to An. Caracci, who encouraged Cavedone to persevere, gave him several of his own drawings to copy, and soon afterwards received him into his school. The young artist now made astonishing progress. On leaving the school of the Caracci, he visited Venice, and acquired from the study of the splendid works of Titian, that admirable system of coloring, in which he may be said to have surpassed every other painter of his school. On returning to Bologna, his paintings were so highly esteemed, as to be considered nearly equal to the works of Annibale. At this time his design was elegant and correct, and his coloring so vigorous, yet tender and harmonious, that Lanzi says when Albano was asked by a stranger, if there were any pictures by Titian at Bologna, he replied "No, but there are two by Cavedone, in S. Paolo, which amply supply the want of them." He painted with uncommon facility, yet his works have nothing of the appearance of negligence. In his frescoes he was singularly harmonious, using little variety of tints, but so admirably adapted to that style of painting, that Guido adopted him as a model. His most celebrated picture is in the church of the Mendicanti at Bologna, representing St. Alo and St. Petronio kneeling before the Virgin and Child, with a glory of angels. In this great work he appears to have combined all the beauties of the art; it is admirably composed, with enchanting color, truth, and expression in the heads, and a grand and simple folding of the draperies; forming a most attractive painting, even a city so rich in works of art as Bologna. This picture was daily mistaken for the work of Annibale Caracci. In S. Paolo are his fine pictures of the Nativity and the Adoration of the Magi. In the Ospitale di S. Francesco, is a Holy Family, with St. John and St. Francis. In S. Michele is the Last Supper; and in S. Salvatore, the Four Doctors of the Church. As a proof of the great merit of this artist, it is related that a picture by him, the Visitation of the Virgin, in the royal chapel at Madrid, was mistaken by *Colonna*, *Rubens*, and *Velasquez*, for the work of Annibale Caracci. Cavedone had acquired an immense reputation, when, by some unaccountable cause, he gradually changed his manner from a style which had gained universal admiration, to one of mediocrity; and finally sunk to the lowest degree. In the latter part

of his days however, he received a violent shock by a fall from a scaffold. Superstition had charged his wife with the crime of witchcraft; and to complete his affliction he lost his only son, a youth who had manifested great genius for the art. He sunk into a stupid despondency, and was compelled to beg his bread in the streets of Bologna. He died suddenly, in the horrors of wretchedness and want, in 1660, aged 73.

**CAVERSEGNO, AGOSTINO**, a Bergamese artist, who, according to Tassi, flourished from 1539 to 1552. His will was dated 1539. Little is known of him. Lanzi says "that having flourished at a period so distinguished for the art of coloring, he may be compared to certain writers of the 14th century, who, as Salvini observes, throw little light upon learning, yet in respect to language, every page appears imbued with gold."

**CAVINO, GIOVANNI**, called *IL PADOVANO*, an ingenious engraver of the 16th century. An impulse had been given to the study of the medals and coins of antiquity, first by Petrarch, and after him, by Cosmo, Pietro, and Lorenzo de Medici, by Alfonso, king of Naples, and by Cardinal St. Mark. Availing himself of the general passion for collecting such remains, Cavino applied himself with success to the task of producing counterfeits; and with the assistance of Alex. Bassiano the poet, diffused an incredible number of them throughout Italy. A collection of his coins and medals was made by Leconte, antiquarian to the king of France, and presented by him to the Abbey of St. Genevieve, whence they passed into the imperial cabinet; they are 122 in number, and attest the skill and ingenuity of the artist.

**CAXES, PATRICIO**, an Italian painter, born at Arezzo. Little is known of his early history, but he attained sufficient eminence to be invited to Spain by Philip II., who employed him in the palaces at Madrid. He was appointed to paint the Queen's Gallery at the Prado, where he represented the Chastity of Joseph, a subject not very appropriate for the apartments of a princess. It was destroyed, together with many works of art, in the conflagration of that palace. This master translated Vignola on the Five Orders of Architecture into Spanish, for which he engraved the frontispiece and plates. After serving Philip II. and Philip III., during forty-four years, he died at an advanced age, in extreme poverty; and when the king was informed of the indigence of his family, consisting of a widow and eight children, he assigned them a stipend of ten cents per diem for one year; and yet this has been cited as a proof of royal generosity!

**CAXES, ERGENIO**, a Spanish painter, the son and scholar of Patricio C.; born at Madrid in 1577; died in 1642. He assisted his father in several of his works for the court, and in 1612, was made painter to Philip III., which appointment he retained under Philip IV., who assumed the crown in 1621. He painted the portrait of the latter and several historical works in the palaces, besides many pictures for the churches and convents, who, following the example of the court, gave liberal encouragement to the arts. In the monastery of S. Augustin Calzada at Madrid, is a fine picture of St. Joachim and St. Ann; in the church of S. Martin are his two pictures of the



Nativity and the Adoration of the Magi. He also painted several frescos in concert with Vincenzo Carducci, in the palace of the Prado. All the works of Cazes, except those in the churches above mentioned, were destroyed by fire. The convent of San Felipe at Madrid, where there were many of his works, was burned in 1718; and the Prado was destroyed in the same manner.

CAYLUS, ANNE CLAUDE PHILIPPE, COMTE DE, a celebrated French amateur engraver, and a very eminent connoisseur, born at Paris in 1692; died in 1765. He spent his life and fortune in the promotion of art, and the encouragement of artists. In fact, he may be said to have done more for both than any other man of modern times, and the friends of art are under the greatest obligations to him. He published a *Recueil d'Antiquités Egyptiennes, Etrusques, Grecques, Romaines, et Gauloises*, in seven vols.; of which the last volume appeared after his death, in 1767. As an engraver he has etched an immense number of plates, of which those after Bouchardon were finished by Fessard and his pupils; the set of gems from designs by the same artist, were terminated by le Bas. They do not possess much merit, but deserve attention as preserving the masterly sketches of the most celebrated painters. The following are the principal:

A set of about Two Hundred Plates, after the Drawings in the Collection of the King of France. A set of ten Antique Gems, from drawings by *Edme Bouchardon*, etched by *C. de Caylus*, and terminated with the graver by *Le Bas*. A set of six Mythological Subjects; after *Bouchardon*; etched by *C. de Caylus*, and terminated with the graver by *Fessard*. A set of Thirty Heads; after *Rubens* and *Vandyck*; from the *Crozat Collection*. A set of fifty grotesque Heads; after *Leonardo da Vinci*. A set of fine Sketches; after *della Bella*.

CAYOT, AUGUSTIN, a reputable French sculptor, born at Paris in 1667. He at first studied painting under Jovenet, but soon abandoned that art for sculpture, which he studied under le Hongre. He gained the grand prize of the Royal Academy, and was then sent to Rome with the royal pension, where he became an assistant of van Clive, and wrought with him for fourteen years. Among other works, he executed the Two Angels, in bronze, for the grand altar of the church of Notre Dame; and a statue in marble, of a Nymph of Diana, which is placed in the garden of the Tuileries. In 1711 he was elected an Academician, on which occasion he executed his statue of Dido, as his reception piece.

CAZES PIERRE JACQUES, an eminent French painter, born at Paris in 1676. He studied under Bonasse, and subsequently in the school of Bon Boullogne. He obtained the grand prize at the Academy in 1699, and in 1704, was elected a Royal Academician. Cazes may be considered one of the first artists of the French school. His drawing is correct; his design is grand; he greatly excelled in draperies, and possessed an accurate knowledge of chiaro-scuro. He wrought with great industry, but his performances are not all of equal merit, and towards the latter part of his life, his pictures betray the decline of his powers. He was also particularly distinguished for his pictures of horses. There are many of his works to be seen at Paris, in the church of Notre Dame; in the college of the Jesuits; at the House of Charity, etc. At St. Germain des Prés, he represented

the lives of St. Germain and St. Vincent. A Holy Family at St. Louis de Versailles, is also much admired, and is one of his best productions. The king of Prussia has two fine pictures by Cazes, which are very highly esteemed. He was the instructor of Chardin and Charles Parrocel, and held several honorable offices in the Royal Academy. He died at Paris, in 1754.

CECCARINI, SEBASTIANO, a historical painter of Urbino; born about 1700; died, according to Lanzi, in 1780; studied under Agostino Castellacci, and practised at Rome with reputation, during the pontificate of Clement XII. The *surporta* of the church of S. Urbano, representing that saint; also the principal altar-piece in the same church, are by Ceccarini; as is the picture in the Capella delgi Svizzerri in the Quirinal. His best productions, however, are at Fano, where he chiefly resided; among them are his St. Lucia, at the Augustines, and several subjects of sacred history in the palaces.

CECCATO, LORENZO, an admirable artificer in Mosaic pictures, who flourished at Venice towards the end of the 16th century. He was principally employed in copying the works and designs of the great masters, especially of Tintoretto.

CECCHI, GAETANO, a Florentine engraver, who practised about 1770. He executed several plates of historical subjects, which are etched and finished with the graver, in a style that does him considerable credit.

CECCHI, GIO. BATTISTA, a Florentine engraver, born about 1748, and was living in 1812. He engraved several plates for the work entitled "*Serie degl' uomini illustri*," and for the Life of the Marchesi di Pombal; also the following prints after various Italian masters:

The Vocation of St. Andrew to the Apostleship; after *L. Cardi*. The Martyrdom of St. Lawrence; after *P. da Cortona*. The Martyrdom of St. Vitalis; after *F. Baroccio*. The Stoning of Stephen; do. The Entombing of Christ; after *Daniello da Volterra*. Catalino's Conspiracy; after *Salvator Rosa*.

CECIL, THOMAS, an English engraver, who practised about 1630. His plates possess some merit; they are neatly executed, entirely with the graver, and are chiefly portraits from his own designs. The following are the principal:

#### PORTRAITS.

Queen Elizabeth on Horseback. Walter Curle, Bishop of Winchester. William Cecil, Lord Burleigh. Edward Reynolds, Bishop of Norwich. Thomas Kidderminster of Langley, 1623; scarce. John Talbot, Earl of Shrewsbury. Sir John Purghe, killed at the Isle de Rhé; this print is very scarce, as it is thought the plate was altered, and the title changed for that of Gustavus Adolphus, and inserted in *Scudery's Curia Politia*. John Weaver, prefixed to his Funeral Monuments. 1631. A small whole-length of Arcebe, the King's Jester. Sir John Hayward, Knt. LL.D. The Frontispiece to *Ambrase Parry's Works*. 1631. The Frontispiece to *Devout Meditations*. 1629. The Frontispiece to *Lord Bacon's Sylva Sylvarum*.

CELER, and SEVERUS, were eminent Roman architects, and flourished in the time of Nero. According to Tacitus, they were appointed by that emperor to erect his famous golden palace, which surpassed all that was stupendous or beautiful in Italy. It was erected after the conflagration of Rome, which has been imputed to the wickedness of Nero. His statue, 120 feet high, stood in a court, ornamented with porticos of three rows of



lofty columns, each row a mile long; the gardens were of vast extent, with vineyards, meadows, woods and lakes, filled, according to Tacitus, with every species of domestic and wild animals.— Pearls, gems, and the most precious materials ornamented the palace in every part, and especially gold, which was used in the utmost profusion. This great palace was completed by Otho, but did not remain long, for Vespasian restored to the people the lands of which Nero had unjustly deprived them, and erected in its place the mighty Colosseum, and the magnificent Temple of Peace.

**CELESTI, CAV. ANDREA**, a Venetian painter, born in 1637; died in 1706; studied under Ponzoni, but did not follow his style. He painted the most beautiful views about Venice, and other Italian cities, in a large size, and also in small. His selections are choice and elegant; his coloring pleasing; his skies are luminous and clear, and every part is agreeable to the eye. He was fond of using a purplish tint, something in the style of Rubens, of which he was occasionally too profuse, especially in his carnations. He painted historical subjects of large and small size, and sometimes conversations and pastoral subjects. His landscapes are scarce, and are highly prized. He had a fertile invention, with a vagueness of coloring and a flowing outline that resemble Veronese. Some of his works have lost their original freshness, and in some cases the demi-tints appear to have perished, by which the harmony of the work is diminished. His best historical works are in the church of the Ascension at Venice, of which the most esteemed are, an Adoration of the Magi; and in the Ducal Palace, a picture of a subject from the Old Testament, which is highly valued.

**CELLI, PLACIDO**, a native of Messina, who according to Hakert, studied under Agostino Scilla. He followed that master to Rome, where he afterwards imitated the style of Carlo Maratti, and executed some pictures for the churches of dell' Anima and Traspontina. He afterwards returned to his own country, where he executed some works for the churches, and died at Messina in 1710. Lanzi says he did not rise above mediocrity.

**CELLIO, CAV. GASPARO**, a Roman painter; born in 1571; died in 1640; studied under Nicolo Circignani, according to Baglioni, and painted several works for the Roman churches. The best are St. Michael discomfiting the Fallen Spirits, in S. Giovanni Laterano; St. Charles Borromeo, in S. Carlo a Catarini; St. Francis receiving the Stigmata, in the Mendicanti; and the Israelites crossing the Red Sea, in the Gallery of the Palazzo Mattei.

**CELLINI, BENVENUTO**, an eminent Italian sculptor and medalist, born at Florence in 1500. He was intended for the musical profession, but as he early manifested a strong inclination for sculpture, he was permitted to follow his favorite pursuit; and his earliest works in gold and silver, in the antique style, were greatly admired. At the age of fifteen, he established himself with a goldsmith named Marcone, and also directed his attention to seal-engraving, under the able instruction of Laurizio; he likewise made ingenious maskeenings of gold and silver on Turkish daggers, and employed himself in cutting dies, medalling and enamelling, in all of which he was eminently successful. He was now employed by the dignitaries of the church, and was taken into the service of Clement

VII., of whom he executed a gold medal, which received great applause. At Florence he afterwards executed a gold medal with the device of Hercules tearing open the jaws of the Nemean lion. Michael Angelo, on seeing it, declared that his style was entirely original. He executed a number of other medals which gained him great reputation. Cellini was soon afterwards appointed engraver to the mint at Rome. He subsequently went to Paris at the invitation of Francis I., where he commenced several fine works; but he soon got into trouble with the Queen's favorite, Madame d'Etampes, who did all in her power to excite the king against him, and he obtained permission to return to Italy. On arriving at Florence, the Grand Duke Cosmo de Medici received him with honor, and gave him a studio, where he executed his celebrated Perseus with the head of Medusa, in bronze, to ornament the grand square at Florence. Cellini and Bandinelli contended for the execution of a colossal statue of Neptune, and his design was preferred, which is said to have caused the death of the latter, although the duchess, who was Cellini's enemy, prevented him from having the work, and caused it to be given to Ammanati. He soon after, however, regained the duchess' good opinion, by presenting to her and the duke a marble crucifix, which is highly extolled by Vasari. Cellini wrote a treatise on the various branches of his art, which is also highly praised by Vasari, and which bears incontestable evidence of an original and comprehensive genius. He died at Florence in 1570, and was buried with great pomp, in the Nunziata.

**CENNINI, ANDREA**, an Italian painter and author, who lived at Florence in the first part of the 15th century. He is celebrated for a work composed in 1437, the MS. of which is still preserved in the Library of S. Lorenzo, by which Vasari professes to prove that oil painting was known in Italy before the invention was practised by John van Eyck, called John of Bruges. This MS. was published under the superintendence of Cav. Tambroni, about 1800; but it signally fails to prove that oil painting, at least for pictures, was known in Italy before it was in Germany; for he expressly says, "I wish to teach thee now to paint in oil on walls or on panels, as practised by many Germans," and he goes on to give directions for preparing different colored paints with boiling linseed oil, and painting on walls, wood, iron and marble. See *John van Eyck*. Cennini had not much reputation as a painter. Vasari says he painted the Virgin, with several Saints, in the Hospital of Bonifazio at Florence, "in a good style of coloring." Yet he never excited the admiration or envy of his brother artists.

**CENNINI, CENNINO**, an old Italian painter of the fourteenth century. He was a pupil of Giotto, and deserves notice as the author of the earliest treatise on painting extant. It is entitled *Istruzione Pittoriche*, and remained for ages unnoticed in the Vatican library, till 1821, when it was discovered by the Cavaliere Tambroni, who published it at Rome in that year. It contains, among other matters relating to the art, some curious information respecting oil painting. See *John Van Eyck*.

**CENTINO, IL**. See **NAGLI**.

**CEPHISODOTUS**, or **CEPHISODORUS**, a Greek sculptor, the son of Praxiteles, who flour-

ished about B. C., 360, and whose sister was the first wife of Phocion. Pliny and Pausanias mention many of his works, which they rank as master pieces in the art, especially a statue of Minerva, placed at the port of Athens; and an ingenious allegorical design, representing Peace, bearing in her bosom a small statue of Plutus. There was also at Pergamus a noble work of Cephisodotus, a Symplegma, representing a group of wrestlers with their limbs interlaced in violent struggle. Pliny mentions some of his works which had been transported to Rome; among which were three statues, Latona, Venus, and Diana, placed in the temple of Juno.

**CERAJUOLO, ANTONIO DEL**, a reputable Florentine painter, mentioned by Vasari, who studied under Ridolfi Ghirlandajo, and flourished about 1435.

**CERATI, ABATE DON DOMENICO**, an Italian architect, born about 1720, at Vicenza. From earliest youth he was attached to the study of architecture, and pursued his profession with such ardor and success, that he was appointed Professor of Civil and Military Architecture at Padua. He erected the famous observatory in that city, which surpasses every other structure of the kind in Europe. He also superintended the erection of the magnificent hospital at Padua, and designed the embellishments to the Prato della Valle.

**CERESA, or CEREZI, CARLO**, an eminent Bergamese historical and portrait painter; born in 1609; died in 1679; studied under Daniello Crespi, a talented painter of Milan, from whom he soon acquired a style of coloring and design nearly approaching the merit of that master. According to Tassi, his figures are gracefully disposed, his coloring has great softness and harmony, and his heads have an agreeable expression. His works are chiefly confined to the churches of Bergamo. In the Cathedral is a picture of St. Vincenzio carried up to Heaven by Angels; in the Cupola of S. Francesco, four of the prophets; and in S. Pietro one of his finest works, representing the Resurrection.

**CEREZO, MATTEO** an eminent Spanish painter, born at Burgos, in 1635; died in 1685. He studied at Madrid, under Don Juan Carreno, and painted several pictures for the churches of Madrid and Valladolid, by which he acquired great reputation. He afterwards painted, in concert with Francisco de Herrera, painter to Philip IV., in some works which he was engaged upon for the king. His works possess great excellence, and he was called the Vandyck of Spain. The best performance of Cerezo, is Christ with His Disciples at Emmaus, which is said, by Bermudez, to equal the works of Titian.

**CERQUOZZI.** See M. ANGELO.

**CERRINI, GIO. DOMENICO**, called IL CAV. PERUGINO, a painter of Perugia; born, according to Pascoli, in 1609; died in 1681; studied under Guido, from whom he acquired a graceful and elegant design, with an expression in the heads that occasioned some of his works to be taken for those of Guido. His best work in fresco is the Cupola of la Madonna, representing St. Paul taken up to Heaven.

**CERRINI, LORENZO**, a Florentine painter, who studied under Cristofano Allori. He was quite celebrated as a portrait painter, and as a copyist of

the works of others. He flourished about the middle of the seventeenth century.

**CERTOSINO, IL.** See CASSIANI.

**CERÙ, BARTOLO**, a reputable Venetian painter, who studied under Maffeo Verona. Some of his works were engraved in aquafortis, by Boschini. He died about 1660.

**CERUTI, FABIO**, a native of Milan, and a reputable landscape painter, who studied under Christopher L. Agricola, and painted in his style. Lanzi says his works are numerous in Milan and in the State. He flourished in the first part of the eighteenth century.

**CERVA, GIO. BATTISTA**, a Milanese painter, who flourished about 1550; studied under Gaudenzio Ferrari, according to Lanzi. The only work mentioned as by this artist, is the Incredulity of Thomas, which for its animated expression of the heads, and its admirable style of coloring and design, deserves to rank high among the productions of the Milanese school.

**CERVELLI, FEDERIGO**, a Milanese painter, who flourished about 1690; studied under Pietro Ricchi, whom he rivalled in the freedom of his pencil, and surpassed in the correctness of his design. One of his best works is at the *Scuola di S. Teodoro*, representing a subject from the life of that Saint.

**CERVETTI, FELICE**, a Piedmontese painter, who flourished at Turin in 1764. He wrought with more facility than finish, and his works are frequently met with at Turin and in the State.

**CERVETTO, GIO PAOLO**, a Genoese painter, born about 1630. Soprani says he studied under Valerio Castelli, and imitated his vigorous style with considerable success, but died young, in 1657.

**CERVI, BERNARDO**, a painter of Modena, and a scholar of Guido. He possessed an extraordinary genius, but at the time when his great instructor had formed the most lively expectations of his rising greatness, he was cut off by the plague, in 1630. His principal works are his frescos, in the dome at Modena. There are also several altar-pieces in the churches. There is a print by this artist, with the name abridged, of the Martyrdom of St. Sebastian, dated 1628.

**CESAREI, PIETRO**, sometimes called PERINO DE PERUGIA, a painter of Perugia, living in 1595. He was an artist of considerable reputation. He established himself at Spoleto, where, and in the neighboring towns, are some of his works, which Lanzi says are often attributed to Pietro Perugino. It appears, however, that he was anxious to prevent this confusion, and therefore he signed his name *Perinus Perusinus*, or *Perinus Cesareus Perusinus*. He had a brother named Serafino, who assisted him.

**CESARE, PADRE.** See PRONTI.

**CESARI, CAV. GIUSEPPE**, called D'ARPINO, an eminent Italian painter, born at the Castle of Arpino, in the kingdom of Naples, in 1560; died at Rome in 1640. He was the son of an obscure artist of little merit, who taught Cesari what little he knew of the art. At the age of thirteen he obtained his father's consent to visit Rome for employment, where he was compelled to offer his services to prepare the palettes and colors of the artists who were then employed in the Vatican, under Gregory

XIII. He had filled this humble situation but a short time, when he took an opportunity, in the absence of the painters, to sketch several figures on the wall, which excited the surprise and admiration of every one, particularly Fra. Ignazio Danti, the superintendent of the works in the Vatican, who mentioned the circumstance to the Pope. The latter immediately took Cesari under his protection, and placed him in the school of Nicolo Pomerancio. The instruction of that master was not calculated to counteract the depraved taste of the time for alluring glitter and ostentation. Cesari had great natural facility, and finding that he could easily satisfy the prevailing taste, he did not think it necessary to consult nature or the best models of antiquity. His works possess an appearance of grandeur in the composition, lightness and dexterity in the design and execution; but we look in vain for sublimity of conception, purity of outline, elevated expression, or harmony of effect. By straining the attitudes of his figures, he expected to give them animation and movement; and when he attempted expression, he fell into distortion and grimace. In some of his works these defects are not discernible, such as battle pieces and processions, which require a crowded composition. In these the horses are drawn with great spirit, and his readiness of invention is surprising. With all his defects, he was soon regarded as the most distinguished painter in Rome. He enjoyed during a long life a distinguished reputation, and established a very successful academy. He was a perfect master of the arts of intrigue, and possessed the talent of exalting the merits of his own productions, while he vilified those of others, and his instruction and example undoubtedly had a most pernicious influence upon art. Clement VIII., the successor of Gregory XIII., continued to extend him the protection and favor he had experienced under the latter, and created him Knight of St. John of Lateran. The style of this artist varied considerably throughout his long life, and his last works partake of the languor and feebleness of age. There are many of his works at Rome, of which the principal are the Cupola of S. Prassede, representing the Ascension, with the Virgin and Apostles; in S. Gio. Grisogono, the Assumption of the Virgin. His most celebrated performance is the Saloon called by his name, in the Capitol, where he has represented in fresco, the History of Romulus and Remus, the Combat of the Horatii and the Curiatii, the Battle of the Romans and Sabines, and the bloody Conflict between the Romans and the Veii.

CESARI, BERNARDINO, was the brother and scholar of the preceding, whom he assisted in many of his works. He also painted several pictures of his own composition in the churches at Rome, entirely in the style of his brother. There is a large fresco work in St. John of Lateran by this artist, painted for Clement VIII., representing the Emperor Constantine in a Triumphal Car, with many figures. In S. Carlo a Catinari, is a picture by him of Christ appearing to Mary Magdalene.

CESARI, ALESSANDRO, an Italian medalist and gem engraver, called *The Greek*. He flourished in the sixteenth century, and resided for a long period at Rome, where he was employed by sev-

eral pontiffs in the execution of medals, in which he so distinguished himself as to gain the approbation of Michael Angelo.

CESARIANO, CESARE, a Milanese architect, whose life was written by Peleni, was born in 1483 and died in 1543. He also was a painter in miniature.

CESCHINI, GIOVANNI, a native of Verona, who studied under Alessandro Turchi, whose works he copied so accurately that they passed for originals by that master. He flourished at Verona about the middle of the sixteenth century.

CESI, BARTOLOMEO, an eminent Bolognese painter, born in 1556; died, according to Lanzi, in 1629; studied under Gio. Francesco Bezzi, but afterwards attached himself to the works of Pellegrino Tibaldi. He rather excelled in his frescos than in his oil paintings, although he has displayed great merit in both, as his pictures at Bologna sufficiently evince. His design was careful and correct, but not timid; his forms were judiciously chosen, and his coloring was tender and delicate. His works appear to have been the models from which Guido formed the sweetness and elegance of his style. He lived in friendship with the Caracci, though he occasionally painted in competition with them, and not unsuccessfully. His works are quite numerous at Bologna. The principal are in S. Giacomo Maggiore, the Virgin and Infant in the clouds, with a Glory of Angels; St. John. St. Francis, and St. Benedict; in S. Martino, the Crucifixion; in S. Domenico, the Adoration of the Magi, and the Descent of the Holy Ghost; in the Certosa, are his fine pictures of Christ Praying in the Garden, and the Descent from the Cross. His best work is a set of ten frescos, of subjects from the Life of Aeneas, in the Palazzo Favi.

CESI, or CESIO, CARLO, an historical painter and engraver of the Roman school, born at Antracolo, in the Papal States, in 1626, died in 1686; studied under P. da Cortona, and was employed on several public works in concert with several of the best artists of his time, during the pontificate of Alexander VII. His works are held in considerable estimation. In the Quirinal, he painted the Judgment of Solomon, and others of his works are in the Rotonda and in S. Maria Maggiore. There are several plates by this artist of considerable merit, after the Italian painters of his time. They are correctly drawn, and are etched and terminated with the graver in a free, masterly style. The following are the principal:

The Virgin and infant Jesus with St. John; half-length. St. Andrew led to Martyrdom, prostrating himself before the Cross; after Guido. The Frontispiece to the Book entitled *Discorsi della Musica*. Sixteen plates from the Pamphili Gallery; after P. da Cortona. Forty-one plates of the Farnesian Gallery; after An. Caracci. Eight plates of the Chapel Buongiovanni; after Lanfranco.

CESPEDES, PABLO, called at Rome, CEDASPE, a very eminent painter of Cordova; born, according to Bernudez, in 1538. He had the advantage of a very liberal education in the theological seminary, was conversant with the classic and oriental languages, and spoke with great fluency most of the modern ones. His learning and merit raised him to the rank of a dignitary in the church, and he was not less remarkable for his modesty and humility than for the extent and variety of his ac-

quirements. This artist visited Rome twice for improvement, where he derived great advantage from the study of the works of M. Angelo. While in that city he formed a close intimacy with Federigo Zuccheri; and afterwards when the latter was applied to by the bishop of Cordova to paint a picture for his cathedral, he declined the commission, observing "that while Spain possessed Céspedes, they need not send to Italy for artists." While at Rome Céspedes painted several works, among which was an Annunciation, and a Nativity, in the Trinità de Monti; also several subjects from the Life of the Virgin, in the vault of the same chapel. As a colorist, he was one of the greatest artists of his country; and Bermudez says he sometimes approaches, in this respect, the beauty of Correggio. His works are chiefly at Cordova. In the cathedral is the Virgin and Infant, with St. Anne; also his admirable picture of the Last Supper, which is highly praised by Palomino for the masterly discrimination of character in Christ, and the different Disciples. In the Jesuit college of S. Catalina, is the Martyrdom of that Saint, with a Glory of Angels. This artist is said to have attained distinction in sculpture and architecture, but none of his works are mentioned. He died in 1608, and was buried in the cathedral at Cordova.

CHABRY, MARC, a French painter and sculptor, born at Lyons in 1660. He executed in that city a large number of works in both departments of art, among which were the paintings and bas-reliefs that adorn the great altar of the church of S. Antoine; a bas-relief over the entrance to the Hotel de Ville, representing Louis XIV. on horseback, the altar of a chapel of the Oratorio, and several works in the Church de la Trinité. He executed two statues of Hercules and the Virgin, and sent them to the king, who appointed him sculptor to the city of Lyons. The Maréchal de Villeroi purchased of him a statue of Winter, for 6,000 livres; and a merchant of Lyons paid him 2,000 livres for a statue of Christ in box-wood, which was worthy of Puget. Chabry died in 1727. He left a son named Marc C., who attained considerable distinction in sculpture, and executed among other good works, several statues for the Church des Carmes, of the Four Evangelists, St. Peter and St. Paul; also some statues for the Church des Chartreux.

CHALGRIN, JEAN FRANÇOIS THÉRÈSE, an eminent French architect, born at Paris, in 1739. He studied under Moreau and Boulet, and having gained the grand prize of the academy, he went to Italy with the royal pension. On his return, he soon attained eminence, and was chosen by the duke de la Vrillière to erect his hotel, on the completion of which the duke honored him with an entertainment, and presented him with a magnificent watch, set with diamonds. He was soon after admitted to the academy, and in 1770 was appointed architect to the king. Chalgrin was distinguished for the grandeur of his conception rather than for precision in details. He restored the Palace du Luxembourg, of which the grand staircase is a master-piece in magnificence. Among his other principal works, are the Hotel de St. Florentin, the College de France, the Church of St. Philippe du Roule, besides a number of hotels at Paris, châteaux for the nobility, and the Triumphal Arch de l'Etoile. He died in 1811.

CHALLE, CHARLES MICHEL ANGELO, a French painter, born at Paris in 1718, died in 1778. It is not known under whom he studied, but he attained sufficient distinction as to be chosen an academician, on which occasion he executed a picture representing Painting and Sculpture united by the Genius of Design. He painted, also, several other works, among which was a picture in the church of St. Hippolyte, representing the Priests congratulating that saint on his conversion. He was appointed professor of perspective in the Royal Academy, designer for the Royal Cabinet and chevalier of the order of St. Michael. Challe also wrote some treatises on architecture, which do not possess much merit. He had a brother named Simon C., who practised the art of sculpture, but never attained any distinction.

CHALON, LOUIS, a landscape painter, supposed to have been born in Holland about 1687; some pictures by him are mentioned in the catalogues of 1724. He painted views on the Rhine, decorated with figures, in a very artistical style, and an agreeable tone of coloring.

CHALMERS, SIR GEORGE, a painter of Edinburgh, who studied under Allan Ramsay, and afterwards visited Rome. In early life he was patronized by Gen. Blakeney at Minorca, where he painted a portrait of that officer, which was afterwards engraved. He succeeded to the title of Baronet, but not to the estates of his ancestors, which had been forfeited by their attachment to the Stuarts. Sir George, therefore, continued to follow painting as a profession, first at Hull, and afterwards in London. He died in 1791.

CHAMBERLAIN, MASON, an English portrait painter, who was esteemed very successful in his likenesses. He was one of the original members of the Royal Academy, and died in 1787.

CHAMBERLAIN, WM., an English painter, who studied in the Royal Academy, and afterwards under Opie. He painted portraits with success. He died in 1807, in the prime of life.

CHAMBERS, THOMAS, an English engraver, born at London, about 1724. He executed several plates for the Boydell collections; also, some portraits of artists for Lord Orford's anecdotes. They are executed with the graver, in a firm, but not a pleasing manner. The following are his principal plates:

A Concert; after M. A. Caravaggio. Raffaele's Mistress; after Raffaele. The Holy Family; after B. Murillo. St. Martin dividing his Cloak; after Rubens. St. Peter and St. John healing the Sick; after S. Bourdon. Jupiter and Antiope; after Casali. Helen Forman; after Vandyck. The Good Man at the Hour of Death; after Hayman. The Wicked Man; the Companion; do. The Death of Turenne; after Palmieri.

CHAMBERS, GEO., an English marine painter, born at Whitby, in Yorkshire, about 1795. He was of very humble origin, and for several years followed a sea-faring life, but having a natural taste for painting ships, he apprenticed himself to an old woman who kept a painter's shop in his native place, in order to gain a knowledge of colors. At the same time he took lessons of a drawing master named Bird, and employed his spare time in painting small pictures of shipping, which found a ready sale at his humble prices. He subsequently went to London, where he was employed by Thomas Horner to assist in painting the grand

Panorama of London, at the Colosseum, in the Regent's Park. At the completion of this work he was engaged as scene-painter at the Pavilion Theatre. Here he attracted the notice of Admiral Lord Mark Kerr, who became his sincere patron, and procured him an introduction to William IV. He would now perhaps, have reaped some advantages from his persevering industry, but he soon after died, in 1849. His pictures have some merit, especially his naval battles, though they have too much of a reddish cast, particularly in the smoke. In Greenwich Hospital are three pictures by him; the Bombardment of Algiers, the Capture of Porto Bello, and a copy of West's picture of the Destruction of the French Fleet in the port of La Hogue.

CHAMBERS, SIR WILLIAM, an English architect. He was the son of a merchant, originally of Rippon, in Yorkshire, but who settled at Stockholm, where William was born in 1725. He visited Italy, where he devoted himself to the study of the great remains of antiquity, and became a reputable architect. After visiting the principal cities of Europe, he went to England, and was introduced by John Carr, of York, to the Earl of Bute, to instruct the prince, afterwards Geo. III., in the elements of architecture. The latter was so much pleased with his tutor, that on his accession to the crown, he appointed him his chief architect. He erected a large number of edifices, among which is a villa for the Earl of Besborough, at Roehampton, and two superb mansions at Whitehall and Piccadilly for Earl Gower and Lord Middleton. He designed and erected a beautiful Casino at Marino, in Ireland, for Lord Claremont; and afterwards designed the new buildings at Somerset House, on the Thames, which cover a space of 500 by 800 feet. Chambers was appointed Comptroller of the Board of Works, and afterwards surveyor-general; he was nominated Treasurer to the Royal Academy, and in 1771 was presented to the king of Sweden, who conferred on him the Order of the Polar Star. In 1759 he published a *Treatise on the Decorative part of Civil Architecture*, which is a work of considerable merit. He died in 1796.

CHAMORRO, JUAN, a Spanish historical painter, who studied under F. Herrera the Elder. His works show considerable ability, and great industry and perseverance. In 1669 he was elected President of the Academy of Seville, and contributed to the support of that institution till 1673. His principal works were in the convent of Mercy at Seville; they represent subjects from the Life of the Virgin, and the Four Doctors of the Church.

CHAMPAGNE, PHILIP DE. This painter was born at Brussels in 1602, but went to Paris at the age of nineteen, with the intention of visiting Italy. He had not the advantage of the instruction of any eminent painter, and the greatest assistance he received, was from Fouquieres, who lent him some of his drawings. While in Paris, he met with such encouragement, in painting portraits and landscapes, that he abandoned his intention of visiting Italy. He had apartments in the College of Laon, where also N. Poussin dwelt. The latter admired the works of Champagne, and an intimacy sprang up between them. He soon acquired such celebrity, that he was appointed superintendent to the works of the queen, and met with great encouragement and admiration. His works were

distinguished for an admirable system of coloring; and he was a close imitator of Nature, but without choice or animation. His subjects were devoid of life or movement, and totally divested of that sensibility of expression which feeling alone can inspire. His portraits are admirable, and the picture of himself placed in the gallery of the academy, is not unworthy of the first portrait painters. His best works are the ceiling in the king's apartment at Vincennes, composed on the subject of the peace of 1659; St. Philip in meditation, his reception picture; and the six pictures in the Carmelites at Paris, representing the Nativity, the Adoration of the Magi, the Circumcision, the Assumption, the Raising of Lazarus, and the Descent of the Holy Ghost. This artist died at Paris in 1674.

CHAMPAGNE, JEAN BAPTISTE, was the nephew and scholar of Philip de C.; born in 1645, died in 1688. He also studied several years at Rome, but never attained much distinction. On his return from Italy, he was appointed professor of the Royal Academy, in Paris, and executed several works for the churches, and for the palace of the Tuileries.

CHANGE. See DUCHANGE.

CHANTREY, SIR FRANCIS, an eminent English sculptor, born in 1782, at the village of Norton, in Derbyshire. While very young he manifested a strong inclination for art; and several pastry figures which he modelled for the table of a wealthy lady named Stanley, excited great admiration. The latter immediately took him under her protection, and placed him with a carver and frame manufacturer, in Sheffield, where Chantrey found sufficient opportunity for the indulgence of his favorite pursuit, and produced several admirable models in clay. At the same time he evinced a taste for landscape painting, and executed some portraits in miniature. He received some excellent instruction in painting from John Raphael Smith, and in 1802 he advertised in the Sheffield papers, to take portraits in crayons. Shortly afterwards he visited Edinburgh and Dublin, but without receiving much encouragement. He then went to London, and after studying some time in the Royal Academy, he exhibited, at the exhibition of 1804, a portrait in oil. The following year, having reverted to his true vocation, he exhibited three busts which display great ability. In 1809, Mr. Alexander, the architect, gave Chantrey an order for four colossal busts of Howe, St. Vincent, Nelson, and Duncan, for the Trinity-house, and Greenwich Naval Asylum. His next work was the bust of Pitt, and in 1811, he exhibited six busts, one of which drew forth the warm approval of Nollekens, the sculptor, who generously ordered one of his own busts to be removed, and that of Chantrey to be put in its place. He soon after produced his statue of George III., for the city of London, which was greatly admired for its dignified ease, and tended largely to increase his fame. In 1817 he was elected an associate of the Royal Academy. He was engaged in several monuments in marble and bronze; among them may be mentioned the statue of George IV., at Brighton; that of Pitt, in Hanover Square; and one of Watt, in Westminster Abbey. He was also employed upon several statues for St. Paul's, besides designs for church sepulchres. Among the latter was the

monument of two children, daughters of Rev. W. Robinson, placed in Litchfield Chapel. This exquisitely simple and touching work, representing the two children lying asleep in each other's arms, is Chantrey's master-piece in this branch of the art. It was exhibited in 1818, and gained Chantrey a unanimous election to the Royal Academy. Shortly after, he produced a beautiful statue of Lady Louisa Russell, representing a child standing on tip-toe, looking down, with an expression of archness and delight, at a dove which she is fondling in her bosom. In 1819 he visited Italy, and was elected a member of the Academies of Rome and Florence. He afterwards returned to England, where he continued to prosecute his professional labors, and in 1835 he received from William IV. the honor of Knighthood. He collected a choice cabinet of medals, statues, and antiques, and from the large price his works commanded, he amassed a handsome fortune, which at his death, in 1841, he bequeathed to Lady Chantrey for her life, and after her decease to the Royal Academy, for the encouragement of English art. Among his unfinished works is the Colossal Equestrian Statue of the Duke of Wellington, intended to be placed in front of the Royal Exchange.

CHANTRY, JOHN, an engraver of little note, who executed a number of portraits for the booksellers, entirely with the graver, in a stiff, formal style. The following are the principal:

James I. Charles II.; three prints. James Fitzroy, Duke of Monmouth. Edward Leigh, M. A., of Magdalene College, Oxford. 1660. Thomas Whitaker, physician to Charles II. The Portrait of Selden. Gething, a writing-master. John Selden.

CHAPERON, NICHOLAS, a French engraver, born, according to Zani, at Chateaudun, in 1599, died in 1647; studied painting under Simon Vouet, and visited Rome for improvement, but did not make any proficiency in painting, as his talents were far better adapted to engraving. He remained in Rome several years, and in 1636 published his set of fifty-two plates from the pictures of Raffaele in the Vatican, called Raffaele's Bible. These grand works have been several times engraved, and though no artist has succeeded in representing their noble character and purity of design, yet perhaps those of Chaperon are equal to any of the others. Besides these, there are the following plates, some of which are from his own designs. Several of them are marked N. C. F.

The Portrait of N. Chaperon, with the Bust of Raffaele.—The title to the Bible of Raffaele. The Portrait of Henry IV.; below, in basso relievo, the King wounded by Du Chatel; after *Fronimel*; scarce. Another Portrait of Henry IV., with a Battle below. The Virgin suckling the Infant, falsely called after *Titian*. The Holy Family; *Guerin*, &c. Bacchus and Venus, 1639; *Clarke*, &c. A Man giving Drink to Bacchus. Bacchus, with a Man carrying a Child. Satyrs, with Women and Children. A Bacchante, with a Child pouring out Wine to a Bacchante. Another Bacchante, with Silenus riding on a Goat. Young Bacchantians, one riding on a Goat. Another Bacchante, 1639.

CHARDIN, JEAN BAPTISTE SIMEON, a French painter, born at Paris in 1701. He distinguished himself as a painter of conversation pieces, of a domestic character; which he represented with great truth, simplicity and beauty of finish. He is compared by his countrymen to Gabriel Metzau. He was a member of the Royal Academy, also one of the portrait painters to the king, and for a

long time was charged with the decoration of the Louvre. He died in 1779.

CHARES, an ancient sculptor, was a native of Lindus, in the isle of Rhodes, and flourished about B. C. 290. He was a disciple of Lysippus, and immortalized himself by the Colossus of the Sun, at Rhodes, which was reckoned one of the seven wonders of the world. This statue was of brass, and, according to Strabo, was seventy cubits, or one hundred feet high; and Chares was employed upon it twelve years. It was said to have been placed at the entrance of the harbor of Rhodes, with the feet upon two rocks, in such a manner, that the ships then used in commerce could pass in full sail between them. This colossus, after standing fifty-six years, was overthrown by an earthquake. An oracle had forbidden the inhabitants to restore it to its former position, and its fragments remained in the same position until A. D. 667, when Moavia, a calif of the Saracens, who invaded Rhodes, in that year, sold them to a Jewish merchant, who is said to have loaded 900 camels with them.

CHARPENTIER, PIERRE FRANÇOIS, called Pierre Etienne and François Philippe; a French engraver in aquatinta; born at Blois, according to Zani, in 1739. The following are his principal plates:

The Education of the Virgin; after *Boucher*. Cupids playing with the Graces; *do*. The Death of Archimedes; after *Ciro Ferri*. The Shepherdess; after *Berghem*. The Shepherd reposing; *do*. The Descent from the Cross; after *C. Varloo*. Astyanax torn from the arms of Andromache by order of Ulysses.

CHARPENTIER, RENÉ, a French sculptor, born at Paris in 1680. He studied under Girardon, and executed a number of works in the church of St. Roch; among which is the Tomb of the Comte Rangoni. His works have much of the bad taste that prevailed in his time, though they evince some talent. He died in 1723.

CHASSEL, REMI FRANÇOIS, a French sculptor, born at Metz, in Lorraine, in 1666. At an early age, his father, who had been sculptor to the king, sent him to Paris, and placed him under Lecomte. The young artist resided there a number of years, and wrought under Boullogne, Coustou, and Desjardins; after which he returned to Lorraine, where the duke, Leopold I., appointed him professor of sculpture in the academy at Nancy, which then rivalled the most celebrated academies of Europe. He executed a large number of works, among which were, the monument of Cuicillet; two statues of a Dead Christ and of Charity, in the Church des Carmes at Nancy; the monument erected by the prince of Guise, in honor of Leopold; and a fine statue of Venus. He died in 1752.

CHASTILLON, LOUIS DE, a French engraver, and a painter in miniature and enamel; born at St. Menchould, in Champagne, in 1639, died in 1734. He seems to have followed, though rather unsuccessfully, the admirable style of Gerard Audran. The following are his principal plates, which have some merit, though greatly inferior to those of Audran.

The Adulteress before Christ; after *S. Bourdon*. The Conversion of St. Paul. The Seven Sacraments; after the pictures by *Poassin*, painted for the Cavaliere del Pozzo, a little varied from those in the Orleans collection. St. John in the Isle of Patmos; after *Poussin*. The Fates spinning the Destiny of Mary de Medicis; after *Rubens*.

Three Books of Prints; two of the Fountains at Versailles, and one of the Pavillions at Marly.

**CHATEAU, or CHASTEAU, NICHOLAS**, a French engraver of some merit, born at Paris about 1680. Little is known of the circumstances of his life. The following are his principal plates:

A Young Lady, with a Mask in her hand; half-length; after *Santerre*. A young Lady in a Spanish Dress; *do.* Summer, represented by a Female figure; half-length; after *P. vanden Berge*. Venus and Adonis; after *L. Silvestre*. Daphne and Apollo; *do.* Rinaldo and Armida; *do.*; finished by *J. Audran*.

**CHATEAU, or CHASTEAU, WM.**, a French engraver, born at Orleans, in 1633. He learned the elements of design at Paris, and then visited Rome, and entered the school of John Frederick Greuter, where his first performances were several portraits of the popes. He subsequently engraved some prints after Poussin, and several Italian masters, some of which are entirely with the graver, others with the graver and point, which he handled with taste and spirit. His plates executed in the latter style have great merit, and are much superior to his others. After remaining several years in Rome he returned to Paris, where he was employed by M. Colbert, until his death, in 1683. The following are his principal plates. Those he engraved at Rome are generally marked *Guilielmus Castellus Gallus*.

A set of Portraits of the Popes. Portrait of M. de Colbert; oval. Portrait of the Bishop of Ruette, 1670. The Repose in Egypt; after *Correggio*. The Virgin, with the infant Jesus, embracing a Cross. The Life of St. Theresa. The miraculous Draught of Fishes; after *Raffaello*. The Baptism of Christ by St. John; after *Albano*. Paul restored to sight by Ananias; after *P. du Cortona*. The Stoning of Stephen; after *An. Caracci*. The Assumption of the Virgin; *do.* Christ appearing to St. Peter; *do.* The Repose in Egypt; after *Correggio*. The Holy Family, with St. John; after *C. Maratti*. The Miracle of the Manna in the Desert; after *N. Poussin*. Christ curing the Blind; *do.* St. Paul taken up to Heaven; *do.* The Preservation of the Young Pyrrhus; *do.* The Death of Germanicus, 1663; *do.*; fine. The Virgin and infant Jesus; after *Noël Coypel*. The Holy Family; *do.*

**CHATEL, FRANCIS DU**, a Flemish painter, born at Brussels in 1625; died in 1679. He was the favorite scholar of the younger Teniers, and followed the style of that master in his pictures of village festivals; but he is better known for his small family portraits and conversations, in the style of Gonzales Coques. His pictures are sometimes mistaken for the works of that master. His coloring is admirable, his touch neat and spirited, and his drawing correct. His most important work is in the Town House of Ghent. It represents the Marquis de Castel Rodrigo, governor of the Low Countries, receiving the oaths and homage of the States of Brabant and Flanders to Charles II. of Spain; it is dated 1666. This composition contains an infinite number of figures, grouped in a masterly style, and touched with such neatness and truth that it has often been thought a work of Gonzales. A few years ago, a picture by Chatel was presented by the King of Holland to the Academy at Antwerp, which is so much in the manner of Teniers that it is even there ascribed to that master.

**CHATELAIN, JOHN BAPTIST**. This ingenious designer and engraver was born in England, of French parents, about 1710. His genius was great, but in consequence of his dissipated life, his talents

were in a great measure lost, and he seldom exercised his ability except when compelled by necessity. He designed landscapes in an admirable style, either from nature or fancy, and those he has himself engraved are executed in a very masterly manner. His principal works are after G. Poussin and other masters, for the collection of landscapes published by Boydell, in 1744. He probably died in 1771. The following are his principal plates:

The Four Times of the Day; etched by *Chatelain*; afterwards finished in mezzotint by *Houston*. Nine, eight landscapes after *Gaspar Poussin*, and one landscape after *Rembrandt*. Eight Views of the Lakes in Cumberland and Westmoreland; after *Bellers*. Eleven different Views; after *Marco Ricci*. Three grand landscapes; after *Cortona*, *N. Poussin*, and *F. Bolognese*.

**CHAUDET, ANTOINE DENIS**, a reputable French sculptor, born at Paris in 1763. While very young, he evinced an extraordinary genius for modeling, and at the same time manifested good abilities as a designer, being admitted a pupil of the Royal Academy at the age of fourteen. In 1784, he carried off the grand prize, for a marble bas-relief representing Joseph sold by his brethren. He then went to Rome with the royal pension, where he remained five years, and returned to Paris in 1789. He soon after executed a group to adorn the peristyle of the Pantheon, illustrating the Emulation of Glory, which increased his reputation. He next produced his admirable statue of Œdipus, which was exhibited in 1801. Several statues, busts, and bas-reliefs from his chisel appeared in rapid succession, all of which were of such merit that Chaudet was ranked among the first modern sculptors. He also attained distinction as a painter and designer, and executed a large number of excellent designs for the magnificent edition of Racine, published by P. Didot; also a great number of medals illustrating the events in Napoleon's life, and a fine painting representing Æneas and Anchises in the midst of the conflagration of Troy. Among his principal works in sculpture, were the silver statue of Peace in the Tuilleries; the statue of Cincinnatus, in the Hall du Sénat; the bas-relief representing Painting, Sculpture, and Architecture, which decorated the first gallery of the Musée Napoleon. He was appointed Professor of Sculpture, and as a contributor to the Dictionary of Fine Arts, he has displayed great research and a thorough knowledge of his subject. He died in 1810.

**CHAUFOURRIER, JEAN**, a French painter, born in 1672. His works are particularly distinguished for the excellence of the perspective, and he taught this branch of the art with success. The principal are the Cascade of St. Cloud; a Moonlight Scene on the Ocean; and a Bark overturned by the Wind. Sylvestre has engraved some of his works. He died at Paris in 1757.

**CHAUVEAU, FRANÇOIS**, a French painter, designer, and engraver, born at Paris in 1613; died in 1676; studied under Lawrence de Hyre, and painted small pictures in the style of that master; but not meeting the success he anticipated, he devoted himself to engraving. He at first used the graver, but soon abandoned it for the point, by which he could rapidly delineate the effusions of a lively and abundant imagination. If his plates have not the delicacy and mellowness



that distinguish other artists, they have certainly all the fire, force, and sentiment of which the art is capable. His smaller plates are considered his best works, and are much in the style of Sebastian le Clerc. The number of his plates is immense—about 4,000 according to L'Advocat—besides which he executed many designs for sculptors, painters, carvers, goldsmiths, and embroiderers. About 1,400 plates have been engraved by other artists from his designs. The multitude of works in which he was employed, brought many artists and authors to his house, and their frequent meetings and conversations there, terminated in the establishment of the French Academy. He was admitted into the Royal Academy of Painting and Sculpture in 1663, and obtained a pension for engraving the plates of the Carousel. The following are his principal works:

## SETS OF PRINTS.

Les Delices de l'Esprit; fifty plates, designed and engraved by *Chureau*. Nineteen plates for the History of Greece. Many plates for Ovid's Metamorphoses; by *Benserade*. The Bible History; many plates. Several plates for Tasso's Jerusalem. The same for the Fables of La Fontaine. Twenty-one plates for the poem of Clovis. Twelve plates for the Puucelle d'Orleans. Two hundred and forty-three medals; the collection of *F. Orsini*.

## DETACHED PRINTS AFTER HIS DESIGNS.

The Annunciation. The Repose in Egypt. The Virgin and Infant, with St. John. The Crucifixion. The Mystery of the Sacrament. 1676; in two sheets. Melceger and Atalanta; circular. Venus and Adonis; the same.

## SUBJECTS AFTER VARIOUS MASTERS.

Christ with the Disciples at Emmaus; after *Titian*; the same subject that is so finely engraved by *Masson*, called the Table-cloth. A Concert; after *Domenichino*; also engraved by *Picart*. Twenty-two plates of the Life of St. Bruno; after the pictures by *Le Sueur*, in the Carthusians at Paris. The Nativity; after *L. de la Hire*. The Holy Family; do. Melceger presenting the Head of the Bear to Atalanta; do. The Triumphal Arch for the Place Dauphine; after *Le Brun*.

CHAVEAU, RENÉ, a reputable French sculptor, the son of François C., was born at Paris in 1663. He was employed by the French government on several works, after which he visited Sweden, where he met with much encouragement, and increased his reputation. On his return to Paris he was patronized by Louis XIV., and executed several works for that monarch, among which was a group in bronze, representing the Sun surrounded by the Four Seasons. He also adorned with several fine works the Chateau de Frescati, and the grand saloon of the Chateau de Saverne, for the Cardinal Rohan. He died in 1722.

CHIEDEL, QUINTIN PIERRE, a French designer and engraver, born at Chalons in 1705. His plates are etched with great spirit, and sometimes finished with the graver in a masterly style. He was much employed by the booksellers, and executed a large number of plates. The following are the principal:

## SUBJECTS FROM HIS OWN DESIGNS.

A set of six Landscapes; dedicated to Madame de Pompadour. Six plates of Battles; dedicated to Count Turpin de Coëssé. The Village Wedding, and the Village Feast. Two Landscapes with Ruins, called "Ruines de Camés."

## SUBJECTS AFTER VARIOUS MASTERS.

Four, Attacks of Cavalry; after *Vandermeulen*. Four, Landscapes with Ruins; after *Boucher*. Two, Sea-pieces with Fishermen; after *A. Willaerts*. Day-break, a land-

scape; after *Teniers*. A Landscape, figures and horses; after *Wouwermans*. A Sea-port; do.

CHELLES, JEAN DE, a French architect, who flourished, according to Félibien, about 1250. He erected, among other fine edifices, the celebrated church of Notre Dame at Paris, and the portico at the end of the transept, next the palace of the Archbishop.

CHENDA. See RIVAROLA.

CHENU, PIERRE, a French engraver, born at Paris in 1730; studied under P. le Bas, and engraved several plates of portraits and other subjects, in a slight, pleasing manner. The following are the principal:

## PORTRAITS.

Francis I. of France, with ornaments; after *Nic. del Abate*. Antoine Perrenot, Cardinal of Granville. Pierre Carlet de Champlain, de Marivaux, of the French Academy. Bust of Diderot.

## SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; after *Bassano*. Christ driving the Money-changers from the Temple; do. The ancient Temple at Ephesus; after *Breemberg*. Ruins at Ephesus; do. A Landscape, with cattle; after *A. Vandecelde*. The Sailor's Amusement; after *D. Teniers*. The Dutch Baker; after *A. Ostade*. View of the Castle of St. Angelo; after *Vernet*.

CHERE, GIOVANNI, or, as Lanzi calls him, GIO. DE CHERE LORANESE, a native of Lorraine, who flourished at Venice about 1600. Lanzi says he was one of the best scholars of the Venetian masters, and executed the historical piece which adorns the Grand Council Hall of Venice.

CHEREAU, FRANÇOIS, a French engraver, born at Blois in 1680; studied under Gerard Audran, and is distinguished for the beauty of his graver, and the correctness of his design, especially in portraits, some of which are admirable. His portrait of Louis Pécourt has not often been surpassed. His plates are quite numerous; the following are the principal:

## PORTRAITS.

Louis de Boullogne; after a picture painted by himself; engraved by *F. Chereau*, for his reception into the Academy in 1718. Nicholas de Largilliere, painter; after himself. André Heruile, Cardinal de Fleury; after *Rigaud*; fine. Melchior, Cardinal de Polignac; very fine. Louis Pécourt, Maître de Ballet; after *Tournières*; very fine. Elizabeth Sophie Cheron, paintress; from a picture by herself. Louisa Maria, Princess of England; after *A. S. Belle*.

## SUBJECTS AFTER VARIOUS MASTERS.

St. John in the Wilderness; after the picture by *Raffaello*, in the Orleans Collection. The Crucifixion; after *Guido*. St. Catherine of Siena; after *J. André*. St. Cecilia; after *Mignard*. St. Theresa in Contemplation. St. Ignatius, founder of the Jesuits.

CHEREAU, JACQUES, the brother and scholar of François C., was born at Blois in 1694. His subjects were portraits and history, and he was little inferior to his brother. His prints possess considerable merit, though they are not numerous, as he quitted the graver to follow the business of a print-seller. He went to England, but not meeting with much encouragement, he returned to Paris, where he died in 1759. The following are his principal prints:

## PORTRAITS.

George I. King of England; *Jac. Chereau, fec.*; engraved in London. Philip of Orleans, Regent of France Michel de Montagne. 1715; oval. J. Soanen, Bishop of



Senex; *after Raoux*; very fine. Charles Joachim Colbert, Bishop of Montpellier; *do.* Portrait of a Young Lady holding a Dove; *after Vanloo*. Jane of Arragon, Queen of Sicily; *after Raffaele*.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raffaele*; in the Crozat collection. The Virgin, with the Infant Jesus and St. John, called la Belle Jardiniere; in the same collection. David with the Head of Goliath; *after Dom. Petti*; very fine. David and Bathsheba; *after Raoux*. Christ washing the Feet of the Apostles; *after N. Bertin*. Vertumnus and Pomona; *after F. Marot*. The Descent from the Cross; *after Charpentier*. The Transfiguration; *after Raffaele*.

CHERON, ELIZABETH SOPHIA, a French paintress, born at Paris in 1648. She learned the elements of design from her father, who was a Parisian enamel painter, and soon rose into general esteem by her performances, and particularly by her portraits; for, besides their striking resemblance, they were elegantly disposed, finely colored, and neatly finished. She also painted several historical works, which were placed in the first collections of Paris. She also engraved, both with the point and graver, and executed several plates after her own designs of select antique gems and other subjects. The collection of gems consisted of twenty-four plates, three of which she engraved; the others were executed by Picart, Andran, and others. There are also by her a Drawing-Book of thirty-six prints; the Descent from the Cross, *after Abbé Zumbo*; St. Cecilia, a Magdalene, St. Austin, St. John, and St. Paul, *after Raffaele*. In 1676, le Brun proposed her as a candidate for the honors of the Academy, and she was received with marks of distinction. She died in 1711.

CHERON, LOUIS, a Parisian painter, the brother of the preceding, born in 1660; died, according to Zani and Nagler, in 1723. He acquired the elements of design at Paris, and then visited Italy, where his sister enabled him to prosecute his studies for eighteen years, during which time he studied particularly the works of Raffaele and Giulio Romano. On returning to Paris, he was employed to paint two pictures for the church of Notre Dame, representing the Decollation of St. John, and the prophet Agabus before St. Paul. They are correctly designed, but indifferently colored, and composed in a feeble and inanimate style. Being a Calvinist, he was compelled to leave France, and he went to England, where he was employed by the Duke of Montague, and others of the nobility. Cheron also etched several plates from his own designs, executed with spirit and taste, and correctly drawn. They are:

St. Peter curing the lame Man at the Gate of the Temple. The Death of Ananias and Sapphira. The Baptism of the Eunuch by St. Philip. Hercules reposing after his Labor; fine. Twenty-three subjects for the Psalm of David; translated by his sister.

CHERON, CHARLES, an ingenious French engraver, born at Luneville in 1635. He visited Rome, where his talents gained him the appointment of chief engraver to the pope. Louis XIV., learning the abilities of this artist, gave orders to his ambassador to persuade Cheron to return to Paris, and the king commissioned him to engrave all the medals which were executed in honor of that monarch; he also gave Cheron apartments in the Louvre, with a considerable pension. He died in 1699.

CHESEL, JAN VAN, a reputable Flemish paint-

er, born in 1644, and studied under his father, whom he surpassed in a few years. The works of Vandyck were particularly admired by him, and he studied them with great assiduity. He painted portraits, landscapes, fruit and flowers, and easel pictures of history with equal success; and his figures were touched in a spirited style. Having attained considerable eminence, he left Flanders and went to Madrid, where he was employed by Louise, wife of Charles II., for whom he executed a number of fine works, especially several cabinet pictures, among which was the History of Psyche. After the death of this princess, he painted the portrait of Marie Anne of Newburg, second wife of Charles II., who appointed him her painter, and retained him in her service after the death of the king. He was afterwards sent to Paris, to paint the portrait of Philip V. before the departure of that prince for Spain, and he died in that city, in 1708.

CHEVILLET, JUSTUS, a German engraver, born at Frankfurt on the Oder in 1729; studied under G. F. Schmidt, but afterwards at Paris under J. G. Wille. He engraved several plates in a neat style, principally after the French artists. They are:

The Portrait of Simeon Chardin; from a picture by himself. Portrait of M. Le Noir; *after Greuze*. La Santé portée, and la Santé rendue; *after Terburg*. A Girl sewing, and another spinning; *after Heilmann*. A young Girl caressing a Bird; after a drawing by Wille. The young Coquet; *after J. Raoux*. The dangerous Beauty; *after Santorre*. The Death of General Montcalm; *after Watteau*.

CHIAPPE, BATTISTA, an Italian painter, born at Novi in the Genoese, in 1723; studied at Rome, and afterwards settled at Milan, where, according to Cav. Ratti, he painted several pictures which gave promise of great ability. His best work was a picture in the church of S. Ignazio, representing that Saint with a Glory of Angels; a composition characterised by grandeur and fine expression. Chiappe died in 1765, in the midst of a successful career, and according to Lanzi was the last Genoese painter of any distinction.

CHIARI, FABRIZIO, a Roman painter and engraver, born, according to Orlandi, in 1621; died in 1695; painted several good frescoes in the Roman palaces. There are a few etchings by this artist, which are executed in a spirited style. They are:

Mars and Venus, in a landscape; *Fabritius Clarus*, 1635. Venus and Adonis; signed *Nicolaus Pussinus*, in. f. This etching has been attributed to N. Poussin, but it is by Chiari. Venus and Mercury, with Children.

CHIARINI, GIUSEPPE, an eminent Roman painter, born in 1654; died in 1727; was the favorite scholar of C. Maratti, at whose death Chiarini completed his cartoons for one of the domes of St. Peter's, to the perfect satisfaction of Clement XI. He was continually employed on grand works for the churches and palaces of the nobility. The principal are the ceiling in S. Maria di Montesanto, and the Adoration of the Magi in S. Maria del Suffragio. In the Spada Palace are four pictures by him of subjects from Ovid. Chiarini also painted an extraordinary number of subjects from sacred and profane history, as well as fancy-pieces, which spread his reputation, not only through Italy but through all Europe. His touch was delicate, his coloring agreeable, and his design elegant and correct. He died at Rome in 1727.

**CHIARINI, TOMMASO**, a brother of the preceding, was born at Rome in 1665, and died in 1743. He also studied under Carlo Maratti, but he never acquired much distinction.

**CHIARINI, MARCO ANTONIO**, a Bolognese painter, born in 1652; died in 1730; studied four years under Francesco Quaino, and afterwards under Domenico Santi. He was noted for his architectural views, which were decorated with figures by Sigismondo Caula. He was much employed by the nobility of Bologna, Modena, and Milan, and his works were highly valued.

**CHIAVEGHINO, IL.** See **ANDREA MAINARDI**.

**CHIAVISTELLI, JACOPO**, an eminent Florentine painter of architecture and perspective, born, according to Zani, in 1618; studied under Fabrizio Boschi, but afterwards in the school of M. Angelo Colonna, where he surpassed all his competitors, and manifested great genius. He painted chiefly in fresco, and his works were highly esteemed for their variety of invention, elegance of composition, and beauty and delicacy of coloring. In his perspective designs, he showed the utmost perfection of the art; delighting the eye by the truth and exactness of his drawing, and enriching his architecture with statues of exquisite taste and bold relief. He was employed in several important works at Bologna and Florence, and was much patronised by the Grand Duke; and by his indefatigable labors he acquired an opulent fortune. He died in 1698.

**CHIESA, SILVESTRO**, an eminent Genoese portrait painter, born in 1623. He studied in the school of Lucian Borzoni, where he made rapid progress, and at the age of eighteen his works were very much admired, and gained him great reputation. He delineated the features with wonderful truth and precision, and had a peculiar talent for retaining in his memory the appearance of a person he had once seen, so that he could paint an excellent likeness. Chiesa's genius was not confined to portraits; he executed several large compositions which showed great ability; and he would have attained eminence in that branch also, had he not died in 1657, aged 34 years.

**CHIGI.** See **GHISI**.

**CHIMENTE, DA EMPOLI, JACOPO**, a Florentine painter, born in 1554; died in 1640; studied under Tommaso Manzuoli di S. Friano, and followed his style. After the death of that master, he improved himself by the study of the works of Andrea del Sarto. His design is excellent, his coloring pleasing, the airs of his heads are graceful and agreeable, and his productions are full of life and spirit. He was celebrated for copying the works of the best masters, and his copies were so admirably executed that good judges were occasionally deceived. Moreni praises his frescos in the Certosa, and in the monastery of Boldrone at Florence. He had the misfortune to fall from a scaffold, which obliged him to have recourse to oil-painting. One of his best works is his *St. Ivo*, in the Florentine Gallery, which is much admired.

**CHINARD, JOSEPH**, an eminent French sculptor, born at Lyons in 1756. He studied in the free school of design established by the king in that city, and taught by Nonnotte. He drew several prizes there, and afterwards studied sculpture under Blaise. In 1780, he was commissioned to

execute the statues of the Four Evangelists, for the church of St. Paul at Lyons, which added to his increasing reputation, and enabled him to visit Italy. At Rome he studied with the greatest assiduity, and improved so rapidly that in 1786 he gained the grand prize of the Academy of St. Luke, on which occasion he executed his admirable group of Perseus delivering Andromeda. While at Rome, he executed a number of copies after the antique, some of which were purchased by Chevalier de Jouy, to enrich his elegant hotel at Lyons. Among these were the busts of Bacchus, Ariadne, Homer, and the Pythian Apollo; a statue of Venus; a group of a Lion and a Bull fighting; another of a Centaur subdued by Cupid; and the Laocoon. In 1789 he returned to Lyons, and was commissioned to erect at Grenoble a magnificent monument to Chevalier Bayard, which he designed, but did not execute in marble, on account of the troubles of the times. In 1790, he produced a colossal statue of Liberty, and one of Madame Vamrisambourg in the character of Minerva. In 1791 he revisited Italy, and commenced for M. Vamrisambourg (a violent revolutionist), two marble groups, representing Jupiter overthrowing the Aristocracy, and the Goddess of Reason trampling on Superstition, for which he was seized and confined about six weeks in the castle of St. Angelo. On his liberation, he immediately left Italy and returned to Lyons, where he executed a group of Liberty and Equality, placed over the entrance to the Hotel de Ville. The talents of this indefatigable artist were constantly employed until 1800, when he made a third voyage to Italy. On his return, he was admitted to the Academy of Arts and Sciences at Lyons; and in 1807 was appointed professor of sculpture in a school of design established there in 1805. As a sculptor of busts, he deserves to rank among the highest. His works are characterised by purity of taste, excellence of composition, and great delicacy and facility of execution. In 1811, he executed a marble statue of Peace for the city of Marseilles. He died in 1813.

**CHIRINOS, JUAN DE**, a Spanish painter, born at Madrid in 1564; died in 1620; studied under H. Greco, according to Bermudez, and painted, in concert with Bartolome de Cardenas, the greater part of the pictures in the Convent de Nuestra Senora de Atocha, at Madrid.

**CHIRISOPHIUS**, a Cretan architect. It is not known when he flourished, but according to Pausanias, he erected a number of temples at Tegea, a city of Peloponnesus; one of which he dedicated to Ceres and Proserpine, another to the Paphian Venus, and one to Apollo, in which was a statue in honor of the architect.

**CHODOWIECKI, DANIEL NICOLAS**, an eminent German designer and engraver, born at Dantzic in 1726. His father was a drug merchant, and intended him for the same business; but having some knowledge of miniature painting, he taught it to his son as a means of recreation, but the latter made it his principal study. After the death of his father, he was apprenticed to his uncle, a grocer of Berlin; and during his leisure moments employed himself in painting snuff-boxes, which he sold to the shop-keepers. His uncle perceiving his talent might be made a source of profit, permitted him to learn the art of enamelling, and the

young artist applied himself with the utmost assiduity. Some of his productions attracted the notice of the Academy, and he was employed by that society to make designs and engrave the figures for their almanac. This he accomplished with so much spirit, that it brought him into general notice. He produced a series of 12 plates of the Passion of Christ, of small size, but so delicately, yet spiritedly executed, that they gained him great reputation. In 1767 he published a print entitled *Les adieux de Calus*, which was greatly admired, and is very scarce. He was now so fully occupied with designing and engraving, that he was obliged to discontinue painting. He executed, according to Nagler and Heineken, a large number of prints for the periodicals of the day, besides the plates for Klopstock's Messiah, and Don Quixote; for editions of Shakspeare, Voltaire, La Fontaine, and many other illustrated works. His prints have true representations of the costumes, etc., of the times to which they relate. He was elected Director of the Academy of Arts and Sciences in Berlin, and died there in 1801.

CHOFFARD, PIERRE PHILIPPE, a French engraver, born at Paris, according to Basan, in 1730; died in 1809. He executed three good plates, representing a View of the Bridge of Orleans, after *Desfriches*; the Cascade of Brunoy, after *Gravelot*; and two sets of flower-pieces, after *Bachelier*. He also engraved several vignettes and other book-plates for editions of La Fontaine, and Ovid's Metamorphoses. He published a *Notice Historique sur l'art de la gravure*, which was republished in Basan's work in 1809.

CHORIS, LOUIS, an eminent Russian draughtsman and traveler, of German descent, born in 1795. He was educated in the Academy of Khareov, where his taste for drawing recommended him to the notice of Marshal de Biberstein, whom he accompanied to the Caucasus in 1813; and in the next year he was appointed draughtsman to the expedition round the globe, commanded by Kotzebue, which sailed from Cronstadt in 1815, and returned in 1818. Choris then studied at Paris, under Gerard. In 1820 he published in that city three pictorial works, respectively entitled, *Voyage Pittoresque Autour du Monde*, fol., accompanied with Cuvier's descriptions; *Observations sur les Crânes Humains*, with remarks by Gall and others; *Vues et Paysages des Régions Equinoxiales*, Paris, 1826, fol., with colored engravings. In 1827, he proceeded to Mexico, in company with an English gentleman named Henderson, but was slain by a party of robbers, near Xalapal, in March, 1828.

CHRIEGER, or CHIRIEG, CHRISTOPHER, a German engraver, who is said by Papillon to have executed the admirable wood engraving of the naval combat at Lepanto, which was published at Venice in 1572, by Cesare Vecelli, a relative of Titian, who is supposed to have made the design. It is inscribed *Christoph. Chrieger. Alls. inc.*

CHRISTOPHE, JOSEPH, a French painter, born at Verdun in 1667, and died at Paris in 1748. He painted history with considerable success, and was chosen a member of the Royal Academy. His picture of the Miraculous feeding of the Multitude, was one of the finest ornaments of Paris before the Revolution.

CHRISTOPHEN, JOSEPH, a reputable Dutch painter, born at Utrecht in 1498. He studied in the school of Anthony More, where he made rapid progress, and was successful both in portrait and history. His style was founded on those of P. Perugino and Giovanni Bellini, his touch was pleasing, his coloring very harmonious, and his perspective was much superior to the generality of his contemporaries. He was invited to the court of Lisbon by John III., where he executed a number of fine works for the churches and royal palaces. The king was so highly pleased with his performances, that he made him knight of the Order of Christ, and loaded him with benefits.

CHRISTOPHSEN, PETER, a German painter of the 15th century, called *Pietro Crista* by Vasari. Little is known of the events of his life. In the gallery of the Berlin Museum, is a portrait of a young girl, inscribed with his name, which is distinguished for its simple and beautiful execution. At Cologne, in the possession of Herr Oppenheim, is a picture of St. Eligius, as a goldsmith, selling a wedding ring to a bridal pair, dated 1449. Mr. Aders of London, had a picture by him of the Virgin and Infant, with Saints, inscribed *Petrus X P R. me fecit*, 1417.

CIAFFERI, PIETRO, a painter of Pisa, who flourished, according to Lanzi, about 1654. He resided chiefly at Leghorn, where he was much employed in painting shipping and sea-views, decorated with figures, very neatly touched, and correctly drawn. His works are chiefly at Leghorn and Pisa, where they are much esteemed.

CIALDIERI, GIROLAMO, a painter of Urbino, born in 1593; studied under C. Ridolfi. Lanzi says he had great facility of execution and softness of coloring. He painted landscape in an excellent style, and introduced architectural pieces into his backgrounds with taste and judgment. Several of his works are in the Roman churches, the best of which is the Decollation of St. John, in S. Bartolomeo.

CIAMBERLANO, LUCA, a painter of Urbino, born about 1580, and practised from 1603 to 1640. His profession at first was the civil law, in which he had attained a doctor's degree, when he abandoned it for the study of painting and engraving. He resided chiefly at Rome, where he engraved a large number of plates from his own designs, and after the great masters. They are executed entirely with the graver, and have considerable merit, though the outline of his figures is not very correct. Bartsch enumerates 114 plates by him, of which the following are the principal:

Thirteen plates of Christ and the twelve Apostles; after *Raffaello*. St. Jerome dead, lying upon a stone; do. Christ on the Mount of Olives; after *A. Casolani*. Christ appearing to Mary Magdalene; after *Federigo Baroccio*, inscribed *Lucas Ciamberlanus, Urbinas I. V. Doctr. del. et sculp.* 1669. Christ appearing to St. Theresa; after *Caracci*. 1615.

CIAMPELLI, AGOSTINO, an eminent Florentine painter and architect, born in 1578; studied under Santo di Titi, and became distinguished among the painters then flourishing at Rome. He did not equal his master in invention or composition; but his conceptions were graceful, and his design correct; his coloring is more brilliant than is usual in the Florentine school, though sometimes too red. In S. Stefano di Pescia, is his

celebrated picture of the Visitation of the Virgin to Elizabeth, with two laterals; also in S. Prassede the Crucifixion, painted for his patron, the Cardinal de Medici. Two of his finest works in fresco are in the Chiesa del Gesu, representing the Martyrdom of St. Andrew, and a Glory of Saints and Angels on the ceiling. As an architect, Ciampelli attained considerable distinction, and was appointed to superintend part of the improvements of St. Peter's. He died in 1640.

CIANFANINI, BENEDETTO, a Florentine painter, who studied under Fra Bartolomeo in his best time, and was one of his ablest scholars; but Lanzi says there are no longer any authenticated works by him.

CIARLA, RAFFAELLE, a native of Urbino, celebrated for the beauty of his designs and skill in painting porcelain. This manufacture was carried to high perfection from 1540 to 1560 at Urbino, and the vases and other vessels were ornamented with the designs of Raffaele, Michael Angelo, and other great masters, and these services were sought after by the Princes of Europe. The Duke Guidobaldo sent Ciarla with a large assortment to present to Charles V. of Spain.

CIARPI, BACCIO, an excellent painter, was born at Florence in 1578, and died in 1642. He is celebrated as the master of P. da Cortona. He painted in the style of Santi di Titi, and was so skillful an artist, that he was thought worthy of being employed in La Concezione at Rome, a magnificent gallery, ornamented with the works of the greatest masters.

CIBBER, CAIUS GABRIEL, a German sculptor, born at Holstein, and flourished about 1670. He went to England where he received much encouragement, and was employed to execute the bas-reliefs and ornamental sculpture of the Monument of London. He is principally known, however, by the two figures representing Raging and Melancholy Madness, which are now in the new Bethlehem hospital, St. George's Fields.

CICCIONE, ANDREA, a reputable Italian architect who flourished about 1440. He studied in the school of Masuccio the younger, where he attained considerable distinction. Among other good works, he executed the famous monastery and church of Monte Oliveto; the beautiful palace of Bartolomeo of Capua, prince of Biccìa. He also designed the third cloister of S. Severino, in the Ionic order, and the small church of the Pontano, near the Pietra Santa.

CICERI, BERNARDINO, a painter of Pavia, was born in 1650, and was one of the ablest scholars of Carlo Sacchi. He afterwards visited Rome to complete his studies, and on his return to Pisa, met with great employment by the churches and for private collections.

CIEZA, or CIEZAR, MIGUEL GERONIMO, a reputable historical painter of Granada, who studied under Alonso Cano. Palomino mentions several of his best works in the convent del Angel, and in the hospital Corpus Domini, at Granada. He died in 1677. He had two sons, one named *Vincent C.*, whose works are confounded with those of his father, and who died about 1700. The other was named *Joseph C.*, born at Granada in 1656; was instructed by his father, and painted history,

landscape, and flower pieces. His principal historical works are in the church of S. Francisco de Paula at Madrid. He died in 1696.

CIGNANI, CAV. CARLO, an eminent Bolognese painter; born in 1628; died in 1719. He was of noble descent, and his juvenile attempts in the art were some drawings after the pictures in his father's collection. He first studied under Battista Cairo, but afterwards under Albano, and became one of the most celebrated of his disciples. On leaving that master, he visited Rome, Florence, and Parma, studying particularly the works of Raffaele and Correggio. While at Rome he painted two pictures of subjects from the life of S. Andrea della Valle, in the church of that Saint; and a picture in the Basilica of St. Peter's, which has been destroyed by damp. On returning to Bologna he painted in the great saloon of the palace by order of Cardinal Farnese, his celebrated work of the entry of Pope Paul III. into Bologna, and the Passage of Francis I. through that city. He soon acquired a distinguished reputation, and was greatly maligned by his rivals, who even defaced several of his works. He founded the Clementine Academy at Bologna, of which Clement XI. appointed him the head, and conferred on it his name. About this time Cignani was commissioned to paint the cupola of la Madonna del Fuoco at Forli, which occupied him about twenty years; and so much were his scholars attached to him, that they followed him to Forli, where the school was continued till his death. This great work represents the Assumption of the Virgin; an immense composition of great merit, which established beyond cavil the fame of the artist. Lanzi says it is the greatest effort of the kind in the 17th century. Cignani had great facility of invention, but it was with difficulty that he finished a subject to his own satisfaction. His picture of the Flight into Egypt, painted for Conti Bighini, occupied him six months. His works, though highly finished, have nothing of a labored appearance. He excelled in painting women and children, which he represented with all the grace of Albano, but with a more elevated expression. His design is founded on that of Correggio, though inferior to that great master. His figures, like those of the Caracci, have a bold relief, which makes them seem larger than they really are. His coloring is admirable, and resembles more the manner of Guido, than that of Correggio. His principal works at Bologna are the Nativity, painted in fresco, in S. Giorgio; the Virgin and Infant Enthroned, with several Saints below, in S. Lucia; four subjects of sacred history, in ovals, supported by angels of great beauty, in S. Michele, esteemed among his most admirable paintings in Bologna. His pictures of Charity, and the Chastity of Joseph, are well known in foreign countries; the last he repeated, and other artists have frequently copied it.

CIGNANI, FELICE, the son and scholar of Carlo C., born at Bologna in 1660; died in 1724. His works indicate considerable ability, though he does not appear to have practised the art except when prompted by inclination, as his father left him an ample fortune. In the church of the Carità at Bologna is a picture by him of the Virgin and Infant, with Saints, and at the Cappuccini, an admirable picture of St. Francis receiving the Stigmata.

**CIGNANI, PAOLO**, the nephew and scholar of Carlo C., born at Bologna in 1709; died in 1764. Lanzi praises a picture by him at Savignano of St. Francis appearing to St. Joseph of Copertino. The subject is represented by candle-light, with a fine effect, and the figures well designed, in the style of the antique.

**CIGNAROLI, GIO. BETTINO**, a Veronese painter; born in 1706; died in 1770; studied under Santo Prunati at Venice, and afterwards under Antonio Balestra. He was one of the best painters of the modern Venetian school, and was invited to several of the courts of Italy, but preferred to reside in Venice, where he executed many works for the churches and principal galleries. His backgrounds are ingeniously decorated with admirable architecture and pleasing landscapes, and his subjects, usually devout, are enlivened with groups of cherubs and angels, which he introduced with the happiest effect. At Pontremoli is an admirable picture by him, of St. Francis receiving the Stigmata. His Flight into Egypt, in S. Antonio at Parma, is highly extolled by Lanzi, who says its excellence approaches that of Carlo Maratti, though inferior in harmony of coloring and effect.

**CIGNAROLI, MARTINO**, a Milanese painter, born in 1649; died in 1726, according to Zani; studied at Verona, under Carpinoni. He was distinguished for his easel pictures of landscapes, which were executed in an admirable style.

**CIGNAROLI, SCIPIONE**, was a son of the preceding artist. He learned the elements of design from his father, and then visited Rome, where he studied under Tempesta, and imitated successfully the style of that master, and also the works of Salvator Rosa, and G. Poussin, whose styles are discernable in his works. His pictures are chiefly at Milan and Turin. His merit and reputation recommended him to the court, where he lived several years in the greatest esteem.

**CIGOLI.** See **CARDI**.

**CIGONINI, ANTONIO**, an Italian painter who flourished at Cremona, in the latter part of the fifteenth century, where there are a few of his works, which Lanzi says do not rise above mediocrity, though Zaist speaks of him as a skilful artist.

**CIMA, GIO. BATTISTA**, called **IL CONEGLIANO**, an Italian painter, born at Conegliano, near Treviso, in the State of Venice, and practised the art, according to Zani, from 1489 to 1541. He followed successfully the style of Gio. Bellini, and Zani considers him superior to that master in color and expression, though he did not equal him in softness and harmony. One of his best works is the Virgin and Infant receiving the homage of several saints; it was formerly in the dome of the cathedral at Parma, but is now in the Louvre. Zani mentions a most admirable work by this artist, which was in S. Niccolò at Carpi, representing the Descent from the Cross; it was originally in the collection of Alberto Pio, prince of Carpi, who esteemed it equal to the works of the great masters. In S. Giovanni, at Venice, is a fine picture by him of the Baptism of Christ. Rosini has a very beautiful print from a picture by Cima in the gallery at Parma, of a subject differing slightly from that in the Louvre. He also painted portraits of small size, some of which have been sent to England.

**CIMABUE, GIO.** For several hundred years after the time of Nero, the arts continued to degenerate, until they were totally lost in the night of the Dark Ages. Greece still preserved a miserable remnant of their former glory, and it has been shown that painting was practised at Pisa and Florence, nearly two centuries before Cimabue, but it was left for the latter to rescue the art from its gross and barbarous state, so that he has been called the father of modern painters. There is much obscurity and contradiction in the accounts of this artist. He was of noble descent, and was born at Florence in 1240. At an early age he manifested a strong inclination for art, and is said by Vasari to have learned painting from some Greek painters, who were employed in the church of S. Maria Novella. Others suppose he was instructed by Giunta Pisano, who is said by Morona to have painted several pictures for the churches of Assisi, about 1230, and who, P. Angelo asserts, was instructed by some Greeks about 1210. The productions of Cimabue, though of little merit as compared with those of succeeding times, were regarded with the greatest astonishment, and when he had finished his picture of the Virgin for S. Maria Novella, the Florentines carried it in triumphal procession to the church for which it was destined. Few of his works have remained to the present day. In the S. Croce, at Florence, is still preserved a picture of St. Francis, painted when he was young; and in S. Stefano, an excellent portrait of St. Cecilia. Zani says he was living in 1302.

**CIMAROLI, DA SALO, GIAMBATTISTA**, a Venetian landscape painter, who flourished from 1718 to 1733. Little is known of the events of his life. His works are occasionally seen in England, where they are confounded with those of the Cignaroli. Some have supposed that Zuccarelli took lessons from him, as his early pictures have some resemblance to those of Cimarelli, though with less warmth.

**CINCINNATO, ROMULO**, a Florentine painter, born about 1525, died in 1600; studied under Francesco Salviati, and in 1567 was invited by Philip II. to Spain, where he passed the greater part of his life. His principal works are in the Escorial, where he painted the great cloister in fresco, and in the church two pictures of St. Jerome reading, and the same Saint preaching to his disciples; also, two subjects from the life of St. Lorenzo. He painted some mythological subjects in fresco, in the palace of the Duke del Infantado, at Guadalaxara; also, the circumcision in the Jesuit church at Cuenga, which is one of his finest works. He had two sons, Diego and Francesco, who were instructed by their father, and were principally engaged in painting portraits.

**CINCINNATO, CAV. DIEGO ROMOLO**, son and scholar of the preceding artist, was born at Madrid about 1570. He was very eminent as a portrait painter, and Philip IV. of Spain, took him under his patronage and sent him to Rome to paint the portrait of pope Urban VIII. He painted the portrait of Philip, which so much pleased that monarch that he knighted him and presented him with a gold chain and medal. He also painted the portraits of many of the personages of his time. He died at Rome in 1635.

**CINCINNATO, CAV. FRANCESCO ROMOLO**,

brother of the preceding artist, was born at Madrid. He studied under his father, and acquired distinction, especially in portraiture, and was honored with knighthood, by the king. He died at Rome in 1636.

CINGANELLI, MICHELE, a Florentine painter, who studied under Pocetti. He painted in the Metropolitan Church at Pisa, about 1600, where, according to Morrona, he emulated the best Tuscan artists, in a grand historical picture of Joshua. He was more eminent as a decorative painter for the churches.

CINGUI, GIOVANNI, a painter of the Florentine School, was born in the Florentine State, in 1667. He studied under Dandini, and acquired considerable reputation. His portrait is in the Ducal Gallery. He died at Florence in 1743.

CIOCCA, CRISTOFORO, a native of Milan, whom Lomazzo commends as one of his best pupils, especially in portraits. Lanzi says he never acquired much distinction, and that his only public works are the histories of St. Cristoforo in the Church of S. Vittore al Corpo, at Milan, by no means excellent.

CIPRIANI, GIO. BATTISTA, a Florentine painter and designer, born about 1728, died in London in 1785. Lanzi says he formed his style from the works of Galbani, a Florentine painter who flourished a few years before him. His first public works were two pictures of St. Tesauro, and St. Gregory VII., painted for the abbey of S. Michele, at Pelago. He went to Rome in 1750, where he remained a few years, and then visited England, whither his reputation had preceded him; at this period, the engraver, Bartolozzi was in his prime, and the union of their respective talents of designing and engraving produced many works of rare excellence. Cipriani executed a few large paintings, the principal of which are at Houghton. He has left, however, an infinite number of admirable drawings. His forms were attractive and elegant, his composition graceful, and his invention abundant. He was one of the first members of the Royal Academy, at its foundation in 1769. There are a few plates of portraits, engraved by this artist from his own designs, among which are: Algernon Sidney, Edmund Ludlow, John Locke, John Milton, Thomas Hallis, Andrew Marvel; also, the Mother and Child, The Death of Cleopatra, *after B. Cellini*, The Descent of the Holy Ghost, *after Galbani*, oval.

CIRCIGNANI, NICOLÒ, called DALLE POMERANCE, or IL POMERANCIO, a Tuscan painter, born at Pomerance in 1516. Baglioni says he visited Rome while young, in the time of Gregory XIII., by whom he was employed in the great saloon of the Belvidere. He resided there the greater part of his life, and painted many pictures for the churches, among which is the Stoning of Stephen in S. Stefano, and the Crucifixion in S. Antonio. He also painted the Cupola of S. Pudenziana, and in il Tempio de Gesù there are two chapels painted entirely by Circignani; in one he has represented the Nativity, and in the other, several subjects from the lives of St. Peter and St. Paul. He was living in 1591.

CIRCIGNANI, ANTONIO, the son and scholar of the preceding; born at Pomerance, in 1560, died in 1620. He assisted Niccolò in many of his

works at Rome, and after the death of the latter he resided several years at Città Castello, where he painted some of his best works, the most esteemed of which was the Conception, in the Conventuali, which Lanzi says combines the styles of Baroccio and Roncalli. Baglioni says he returned to Rome in the time of Urban VIII., and was much employed for the churches. He painted several pictures of the Life of St. Alberto, for the Carmelite church of S. Maria; also, several subjects from the life of the Virgin, in la Madonna della Consolazione.

CIRELLO, GIULIO, a native of Padua, who studied under Luca Ferrari, a pupil of Guido, whose style he followed. He was a reputable artist, and flourished at Padua about the close of the seventeenth century.

CITTÀ DI CASTELLO, FRANCESCO, DA. This artist derives his name from the place of his nativity. He studied under Pietro Perugino, and was considerably employed by the churches, as his name appears in the *Guida di Roma*, as one of the artists who painted in the chapel of Bernardino in Ara Coeli. In the church of the Conventuali, at Città da Castello, is a fine altar-piece by him, representing the Annunciation with a beautiful landscape.

CITTADELLA, BARTOLOMEO, a painter of the Venetian school, who, according to Guarienti, flourished at Vicenza in the latter part of the seventeenth century. He wrought with great rapidity, and Lanzi says there are a multitude of his works at Vicenza, in which he imitated the styles of Paolo Veronese and the younger Palma. Probably from this fact he did not acquire much distinction.

CITTADINI, PIER FRANCESCO, called IL MILANESE, a painter of Milan; born about 1616, died in 1681; studied under Guido. He painted principally subjects of still-life, and many of his pictures are in the Bolognese collections. He was, however, capable of higher things, as is evident from his Stoning of Stephen, Christ Praying in the Garden, the Flagellation, and the Ecce Homo, in the church of S. Stefano; and his St. Agata in the church of that Saint. These works are not unworthy of a scholar of Guido, and it is to be regretted that he should have left this branch of the art. He had two sons, named *Gio. Battista* and *Carlo*, who resided chiefly at Bologna, and painted subjects of still-life, in the manner of their father.

CITTADINI, GAETANO, a Bolognese painter, the son and scholar of Carlo C., who lived about 1725. He excelled in painting landscapes of a small size, decorated with figures, designed in a correct and spirited manner. His works are held in estimation, both at Rome and Bologna.

CIVALLI, FRANCESCO, a painter of Perugia. Born in 1660, died in 1703. Studied under Gio. Andrea Carloni, and afterwards at Rome, under Bacci. He painted history with reputation, but was more distinguished for his portraits, which possess considerable merit.

CIVERCHIO, VINCENZIO, an Italian painter, a native of Crema, in the Venetian State, who flourished, according to Lanzi, from 1500 to 1535. He painted in the public palace of Crema, the portraits of the most distinguished persons of that city, which are particularly described by Ridolfi.

In the cathedral is a picture by him of the Annunciation, and in the council chamber, there was a celebrated picture by this master representing Justice and Temperance, which was so highly esteemed that when Crema was taken by the French, it was sent to Paris. Civerchio is said to have distinguished himself, also, as an engraver and an architect, but none of his works are mentioned.

**CLAESSENS, ANTONY**, a Flemish painter, who practised at Bruges about 1490. He was a follower of the Van Eyck school, and is said to have been a scholar of Quintin Metsys. There is a capital picture by him, in the Town House at Bruges, representing the Feast of Ahasuerus; also, two pictures in the Academy, formerly in the Town House, representing the Judgment of Cambyses. Both compositions have numerous figures, correctly drawn and finely colored.

**CLAESSEON, ARNOLD**, called by Dutch writers **AART KLAASZON**, or **AARTGEN VAN LEYDEN**, a Dutch historical painter, born at Leyden in 1498, died in 1564. Studied under C. Engelbrechtsen, and at first followed his style, but afterwards adopted that of John Schoorel. He composed his subjects with surprising facility. Van Mander praises two pictures by him at Leyden, representing the Crucifixion and Christ Bearing His Cross. He was ill rewarded for his works, but when F. Floris wished him to go to Antwerp, he refused to quit his native place.

**CLARET, WM.**, an English painter, who studied under Sir Peter Lely, and copied many of the works of that master. Of his own productions, the best was a portrait of John Edgerton, earl of Bridgewater. He died in 1706.

**CLARKE, JOHN**, a reputable Scotch engraver, born at Edinburgh about 1680. Among other plates by him, are the following:

A Medallion of William and Mary, Prince and Princess of Orange. Sir Matthew Hale. George, Baron de Goertz. Andrew Marvell. Doctor Humphrey Prideaux. Seven small Heads on one plate; Charles II., and his Queen, Prince Rupert, Prince of Orange, Duke of York, Duke of Monmouth, and General Monck.

**CLARKE, JOHN**, another engraver, who resided at Gray's Inn. He executed a number of plates, of which Walpole mentions a portrait of Rubens, and a print of Hercules and Dejanira.

**CLARKE, WM.**, an English engraver, born in 1650. Among other plates he executed two which are mentioned by Walpole; the portrait of George, Duke of Albemarle, *after Barlow*; and John Shower, from a picture of his own.

**CLASENS, D.**, a Dutch engraver of little note, who flourished about 1660. He executed a number of plates, among which is an etching of the Virgin and Infant, with St. John and an Angel, *after Procaccini*.

**CLASERI, MARCO**, a Venetian wood engraver, who flourished about 1580. He executed a number of prints, among which are the Four Seasons, and the Four Ages of the world; middle-sized prints, lengthways.

**CLASSICUS, VICTORIUS**. This engraver has executed a number of plates after the paintings of Tintoretto. There is a small portrait of that painter, engraved in a style similar to that of Cornelius Cort, inscribed *Alessandro Vittorio Classico, Sculp.*, which is probably by this artist.

Florent Le Comte says that Classicus was also a sculptor and architect, but none of his works are mentioned.

**CLAUDE**. See **LORRRAINE**.

**CLAUDE**, an ingenious French painter on glass, born about 1468, and practised at Marseilles, where he enjoyed a high reputation. He was invited to Italy by the great architect Bramante, to paint the windows of the Vatican; and taking with him one Guillaume, a monk of the order of the Dominicans, he went to Rome, where he executed, in concert with the latter, the large windows of the pontifical palace; also, two windows in S. Maria del Popolo, which still remain, and preserve all the brilliancy of their coloring. Claude died at Rome soon after the completion of this work.

**CLEEF**, or **CLEEVE**, **JOAS** or **JOOST VAN**, called **SOTTO CLEEF**, a Flemish painter, born at Antwerp about 1500. He was the son and scholar of Wm. Van Cleef, a painter of whom little is known, except that he was a member of the academy at Antwerp. Cleef was an admirable colorist, and his pictures are designed and composed more in the Italian than in the Flemish style. He went to England in confidence of the most brilliant success, with his countryman, Sir Anthony More, who introduced him to Philip II. The latter, however, had seen some of the works of Titian, which had just arrived, and was too much charmed by their beauty to pay any attention to the undoubted merit of Cleef. The latter seeing his hopes destroyed, became greatly enraged, and poured out his wrath on More, as the cause of his disgrace. He painted several altar pieces for the churches in Flanders which were highly esteemed. In the cathedral at Antwerp is a picture by him of St. Damien and St. Cosmus. In the catalogue of the pictures of James II., there are two mentioned by this artist—the Nativity, and the Judgment of Paris. At Amsterdam, is a remarkable picture by him, of a Bacchus with grey hair and a youthful countenance, seeming to convey the moral, that excess of wine hastens old age. It is designed and colored in a most admirable manner, and is very highly esteemed. Cleef was exceedingly conceited, and many ridiculous and whimsical stories are related of him, but he was undoubtedly an artist of great merit. He died in 1536, in the prime of life.

**CLEEF, HENRY VAN**, a Flemish painter, born at Antwerp in 1510; died about 1589. His instructor is not recorded, but he visited Italy while young, for improvement, and returned to Flanders a very reputable landscape painter. In 1535 he was elected an Academician. His principal merit consisted in the lightness of his pencil and the harmony of his coloring. He often painted the back grounds in the historical works of Francis Floris, which harmonize most admirably with the figures. This artist has etched a number of plates of views near Rome; they are sometimes marked *Henricus Clivensis, fecit*; and sometimes with his cipher. His plates, numbering thirty-eight, have been published in one collection, entitled *Henri a Cleve Ruinarum, rursusque aliquot delineationes Executæ, per Galleum*. Among them are: A Bull Fight; a Landscape, with figures in a cave, cooking; a Land



scape, with figures at table in a cave; a Set of Four Views in the Vicinity of Rome; a Set of Six Landscapes, with Latin Titles.

**M<sup>o</sup>.** CLEEF, MARTIN VAN, a Flemish historical painter, and brother of Henry C.; was a scholar of Francis Floris. He painted several pictures for the churches, but was more esteemed for his easel pictures, in which the backgrounds were painted by his brother Henry. He is called the *Master of the Ape*, from his sometimes using the figure of that animal (in allusion to his name) as his mark, instead of the above monogram. He died about 1570.

CLEEF, JOHN VAN, an eminent Flemish painter, born at Venloo, in Guelderland, in 1646, died at Ghent in 1716; studied under Primo Gentile, at Brussels, and afterwards under Gaspar de Crayer. In the latter school he made rapid advances, and in a few years was able to assist his master in the many works on which he was engaged for the churches in the Low Countries. He was very much attached to Crayer, and followed him to Ghent, where, at the death of the latter, he was commissioned to complete several of his unfinished works, particularly the Cartoons for the tapestry of Louis XIV. He soon gained a great reputation, and received many commissions from the churches and convents. His works are very numerous in Flanders and in Brabant; the best are at Ghent. His manner was not an imitation of Crayer, though he adopted the same purity of coloring, and was equally correct in his design. His compositions resemble the Roman school; his facility of execution was remarkable, and his design was characterized by great taste and judgment. His most esteemed work is an admirable composition in drawing and coloring, approaching the excellence of Vandyck. It is in the chapel of the convent of the Black Nuns, at Ghent, representing Sisters of that order administering succor to persons attacked by the plague. In St. James is a fine picture of the Assumption. In St. Nicholas is an excellent picture of Magdalene at the Feet of Christ. In St. Michael is an ingenious composition, representing the Conception, with Adam and Eve in the lower part of the picture.

**I** **C** CLEIN, JOHANN, a German engraver on wood and copper; was a native of Nuremberg, and practised the art from 1478 to 1520. In an 8vo. volume, entitled *Hortulus Animæ*, printed in 1511, there are sixty-seven small wooden cuts attributed to him. There is, however, much uncertainty among writers respecting this artist, and the marks on these plates, which are the letters I. C., with a small shield between them, are the same as those applied to Jan de Cologne.

CLEMENTI, PROSPERO, an eminent Italian sculptor, born at Reggio, about 1504. According to Tiraboschi, he received his first instruction from his grandfather, who died in 1525, and was considered one of the ablest sculptors of his day. Parma, Mantua, and several other cities of Italy, possess exquisite productions from the chisel of Clementi; but his native town of Reggio, where he died in 1584, is enriched by the greatest number of his works. From his peculiar style, which, combined correctness of design with the greatest beauty of form, he has been called by Algarotti,

the Correggio of sculpture. Among his principal works are the Tomb of the Prati Family, in the cathedral at Parma, and the Tomb of G. Androssi, bishop of Mantua, in the cathedral of that city, which is considered his master piece. In the cathedral at Reggio are two admirable statues of Adam and Eve, and the splendid tomb of the Bishop Ugo Rangoni.

CLEMENTONE. See BOCCIARDO.

CLENELL, LUKE, an English painter and wood engraver, was born in Northumberland, in 1781. He early manifested an inclination for art, and was placed in the school of the engraver Bewick, where he soon showed ability, and practised the art for a number of years. He afterwards painted some pictures that attracted public attention, among which was the Charge of the Life-Guards at the Battle of Waterloo, which gained him considerable reputation. He was soon after selected to paint the entertainment given by the city of London to the allied kings, nobles, and generals, who had shared in that conflict. In the execution of this work, he encountered so much vexation, arising from the caprice, vanity, and arrogance of various individuals, that his mind became affected, so that he completed the work, and he ended his days in a lunatic asylum, in 1840, aged 59 years.

CLEOMENES, a celebrated Athenian sculptor, was the son of Apollodorus, and is supposed to have flourished about B. C. 370. Pliny mentions him as the sculptor of statues and Muses, called *Thespiades*, which were taken to Rome, and adorned the temple of Felicitas. There are several fragments of an ancient sculpture in England, inscribed with the name of this artist, and also a statue of a muse which may be one of the famous Thespiades. But the crowning glory of Cleomenes is the Venus de Medicis, which has received the unanimous applause of all generations, and is universally considered as an eternal type of the purest female beauty and grace. This master piece of antiquity was discovered, according to some writers at Rome, in the garden of Nero; while others say at Tivoli, among the ruins of the Adrian Villa. It was first placed in the Villa de Medicis, at Rome, after which it was transferred to the Florentine Gallery. It was taken to Paris, by Napoleon, but subsequently restored by the Allies in 1815 to its place in the Florentine Gallery, where it now is.

CLEON, a Greek sculptor, a native of Sicyon, who flourished about B. C. 388. Pausanias says he studied under Pericleus, who had been a pupil of Polycleus. He executed, among other remarkable works, six statues of Jupiter, in bronze, for the city of Elis; also many statues of Victories, at the Games; and a statue of Venus in iron. Cleon excelled, also, in statues of old men and philosophers.

CLERC, SEBASTIAN LE, an eminent French designer and engraver, born at Mentz, in Lorraine, in 1637, died in 1714. His father was a goldsmith, who taught him the elements of design, and sent him to Paris, with the intention of obtaining him a situation in the corps of engineers; but by the advice of Le Brun, to whom he had been introduced, he devoted himself to engraving, and soon became so distinguished, that Colbert engaged him in the service of the king, with a pension of 1,800



livres. Le Clerc appears to have formed his style from Le Brun, which he dignified by the study of Raffaello. If his execution is inferior to della Bella in the playful charm of the point, it possesses a judicious firmness, adapted to the nobler subjects he engraved. He used both the graver and point. In his best prints, the forms of his figures are elegant and correct, the airs of his heads noble and characteristic, and his draperies are simple and suited to his forms. The landscapes, architecture, and other accessories, are in admirable taste. His work amounts to nearly four thousand plates, according to Zani, most of which are ornamental pieces. He also engraved twenty-four medals, struck off on various occasions. The following are his best works:

#### PORTRAITS AND HEADS.

Sebastian le Clerc, standing near a Bureau, with other figures; called *The Cabinet of le Clerc*, unfinished. Head of a Turk. 1656. Abraham Fabert, Seigneur de Moulin. 1657. Le Marechal de la Ferté; scarce. Egon de Furstenberg, Bishop of Strasbourg. Louis Fremin; scarce. A Knight of Malta. 1659. Vera Effigies R. P. Di Philippo Francisci, Abbatis L. Agericii Virdunensis. 1660. Torquato Tasso. M. Potier, in a medallion. 1683. Three Heads, two old Men, and a Woman.

#### SUBJECTS OF SACRED HISTORY.

The Vocation of Abraham. The Prophet Elijah sleeping. Elijah taken up in a Chariot of Fire. The Penitence of the Ninevites. The young Tobit with the Angel. The Annunciation. Another Annunciation; inscribed, *Virgini ab Angelo*, &c. The Adoration of the Magi; very scarce. The Holy Family. The infant Jesus seated, St. John kissing his Hand. The little Shepherd, or the Landscape of Isaiah; scarce. St. John in the Wilderness. The Miracle of the Loaves. (In the first impressions, which are very scarce, a town appears in the background; in the ordinary impressions there is a mountain; very fine. Christ seated in the midst of the Apostles. The Ecce Homo, with several Soldiers. The Crucifixion. The Stoning of Stephen. The Virgin standing; surrounded with a border. The Virgin in the Clouds, with Angels. The Virgin and infant Jesus, in a Landscape, with Angels. The Virgin of Mount Carmel. The miraculous Image of the Virgin of Consolation. St. John Evangelist in the Isle of Patmos. The Bark of St. Peter.

#### SUBJECTS OF PROFANE HISTORY.

The Entry of Alexander into Babylon. In the first impressions the face of the Hero is seen in profile; in the subsequent ones is a three-quarters face, on which account it is called, *The print with the head turned*. The Apotheosis of Isis. The first impressions are with the Dancers at the side of the Altar, the second with Sacrifices. Diana and Mars; two plates; rare. The May of the Gobelins. The first impressions are before the Woman was introduced, who covers the wheel of the coach. The Academy of the Sciences. The first impressions are before the Skeleton of the Stag and the Tortoise were added; this print is very scarce. The triumphal Arch for Louis XIV. at the Gate of St. Antoine; fine. The Elevation of the large Stones in building the Front of the Louvre. The first impressions are before the date, which is 1677. The Chapel of St. Catherine at Stockholm, where is the sepulchre of the Kings of Sweden; improperly called the tomb of the King of Portugal. 1651. The Monument of the King of Sweden. The Monument of the Chancellor Seguier; his reception plate at the Academy; much esteemed. The Ceiling of a Saloon in the Hotel of Baron de Tessin. Another Ceiling in the same Hotel; its companion; both fine. The Procession of the Knights of the Order of the Holy Ghost. An Allegory in honor of Louis XIV., representing Hercules and Alexander, with the inscription, *Plures non capitoribus*. 1634. Venus rising from the Sea. 1693; called *The first Venus*. The same piece; re-engraved by le Clerc in 1711, reversed, called *The second Venus*. After the death of le Clerc, M. Eisen added to the plate a Triton pushing the conque, and a Cupid flying before.

#### VARIOUS SETS OF PRINTS.

Thirty-six small prints of the Passion of our Saviour.

The first impressions are before the borders. Eleven, with the title of the Institution of the Order of the Mathurins for the redemption of captives. 1654. Another set of eleven prints for the Order of Mathurins. 1656; scarce. Twenty-three prints of the Triumph of Charles IV., Duke of Lorraine; of which two plates were engraved by Deruet of Nancy. 1664. Thirty-seven, of the History of Charles V., Duke of Lorraine. Twenty-eight for the History of the present state of the Ottoman Empire; by Briot, Paris, 1670. Thirty-two, for the second edition of Du Fresnoy's Art of Painting. Paris, 1673. Thirty-nine, for Ovid's Metamorphoses; by Benscrade. Paris, 1676. Thirty-nine, with the title for *Le Labyrinthe de Versailles*. Paris, 1677. The first edition, very scarce. Twenty-three ovals, for Esop's Fables. Twenty-one, of *Figures à-la-mode*. A set of Sixty Prints of figures, horses, and landscapes; dedicated to the Duke of Burgundy. Twenty Prints for a drawing-book of the Passions; after le Brun. The Principles of Design, in fifty-two Prints; by S. le Clerc. Forty-eight Prints of the King's Tapestry; after le Brun. Six Prints, with the title of the Battles of Alexander; do. Four of the Amours of Cupid and Psyche. The Four Conquests: the taking of Tournay and Douay, the Defeat of Count Marsin, and the Alliance with the Swiss. Thirteen Prints of the great Conquests of the King. Eight, called the little Conquests.

#### LANDSCAPES AND VIEWS.

A View of the Town of Metz; Le Clerc's first print. 1650. The Ruins of the Aqueduct of Ione, near Metz. 1656. A small Landscape, with three Children holding a Scroll. Twelve small Views of the Environs of Paris. Twelve small prints of Gardens, Perspectives, &c. Thirty-seven, of Landscape Views, and Figures; designed for the instruction of the Marquis de Courtenvaux. 1690.

CLERC, SEBASTIAN LE, an historical painter, the son of the preceding; born at Paris in 1677, died in 1763; studied under Bon Boullogne, and became a member of the Royal Academy. In the abbey church, at Paris, is a picture by this artist, representing the Death of Ananias.

CLERC, or KLERCK, HENRY DE, a Flemish historical painter, born at Brussels, in 1570, and is supposed to have studied under H. Van Balen, from the resemblance of style. He painted several large works for the churches of the Low Countries; but his small pictures are most esteemed, and they may be compared to those of Van Balen and Rottenhamer. In the church of St. James, at Brussels, is a fine picture of the Crucifixion, by this artist, and in the church of our lady, are two admirable pictures, representing the Holy Family, and the Resurrection.

CLERC, JOHN LE, a French painter, born at Nancy, according to Zani, in 1594, died in 1633; studied in Italy under Carlo Saracino, and imitated his style with such success, that his pictures have been often taken for those of that master. He also etched a few plates from designs of Carlo, one of which is dated 1519, and shows the hand of a master. It has been incorrectly attributed to Guido.

CLERION, JACQUES, a French sculptor, born at Trets, near Aix, in Provence, in 1640. He visited Italy, where he studied with great assiduity the fine remains of antiquity, and on his return to Paris, he was employed on several works for the gardens at Versailles and the Trianon, where his statues of Jupiter, Juno, Venus, and Bacchus attest great taste and skill. He died in 1714.

CLERISSEAU, CHARLES LOUIS, a French architect and designer in water-colors, born at Paris in 1721, accompanied Robert Adams to England, where he remained some time, and made the drawings for the *Ruins of Spalatro*, &c., published in

1764. On his return to France, he published the *Antiquities de France; Monumens de Nimes*, and other works; and in 1783, was appointed architect to the Empress of Russia. He is, however, best known by his admirable drawings in water-colors, of the ruins of ancient architecture, which are highly esteemed. He died at Paris, in 1820, at the great age of 99 years.

CLESIDES, an eminent Greek painter, who flourished at Ephesus about B. C. 294. The fame he acquired by his works, made him extremely haughty, and he thought that even royalty itself should do him homage. Admitted to audience with Queen Stratonice, and not receiving the honors which he anticipated, he had recourse to the art for revenge, and painted the queen in all the splendor of her beauty, but reposing in the arms of a fisherman. The queen was so highly pleased with the admirable beauty and execution of the picture, that she preserved it, and liberally rewarded the artist.

CLEVE, CORNELIUS VAN. This eminent sculptor was born at Paris, in 1645, of a family originally from Flanders. He early manifested a strong inclination for art, and was placed in the school of Anguier, where he soon attained such excellence as to assist the latter on his bas-reliefs for the Porte St. Martin. In 1671 he gained the grand prize of the academy, and went to Rome with the royal pension, where he remained six years. Soon after his return he was admitted to the academy, and executed a statue of Polyphemus for his reception piece. This industrious artist was accustomed, during his whole life to rise at 4 o'clock, and he has produced a large number of excellent works. He was hardly ever satisfied with his own productions, and frequently destroyed his designs and models and commenced anew. He executed many works at Versailles and Marly; also at Paris, among which were a marble group in the gardens of the Tuilleries, and two bronze statues of angels, in the church of Notre Dame. Many of his statues have been engraved by Poilly, after Vivien. Van Cleve died in 1732, aged 87.

**C**CLEYN, or KLEYN, FRANCIS DE, a German painter, born at Rostock, and was for some time in the employment of Christian IV., King of Denmark. He afterwards visited Rome for improvement, where he remained four years, and acquired a talent for designing grotesques, in which he afterwards arrived at great excellence. In the reign of James I. he visited England, and was employed by the king in designing historical and grotesque subjects for the manufacture of tapestry. The king settled a pension upon him, which he continued to receive after the civil war. He was also employed in decorating the mansions of several of the nobility. This artist has etched a few plates resembling those of Hollar, which he sometimes signed with his name, and sometimes with his initials F. C. or F. K. They are: a set of five plates of the Senses, with grotesque ornaments; the Seven Liberal Arts, *F. Cleyn, fecit*, 1645; a book of ten plates of Grotesque Ornaments. He died in 1658.

CLOCK, NICHOLAS, or CLAAS, a Dutch engraver, born at Leyden about 1570; studied under Francis Floris, according to Heineken, and executed a number of prints in a style resembling Cornelius Cort, though not equal to that master. We

have by him: The Judgment of Midas, *after Kar-el van Mander*, 1589; The Four Elements, half-length figures, 1597.

CLOSTERMANS, JONN, a painter of Osna-burg, born in 1656. He was the son of an ob-scure artist, who taught him the elements of de-sign. In 1679 he visited Paris, and was employed by Troyes to paint his draperies. In 1681 he went to England, where he was employed in the same manner by Riley, and after the death of the latter he finished many of his pictures, which recom-mended him to the patronage of the Duke of Som-erset, and he met with considerable encouragement from the nobility, though an inferior artist. He died at London in 1710.

CLOUET, or CLOWET, PETER, a Flemish en-graver, born at Antwerp in 1606, died in 1668. He acquired the elements of design in Flanders, and afterwards visited Rome, where he studied under F. Spierre, and C. Bloemaert. On his return to Antwerp he engraved a number of plates which are much esteemed, particularly those after Ru-bens. They are executed with the graver, in a firm, clear style, resembling that of Pontius, but not equal to that master. The following are the principal:

#### PORTRAITS.

Peter Aretino, Thomas a Kempis, Ferdinand Cortez, William Cavendish, Duke of Newcastle; *after Diepen-beck*. Christopher Vander Laenen; *after Vandyk*. The-odore Rogiers, Goldsmith; *do*. Charles Scribanus, cele-brated Jesuit; *do*. Anne Wake, Countess of Sussex, holding a Fan of Feathers; *do*. Henry Rich, Earl of Holland; *do*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Descent from the Cross; *Rubens, pinx.*; *C. J. Meysens, exc.* The Epitaph of Rubens, with Accessories. The Death of St. Anthony; fine and scarce; *Rubens, pinx.* St. Michael discomfiting the Evil Spirit; *Id. pinx.* Several gallant Figures in a Garden; called *The Garden of Love*. The first impressions are with Flemish verses; fine and scarce. Those with the address of *C. Van Mer-lin* are retouched, and very inferior. A large Landscape, representing Winter, with the Snow falling, and a Stable with Cows; belonging to a set of six landscapes, of which five are engraved by *Bolsvert*. The Virgin suckling the infant Jesus; *after Vandyk*. *Vandyk* has etched the same subject. A Company of Cavaliers and Ladies at Table, said to be the family of the Duke of Newcastle; *after Diepenbeck*.

CLOUET, or CLOWET, ALBERT, a Flemish engraver, the nephew of the preceding, born at Antwerp, in 1624, died in 1687. He visited Italy while young, and studied under C. Bloemaert, whose style he followed in his subjects of history, though in portraits he sometimes imitated the manner of Mellan, and sometimes that of F. de Poilly. Among his first productions were several plates of portraits of painters, for Bellori's *Vite de Pittori, &c.*, published at Rome in 1672. He also engraved several plates for Rossi's *Effigies Cardinal. Nunc Virentium*; also, several subjects from pictures in the Palazzo Pitti, at Florence. The following are his plates:

#### PORTRAITS.

Niccolo Poussin, in *Bellori*. Anthony Vandyck; *do*. Cardinal Thomas Philip Howard. The Cardinal Azzolini; *after Vout*. Cardinal Rospigliosi; *after Morandi*. Cardinal Rosetti; *Halibertus Clouet, sc.* Cardinal Francis William de Wurtemberg. Maximilian, Count of Wolfegg. A Medallion of Pope Alexander VII.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Blessed Umiliana; *after Baldinucci*.

Sepulchral Monument of Paul III.; *after Dom. Barriere*. The Miraculous Conception; *after P. da Cortona*; in two sheets, fine and scarce. An Attack of Cavalry; *after Borgognone*; fine. The Battle of Joshua with the Amalekites; in two sheets; *do*.

CLOVIO, GIULIO GIORGIO, called MACEDONE, a very eminent miniature painter of Croatia, born in 1498. After learning the elements of design in his own country, he visited Rome, and entered the school of Giulio Romano. He first attempted to follow the style of Giulio in his great historical works, but by the advice of the latter, he devoted himself to miniature painting. He possessed a wonderful ability in designing small figures, with a taste, accuracy, and firmness that is almost incredible, and every figure is delineated with astonishing correctness, though on so small a scale as to require the use of an optic. His works evince much of the grandeur of M. Angelo and Raffaele, and by his imitable talents he has greatly enobled this branch of the art. His miniatures were mostly confined to books in the libraries of princes, painted with extraordinary vigor and beauty of coloring, and the most correct design. This artist has executed an immense number of works, which are highly valued. The most celebrated is the procession of Corpus Domini, at Rome, painted in twenty-six pictures, which occupied the artist nine years. At Milan, the Cistercians possess a Descent from the Cross, by Clovio, which has all of the grand Roman style. He died in 1578.

COBARRUBIAS, ALONSO DE, an eminent Spanish architect, who flourished about 1450. He had the honor of first introducing Roman architecture into Spain, which was firmly established there by Charles V. He erected, among other works the magnificent cathedral of Toledo; also the façade of the Alcázar, or Royal Palace. At Valencia, he erected the monastery and temple of the order of S. Girolamo, a work of great magnificence.

**ICF.** COBLENT, or COBLENTZ, HERMAN, a Flemish engraver, who flourished about 1575. His style resembles the neat, finished manner of the Collaerts, and it is supposed that he studied in their school. He executed a number of plates, among which are: Lucretia under an Arch; four plates of the Four Evangelists; a man seated at table with a woman behind him; and a set of the Heathen Deities, single figures under arches. They are marked with his monogram.

COCCAPANI, SCISMONDO, an Italian painter and architect, born at Florence in 1585. He studied both arts under Cigoli, and executed as his first work in painting, an altar piece for a church at Lucca. In 1610 he went to Rome, to assist Cigoli in painting the Pauline Chapel. He afterward returned to Florence, where he executed a number of works, both in painting and architecture, among which were two paintings in the Duomo of Siena. He also wrote a number of excellent works on architecture. He died in 1642.

COCCOPANI, GIOVANNI, a Florentine painter and architect, was born in 1582, of an illustrious family in Lombardy. As a painter he had some merit, according to Soprani, and executed a number of pictures for the churches and private collections. In 1622 he was invited to Vienna, where he was employed by the emperor in the wars as State Engineer. He was liberally rewarded, and

after some years returned to Florence, where he erected the Imperial Villa for the Grand Duke, and built the convent for the monks of S. Teresa, with a church of an hexagonal figure. He was appointed professor of mathematics at Florence, and at the death of Castelli, he was invited to Rome to fill the chair in the academy of that city, but he refused to quit Florence. He died in 1649.

COCCORANTE, LEONARDO, an eminent Neapolitan painter, who, according to Dominici, flourished at Naples about the middle of the eighteenth century. He excelled in landscapes and marines, and was much employed at the court of King Charles of Bourbon.

COCHET, or COGET, JOSEPH ANTHONY, an engraver of some merit who flourished about 1650, and is supposed to have been a native of Flanders. We have by him two plates, representing the portrait of David Beck, the painter, with others; and Time crowning Industry and punishing Idleness *after Rubens*.

**NI** or **MA** COCHIN, NICHOLAS, or NATALIS, a French designer and engraver, born at Troyes, in Champagne, about 1619, died, according to Zani, in 1695. He settled at Paris, where he engraved a great number of plates, many of which are in the style of Callot. Like that artist, he succeeded better in small figures than in larger ones. The following are his principal plates:

Melchizedek and Abraham, Abraham sending away Agar. The Children of Israel passing the Red Sea, Pharaoh and his Host swallowed up in the Red Sea. Moses breaking the Tables of the Law. The Adoration of the Magi. The Repose in Egypt. St. John preaching in the Wilderness. The Conversion of St. Paul. The Temptation of St. Anthony. Part of the plates for a folio volume of *Plans and Views of Camps, Towns, Battles, &c.*, under Louis XIV., published by Beaudouin, 1645. Part of the plates for the *Entry of Louis XIV. and his Queen into Paris*. The whole consisted of twenty-two plates. A Procession, with the Flags, &c., taken at the Battle of Fomeroxy. Ten plates of the History of Judith. Eleven plates of subjects from the New Testament. Sixteen plates of the Martyrdom of the Apostles, &c. Six plates of Battles, in the style of Callot.

COCHIN, NOEL, or NATALIS, a French engraver, who has etched a number of plates in a coarse, heavy style, among which is a Holy Family, *after Titian*; and a Miracle wrought by St. Anthony. He also engraved the plates for a volume of prints from select pictures, with a description of them, published by Caroline Catherine Patin, entitled *Tablee Selectæ ac Explicite a Carola Catharina Patina, Parisina Academica, Buturii*, 1691. Some confusion exists among writers in regard to this artist, and the preceding one, of whom he seems to have been a relative.

COCHIN, CHARLES NICHOLAS, the Elder, a French designer and engraver; born at Paris in 1688, died in 1754. He studied painting until he was nineteen years of age, when he devoted himself to engraving. His plates are executed in a spirited and masterly style, and correctly drawn, particularly when the figures are of a medium size. The following are the principal:

The Portrait of J. Sarazin, sculptor; engraved for his reception at the Academy in 1751. The Portrait of Eustace le Sueur, painter; also for his reception. Alexander and Roxana; *after a drawing by Raphael*; in the Crozat collection. The Inflexibility of St. Basil; *after Le Moine*. The Meeting of Jacob and Esau; *do*. Jacob and Laban;

after *Restout*. The Destruction of the Palace of Armida; *do.* Jacob pursued by Laban; after *N. Bertin*. Rebecca with the Servant of Abraham; *do.* The Trinity and the Assumption; after *Noël Coypel*. Seven plates of the History of St. Augustine; after *L. de Boulogne*. The Lame Man cured; after *P. Cazes*. A set of Fifty-two plates of the History of Languedoc; *do.* Several plates; after *Watteau* and *Lancret*, &c.

**COCHIN, CHARLES NICHOLAS, the Younger**, an eminent French designer and engraver, the son and scholar of the preceding, born at Paris in 1715, died in 1788. In 1749 he accompanied the Marquis de Marigny on a tour through Italy, and in 1758 published his observations on works of art in the various cities he had visited, which was very favorably received. He also wrote several other works, most of them relating to the arts. He engraved upwards of 1,500 prints, most of which are frontispieces and other ornamental works, which are characterized by so much taste and skill, that they alone would have established his reputation. The following are his principal prints:

#### PORTRAITS.

Charles Sackville, Earl of Dorset. David Garrick. Francis Chereau, engraver. Louis de Boissy, of the French Academy. Edme Bonchardon, sculptor. 1754. The Count de Caylus, amateur artist. The Marquis de Marigny. 1752. John Restout, painter. A. L. Séguier, Advocate General. The Duke de la Vallière, of the Academy of Sciences. The Prince De Turrenne.

#### SUBJECTS FROM HIS OWN DESIGNS.

The Infant Jesus holding a Cross. The Virgin. The Crucifixion. Lucius Quintus Cincinnatus; after an antique statue. The Consecration of Louis XV. at Reims. Louis XV. presenting the Dauphin to Minerva. Ceremony of the Marriage of the Dauphin with Maria Theresa of Spain, 1745; engraved 1746. Decoration of the Theatre at Versailles on the above marriage. Funeral Pomp of the Dauphiness, at St. Denis, 1746. The Funeral Pomp of the Dauphiness, in Notre Dame at Paris. The Funeral Pomp of the King of Spain, in Notre Dame. 1746. The Funeral Pomp of the Queen of Poland, in Notre Dame: etched by *Cochin*, and finished with the graver by *J. Ouvrier*. Fourteen large etchings of the Sea-ports of Vernet.

**COCHIRAN, Wm.**, a Scotch painter, born in Clydesdale, in 1738. He studied at Glasgow, in the academy founded by Robert and Andrew Foulis, and afterwards visited Italy, where he studied under G. Hamilton, and painted several fabulous subjects, which are now to be seen in Glasgow. On his return to Glasgow he painted portraits of some merit, both in oil and in miniature. He died 1785.



or **COCK, or KOCK, JEROME**, a Flemish

painter and engraver, born at Antwerp in 1510, according to Zani and Nagler; died in 1570. In the early part of his life he relinquished painting, and applied himself to engraving and print-selling. There are a number of prints by this artist, some after his own designs, and some from those of *P. Breughel*, and others. They are executed in a slight manner, and without much effect. The following are the principal: some are marked *II. Cock fecit*; and others with his cipher or monogram.

#### PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Francis II., King of France and Scotland. Mary, Queen of Scotland and France. Gustavus, King of Sweden. Mary, Queen of Sweden. Solomon, Emperor of the Turks. Camelia, daughter of the Emperor. Six Portraits on one sheet; of Guido, Cavalcantes, Dante, Boccaccio, Petrarch, Politian, and Ficinus. A set of twenty-four Portraits of Flemish painters, with Latin verses by Lampso-

nus. They are mostly marked *I. H. W.*, for *Wierix*, the publisher; entitled, *Pictorum aliquot celeberrimorum Germania inferioris effigies*, &c. The Funeral Pomp of Charles V., large frieze; *Hieronymus Cock*, invent 1559. Twelve plates; entitled *Diri Caroli V., ex multis precieque Victoriarum imagines Hieronymus Coccius Pictor Antw.* 1556. Moses with the Table of the Law; *II. Cock. inv. et exc.* St. Christopher with the infant Jesus on his shoulders.

#### SUBJECTS AFTER VARIOUS FLEMISH MASTERS.

A set of fifteen Landscapes; after *Matthæw Cock*. A large Landscape, with the Feast of St. George; *do.* Samson and Dalila; after *Martin Hemskirk*. Daniel in the Lion's Den; *do.* A set of eight Female Figures, six from the Old Testament, Jael, Ruth, Abigail, Judith, Esther, and Susanna; and the Virgin Mary, and Mary Magdalene; *do.* An Allegory, Fraud and Avarice; *do.* Infant Bacchanalians dancing; *do.* The Resurrection; after *Peter Breughel the old*. The Temptation of St. Anthony; *do.* The Temptation of James; *do.* 1566. The Last Judgment; *do.* The Laboratory of an Alchemist; *do.* The Dispute between the Gras and the Maigre; *do.* A set of twelve Landscapes with subjects from the Bible; *do.* A grotesque subject of the great Fish devouring the little ones; a whimsical composition; after *Jerome Bos.* The Temptation of St. Anthony; *do.* St. Martin in a Boat, surrounded by Devils; *do.* An Incantation; *do.* 1561. Shrove Tuesday; a Woman making Pancakes. 1567.

**COCK, or KOCK, MATTHEW**, a Flemish painter, the brother of Jerome C., born at Antwerp about 1500. He was one of the early Flemish landscape painters, and among the first who attempted to reform the dry, Gothic style that prevailed at that time. Several of his landscapes were engraved by his brother Jerome, and possess considerable merit for the time.

**T. or T. fe. COCKSON, THOMAS**, an English engraver, who practised the art about 1620. We have, by him, the portraits of James I., Charles I., and many of the nobility. They are executed in a neat, but rather stiff manner.

King James I. sitting in Parliament. King Charles I. in like manner. The Princess Elizabeth, daughter to James I. Louis XIII., King of France. Mary of Medicis. Mathias I., Emperor. Demetrius, Emperor of Russia. Henry Bourbon, Prince de Condé. Concini, Marquis d'Ancre. Charles, Earl of Nottingham. Francis White, Dean of Carlisle, Bishop of Norwich. Samuel Daniel. 1609. T. Coryat. The Revels of Christendom.

**COCLERS, LOUIS BERNARD**, a Dutch painter, born at Maestricht, in 1740, died at Liege in 1817; was the son and scholar of Jean Baptiste Coclers. He visited Italy for improvement, and then returned to his father, at Liege, where he painted a number of portraits, and also practised at Maestricht, Nimeguen, and Dort; and ultimately settled at Leyden, where he devoted his time to painting cabinet pictures, in the manner of Gerard Douw, and other eminent Dutch masters. In 1787 he went to Paris, where he remained several years, but afterwards returned to Holland, and settled at Amsterdam, where he painted portraits and cabinet pictures, which were exhibited from 1808 to 1813. One of his pictures is in the museum of Amsterdam. Rigal says he was also an engraver, and mentions twenty-five plates of his execution.

**CODA, or CODI, BENEDETTO**, a Ferrarese painter, born about 1460, died about 1520; studied under Gio. Bellini. Lanzi says he resided chiefly at Rimini, where he painted for the churches several works of considerable merit. The principal are the Marriage of the Virgin, in the cupola of

the cathedral, and his picture of the Rosary, in the church of the Dominicans.

**CODA, or CODI, BARTOLOMEO**, called **DA RIMINI**, a painter of Rimini, who flourished from 1528 to 1543. He was the son and scholar of Benedetto C., and surpassed his father. Lanzi highly extols a work by this artist, dated 1528, in the church of S. Rocco at Pesaro. It represents the Virgin and Infant Enthroned, with a choir of beautiful cherubs, and St. Roch, and St. Sebastian. He had a brother named Francesco, who painted in 1533.

**CODAGORA, VIVIANO**. This painter flourished about 1650, and was educated at Rome. He was distinguished for his admirable representations of architectural ruins near Rome, and for perspective pieces of his own composition. He gave a fine tone of antiquity to his pictures, and they are usually enriched with figures after the best artists of his time, particularly Domenico Gargioli, of Naples; who, according to Lanzi, usually painted the figures in his pictures, in which there was such graceful and harmonious accordance, they appeared the work of the same hand. Many of his works may be seen in the Neapolitan collections. Codagora has been frequently confounded with Ottavio Viviani of Brescia, who painted similar subjects, but the works of the latter are very inferior to those of Codagora, in correctness of perspective and general effect.

**CODDE, CHARLES**, a Dutch painter, born at Hague in 1640; died in 1698; painted landscapes, according to Balmes, in the style of Both and N. Berghem. That author mentions an artist named *Peter Codde*, who is supposed to have been a brother of Charles, though the time of his birth or death, is not recorded. He painted assemblies of soldiers, and other conversation pieces. There is one of his finest works in the Lormier collection.

**CODIBUE, GIOVANNI BATTISTA**, a painter and sculptor of Modena, where he flourished in 1598. In painting, he imitated Raffaele, and an Annunciation in the Carmine is highly commended by Tiraboschi. It does not appear that he acquired any lasting reputation in either branch of the art; for Lanzi says, that though he had read of his works, both in painting and sculpture, being highly commended, he could not find any at Modena.

**COECK**. See **KOECK**.

**COELLO, ALONSO SANCHEZ**, an eminent Portuguese painter, was born in 1515, and resided chiefly in Spain, where he was employed in the Escorial by Philip II. He received some instruction from Antonio Moro, and when the latter left Spain, Coello succeeded him in the favor of the king, whose portrait he painted several times, and those of eminent personages of the court, and so much to the satisfaction of Philip, that he called him the Portuguese Titian. He painted a number of admirable works for the churches and palaces of Madrid, many of which were destroyed in the conflagration of the Prado. His master-piece is in S. Geronimo, representing the Martyrdom of St. Sebastian, with the figures of Christ and the Virgin. It is colored in admirable style, the expression is vigorous and masterly, and the design bold and elevated. Coello died in 1590, much regretted by the friends of art. His epitaph was written by Lopez da Vega.

**COELLO, CLAUDIO**. This very eminent painter was born at Madrid of Portuguese parents, but the year of his birth is not recorded. He studied under Francesco Rizi, but derived more improvement from the study of the works in the royal collection, by Titian, Rubens, and other great masters. He was made painter to Philip IV., who employed him in the Escorial. Bermudez says he combined the design of Cano, the coloring of Murillo, and the brilliant effect of Velasquez. He pronounces him the last of the Spanish painters, as the art declined to its ruin from the time that Luca Giordano was called into Spain. Many admirable works of Coello may be seen in the churches and convents at Salamanca, Saragossa, and Madrid. His principal work is the famous altar-piece in the sacristy of S. Lorenzo in the Escorial, which may well be ranked with the works of Titian and Rubens. It is an immense composition, representing the ceremony of the Collocation of the Host, which took place in 1684, in the presence of Charles II., and his officers of state; it contains the portrait of the king, and about fifty personages of the court; and, according to Bermudez, was completed by Coello, in about three years. It is painted with the utmost precision, yet in a bold and masterly style; and a majestic solemnity pervades the whole, suited to the grandeur of the subject. Coello died in 1693.

**COELMANS, JAMES, or JACOB**, a Flemish engraver, born at Antwerp about 1670; studied under Vermeulen. After practising the art for some time at Antwerp, he was engaged by M. de Boyer d'Aiguilles, to undertake the plates from the pictures in his collection. They consist of 118 prints, and form the principal works of this artist, of which the following are the principal:

#### PORTRAITS.

Donna Olympia Maldacchini, niece of Innocent X.; *after Gu. Cesari*. Paul Veronese, a Bast; *after a picture by himself*. Vincent Boyer, seigneur d'Aguillas; *after le Grand*. John Baptist Boyer; *after Hyacinthe Rigaud*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John embracing the infant Jesus; *after Parmigiano*. The Meeting of Jacob and Rachel; *after M. Angelo Caravaggio*. Laban giving Rachel to Jacob; *do*. Jacob's Departure from Laban; *after B. Castiglione*. A Company of Musicians, Dancers, &c.; *do*. Diana and Acteon; *after Ottovenius*. A Satyr drinking, with a Nymph and a Cupid; *after N. Poussin*. The Martyrdom of St. Bartholomew; *after S. Bourdon*. Mount Parnassus, with Minerva and Mercury; *after le Sueur*. The Flight into Egypt; *after Pujol*. The Murder of the Innocents; *after Claude Spierre*. The Head of the Virgin; *after Seb. Barras*.

**COELN, WILHELM VON**, or William of Cologne, a celebrated old German painter, called also *Meister Wilhelm*. He appears to have been born at Herle, near Cologne. He was settled at Cologne as early as 1370, and was held in very great reputation, as appears from a record in the annals of the Dominican church at Frankfurt. His principal works are, the picture over the tomb of Cerno von Falkenstein, in St. Castor's church at Coblenz, 1388; the large altar-piece of the church of St. Clara, at Cologne, in 26 compartments, representing the Life and Passion of Christ, which is now in the cathedral; the Santa Veronica, formerly in the Boisserée collection, now in the possession of the king of Bavaria, and in the Pinakothek at Munich, which has been admirably lithographed by Strixner; a Crucifixion, and a

half-length Madonna and Infant Christ, in the Wallraf Museum at Cologne. Other works are also conjectured to be by him, but they are also assigned to his scholar, the celebrated *Meister Stephan*; among these is the Dom-bild, or Cathedral picture, which was formerly the altar-piece of the chapel of the Rath-haus of Cologne, but is now in the cathedral. It was painted in 1410, and is esteemed the most valuable picture of the old school of Cologne.

COENRADT, LAWERS, an engraver of little note, who flourished about 1690, and executed several of the portraits of the collection of Cardinals, published by Rossi.

COGELS, JOSEPH CHARLES, called COGELS MABILDE, a Flemish landscape and marine painter, born at Brussels in 1786. He studied in the Dusseldorf Academy, and after spending some time in France, returned to Belgium in 1806, and was elected a member of the Royal Society of Fine Arts at Ghent. In 1810, he went to Munich, where he was employed by the king and queen to paint cabinet pictures for their private collections, and for the gallery at Schleisheim. He settled at Munich, and was made an honorary member of the Academy in that city. In 1817 he was elected a member of the Academy at Antwerp. He died in 1831.

COIGNET, GILES, a Flemish painter, born at Antwerp in 1530; studied for some time under Antonio Palermo, a painter then resident at Antwerp. He afterwards went to Rome, accompanied by one Stella, in which city they practised in concert, and both soon became distinguished for their merit. As their reputation increased, they were engaged in several other cities of Italy, particularly at Terni, where they executed several historical and grotesque subjects, both in oil and in fresco. Coignet, after traveling through Naples and Sicily, returned to Flanders, and was so much employed that he could with difficulty execute the commissions he received from the churches and the nobility. He painted easel pictures of historical subjects, but was more successful in candle-light and moonlight pieces. He often employed Cornelius Molenaar to paint his back-grounds with landscapes or architecture. He frequently employed his scholars to copy his works, which he afterwards retouched, and sold as originals, so that it is difficult to distinguish his genuine pictures. In 1561 he was elected a member of the Academy at Antwerp. Soon after, in consequence of the troubles in which his country was involved, he was obliged to take refuge in Holland, where he remained several years, and finally settled at Hamburg, where he died in 1600.

COINY, JACQUES JOSEPH, a French engraver, born at Versailles in 1761. He studied under le Bas, and in 1788 went to Italy for improvement, where he remained for three years. On his return to Paris he soon gained encouragement, and was employed to execute the illustrations for an edition of La Fontaine, in concert with Simon, after designs by Vivier. He also engraved a very large plate, *after Lejeune*, of the Battle of Marengo; also many plates for Didot's edition of Horace and Racine. Coiny died in 1809.

COLA, GENARRO DI, an old Neapolitan painter, born in 1320; died in 1370; studied under Maes-

tro Simone, a friend and companion of Giotto, whose style he followed. Domnici mentions a number of his works at Naples, which are executed in the dry, labored manner of the time, though not without expression. The principal are, the altar-piece in S. Maria, representing the Virgin and Dead Christ, and Angels holding the Instruments of the Passion; a Magdalene penitent, in the chapel of the same church; the Nativity, and the Annunciation, in the tribune of S. Giovanni.

COLANTONIO, MARZIO DI, a Roman painter of the 17th century, of whom little is known. According to Baglioni, he went to Turin at the invitation of the Grand Duke, where he resided till his death, in the pontificate of Paul III. He was an accomplished artist in landscapes, and he painted small frescoes, and arabesque ornaments in an agreeable manner. There are a few of his works at Rome, but most of them are at Turin, where he was largely employed by the Cardinal, prince of Savoy. He died in 1701.

COLBENSCHLAG, or COLBENIUS, STEPHEN, a German engraver, born at Salzburg, according to Brulliot, in 1591. He visited Italy for improvement, and resided chiefly at Rome, where he engraved several plates after the Italian masters, among which are: The Descent from the Cross, *after An. Caracci*; and the Adoration of the Shepherds, *after Domenichino*. He died, according to Nagler, in 1683, aged 92.

COLDORE, a French engraver of precious stones in the reign of Henry IV., who was specially patronized and rewarded by that monarch. He was also invited to England by Queen Elizabeth, who commissioned him to engrave her likeness. Coldore's productions are scarce, and are highly prized.

COLE, THOMAS. This great artist was born in Bolton, Lancashire, England, in 1802. His family emigrated to the United States in his youth, and settled at Steubenville, on the banks of the Ohio. He was designed by nature for a great painter, and to this end all his thoughts and ambition turned, even at a tender age. In a letter written in after years to a friend, he says: "My school opportunities were small; reading and music were among my recreations; but drawing occupied most of my leisure hours. My first attempts were made from cups and saucers; from them I rose to copying prints; from copying prints to making originals. About the year 1820, Mr. Stein, a portrait painter, came to Steubenville. I became acquainted with him, saw him paint, and considered his works wonderful; I believe they were respectable. He lent me an English work on painting (I have forgotten the title); it treated of design, composition and color. This book was my companion day and night; nothing could separate us. My usual avocations were neglected; painting was all in all to me. I had made some proficiency in drawing, and had engraved a little, both on wood and copper; but not till now had my passion been fully aroused. My love for the art exceeded all love. My ambition grew, and in my imagination I pictured the glory of being a great painter. The names of Stuart and Sully came to my ears like the titles of great conquerors; and the great masters were esteemed above all earthly things." These feelings came over our artist at the age of 18. The flame

which had long been smouldering suddenly burst forth. He had never before seen the paraphernalia of a painter. He had been groping in the dark, away in the Western wilds, without the means of obtaining the least information of the art, except what his own imagination and nature afforded him. In short, Nature was his teacher, and she taught him eventually to copy her with a truthfulness seldom known in landscape painting. An invincible diffidence led him to avoid society, and hold converse with sweet Nature. He used to take long rambles in the grand forests and the deep solitudes on the banks of the Ohio, and he thus acquired that love of walking which continued through life. Having provided himself with palette, pencils, and colors, he commenced portrait painting, and made a tour through some of the principal villages of Ohio, in the vicinity of Steubenville, but without any success—for he came home as poor as when he left, though he walked all the way; and in one of these journeys he walked from Zanesville to Chillicothe—a distance of sixty miles in a single day. This was not his forte. His father removed to Pittsburgh in 1823, and here he first struck into the path which led to excellence and renown. The country about Pittsburgh abounds in beautiful scenery. The young painter, alive to the beauties of nature, felt that his natural powers lay in portraying that branch of the art. Being confined in his father's shop after 9 o'clock, he rose every morning with the lark, and bent his way to the banks of the beautiful Monongahela, with his paper and pencils. He made accurate studies of every object—the trees, the naked boughs and twigs, rocks and banks, and as the spring advanced, he clothed them with verdure. He had now found the right path to success, and began to make finished sketches from nature, in all her changing scenes. Late in the autumn of 1823, Cole set out for Philadelphia, with the design of trying his fortune in that city. He met with no encouragement, but obtained permission to draw in the Pennsylvania Academy, and after a winter of great privation, that would have driven any other than an enthusiast and a determined spirit to some other mode of obtaining his bread, he joined his family in New York, whither they had preceded him. Brighter prospects now opened before him. He had painted several landscapes, which were exposed in a shop for sale. One of them was purchased by Mr. Bruen, an honorary member of the National Academy, for a small sum, but he was so much pleased with it that he immediately sought the acquaintance of the artist, and generously furnished him with the means of studying and copying the scenery of the Hudson. He painted three pictures in the summer of 1824, which were exposed for sale at the price of \$25 each. These were purchased by three artists—Trumbull, Dunlap, and Durand—who acknowledged their merit, and generously took this method of lending the young painter a helping hand. "This youth," said Trumbull, "has done what I have all my life attempted in vain."

The National Academy of Design was founded in 1825, managed exclusively by artists. Cole was one of the founders. Its exhibitions were annually graced with some of his choicest works. The people were captivated with his perfectly new and original delineation of American scenery, of

the beauties of which they had had little conception till they came glowing from his pencil. Commissions came pouring in to him, so that he was not only enabled to contribute to the support of his father's family (a cherished filial obligation with him), but in 1828 to gratify his desire of visiting and studying in Europe. Late in the autumn of this year, he set sail for England, where he was warmly received by J. Fennimore Cooper, who introduced him to the poet Rodgers and Sir Thomas Lawrence. Both these gentlemen treated him with great kindness; the former gave him a commission for a picture, but the latter died not long after his arrival. Cole did not remain in England as long as he had intended. His works were not appreciated. He sent some of his choice pictures of American scenery to two annual exhibitions at the Royal Academy, and they were hung in such situations that even his friends, accustomed to our own bright skies, could scarcely distinguish them for him. The dark, gloomy atmosphere of London, together with this lack of appreciation, affected his health, and produced a melancholy that he did not recover from for months after he had left England. In 1831 he left England for Paris, intending to stay a while and study in the Louvre, but on his arrival there, finding the walls covered with an exhibition of modern French paintings, he proceeded almost immediately to Italy. He first took up his sojourn at Florence, which, in a letter to Dunlap, he calls "the painter's paradise." He studied the noble collections of art which it contains, drew sedulously from life, and executed his *Sunset on the Arno*, and other works. From Florence, he went to Rome, where he says he "had his studio in the very house in which Claude lived." Here he seems to have studied the splendid ruins that environ Rome, more than the glorious works in the Vatican, and he made sketches, from which he afterwards executed some of his choicest pictures. From Rome he returned to Florence, where he says he "painted more pictures in three months than he had ever done in twice that time before or since." These were for commissions he had received from the United States. From Florence he next went to Naples, and from thence he made an excursion to Paestum, and took sketches of those splendid ruins. Cole returned to the United States in the autumn of 1832, much sooner than he desired, being recalled by the ill health and wishes of his parents. He married an amiable lady, and settled himself permanently at Catskill, in full view of the glorious scenery of the Hudson and the Catskills. Soon after his return home he commenced the *Course of Empire*, the first of that series of great epic landscapes which have immortalized his name, and which will in all future time rank him with the greatest of landscape painters.

While in Italy, the penciling of Cole underwent a marked change. He laid aside that labored, timid softness of manner, for a freer and more rapid boldness in imitating the effects of Nature. This change was at once observed, when his pictures from abroad appeared in our annual exhibitions, and was regretted by many who preferred his earlier style. It also somewhat injured his popularity for a time. But Cole was no copyist; he had acquired that confidence in his own powers which genius inspires. He availed himself of any hints he could find in the works of the great masters, whom he held in the deepest reverence. He also



compounded his colors with a view to the changes that time would work in them. His pictures improve every day with age, and they will glow with renewed freshness in coming time, while the works of others who used less substantial but more brilliant colors, for immediate effect, will hardly survive the painter. Reynolds lived to see some of his finest pictures dissolve and fade away; so with our own human. Cole steadily improved, even to the day of his death. Indeed, this could not be otherwise with a man of his habits and feelings, who believed perfection unattainable, and strove to reach the highest point. His earlier works will not compare a moment with his later productions.

In 1834, he commenced the *Course of Empire* (the studies having been previously prepared), for Luman Reed, Esq., who was one of the most generous and judicious friends of art the country ever had. The stipulated price was \$7,500; but Mr. Reed subsequently increased the price to \$10,000. There are five pictures in the series. These pictures were finished in 1836.

Cole's works may be divided into two classes—simple landscapes or scenes from nature, and epic or historical landscapes, which are compositions or works of the imagination. Of the latter class are his greatest (though not more beautiful in point of execution) works, as the *Course of Empire*, the *Cross in the Wilderness*, *R. Penseroso*, *L'Allegro*, the *Architect's Dream*, the *Dream of Arcadia*, the *Expulsion of Adam and Eve*, the *Past and the Present*, the *Voyage of Life*, the *Cross and the World*, &c. All these pictures are conceived and executed in a manner that shows the artist to have possessed many of the attributes of the philosopher, the poet, and the Christian. The artist himself considered this class of painting equal to historical painting, and he has certainly proved that it equals it, if it does not exceed it, in powers of narration. As the *Course of Empire* gives a good idea of this class of his paintings, with the exception that the landscape varies in his other serial works, we give a brief description of them.

The *Course of Empire* consists of a series of five pictures, and forms an epitome of the life of man. The landscape is the same in each of the series. An isolated rock crowning a precipitous hill in the distance identifies the scene in each picture, but the position of the observer varies in each. They illustrate a nation's rise, progress, greatness, decline, and fall. The first represents *The Savage State, or the Commencement of Empire*; the second, *The Arcadian or Pastoral State*; the third, *The Consummation of Empire*; the fourth, *The Destruction of Empire*; the fifth, *The Desolation of Empire*. These works belong to the New York Gallery.

#### FIRST OF THE SERIES.

"In the first picture, we have a perfectly wild scene of rocks, mountains, woods, and a bay of the ocean, reposing in the luxuriance of a ripe spring. The clouds of night are being dissipated by the rising sun. On the opposite side of the bay rises a lofty promontory, crowned by a singular isolated rock. As the same locality is preserved in each picture of the series, this rock identifies it, although the position of the spectator changes in the several pictures. The chase being the most characteristic occupation of savage life, in the foreground we see an Indian clothed in skins, pursuing a wounded deer, which is bounding down a narrow ravine. On a rock in the middle ground, are other Indians with their dogs surrounding another deer. On the

bosom of a little river below, are a number of canoes passing down the stream, while others are drawn up on the shore. On an elevation beyond this is a cluster of wigwams, and a number of Indians dancing round a fire. In this picture we have the first rudiments of society. In the canoes, huts, and weapons, we perceive that the useful arts have commenced, and in the singing which undoubtedly accompanies the dance of the savages, we behold the germs of music and poetry. The Empire is asserted to a limited degree, over sea, land, and the animal kingdom."

#### SECOND OF THE SERIES.

"In the second picture we have the simple or Arcadian state of Society. The time of the day is a little before noon, and the season early summer. The 'untracked and rude' has been tamed and softened. Shepherds are tending their flocks; a solitary ploughman, with his oxen, are turning up the soil; and in the rude vessels passing into the haven of a growing village, and in the skeleton of a bark building on the shore, we perceive the commencement of commerce. From a rude temple on a hill, the smoke of sacrifice is ascending to the sky, symbolizing the spirit of Religion. In the foreground on the left, is seated an old man, who, by describing strange figures in the sand, seems to have made some geometrical discovery, emblematic of the infancy of science. On the right hand, is a woman with a distaff, about crossing a stone bridge; beside her, a boy is drawing on a stone the figure of a man with a sword; and beyond these, ascending the road, a soldier is partly seen. Under some noble trees, in the middle distance, are a number of peasants dancing to the music of pipe and timbrel. All these things show us that society is steadily advancing in its march of usefulness and power."

#### THIRD OF THE SERIES.

"Ages have passed away, and in the third picture we have a magnificent city. It is now mid-day, and early autumn. The bay is surrounded by piles of architecture, temples, colonnades, and domes. It is a day of rejoicing. The spacious harbor is crowded with vessels, war-galleys, ships, and barks, their silken sails glistening in the sunshine. Moving over a massive stone bridge, in the foreground, is a triumphal procession. The conqueror, robed in purple, is mounted on a car drawn by an elephant, and surrounded by captives and numerous guards and servants, many of them bearing pictures and golden treasures. As he is about to pass the triumphal arch, beautiful girls strew flowers in his path; gay festoons of drapery hang from the clustered columns; golden trophies glitter in the sun, and incense rises from silver censers. Before a Doric temple, on the left, a multitude of white-robed priests are standing on the marble steps, while near them a religious ceremony is being performed before a number of altars. Near a statue of Minerva, with a victory in her hand, is a company of musicians, with cymbals and trumpets. From the lofty portico of a palace, an imperial personage is watching the procession, surrounded by her children, attendants, and guards. Nations have been subjugated, man has reached the summit of human glory. Wealth, power, knowledge, and taste, have worked together and accomplished the highest mood of human achievement and Empire."

#### FOURTH OF THE SERIES.

"In the fourth picture, a barbarous enemy has entered the once proud city; a fierce tempest is raging; walls and colonnades are lying in the dust, and temples and palaces are being consumed by the torch of the incendiary. The fire of vengeance is swallowing up the devoted city. An arch of the bridge, over which the triumphal procession had before passed, has been battered down, and broken pillars, ruins of war-engines, and the temporary bridge which has been thrown over, indicate that this had been the scene of direct contention. Now there is a terrible conflict on the bridge, the insecurity of which accelerates the horror of the struggle. Horses, men, and chariots, are precipitated into the raging waves. War-galleys are contending; some in flames, and others sinking beneath the prow of a superior foe. Smoke and flames are issuing from the falling and prostrate edifices; and along the battlements, and in the blocked-up streets, the conflict rages terribly. The foreground is strewn with the bodies of the dead and dying. Some have fallen into the basin of a fountain, tinging the water with blood. One woman is sitting in mute despair over the dead body of her son; another



leaping over a battlement to escape the grasp of a ruffian soldier; and other soldiers drag a woman by the hair down the steps that form the pedestal of a mutilated colossal statue, whose shattered head lies on the pavement below. A barbarous enemy has conquered the city; Carnage and Destruction have asserted their frightful Empire."

FIFTH OF THE SERIES.

"The last and most impressive picture of the series is the scene of Desolation. The sun has just departed, and the moon is ascending the twilight sky over the ocean, near the place where the sun arose in the first picture. The shades of evening are stealing over the shattered and ivy-grown ruins of that once great city. A lonely column rises in the foreground; on the capital a solitary heron has built her nest, and at the foot of it her mate is standing in the water.

"The Doric temple and triumphal bridge may still be identified among the ruins which are laved by the waters of the tranquil sea. But though man and his works have perished, the steep promontory, with its isolated rock, still rears itself against the sky, unmoved, unchanged. Time has consumed the works of man, and art is resolving itself into its elemental nature. The gorgeous pageant has passed, the roar of the battle has ceased, the multitude has mingled with the dust, the Empire is extinct."

In July, 1841, Cole sailed on a second visit to Europe, passing through France and Switzerland to Italy, and from thence, he made an excursion to Sicily, with the scenery of which he was greatly delighted. On its bold rocky summits, and in its charming valleys, he found everywhere scattered the remains of superb edifices of ancient grandeur, and he gazed without satiety on its magnificent scenery, its luxuriant vegetation, and its serene skies. He returned home in 1842, and commenced his last great work of *The Pilgrim of the Cross and of the World*. While engaged in painting this series, the summons of death came, and he died of inflammation of the lungs, Feb. 13, 1848, aged 46, universally lamented.

Thos. Cole was a filial son, a tender father, and a true Christian. He possessed the most generous and kind feelings, especially to the younger members of his profession. When Verbrueck was dying of consumption, and unable to work at his easel, Cole executed a picture for him, for which he had received a commission. He could not endure a town life; Nature alone had charms for him. He revered his profession as a means of doing good to mankind; he could not bear that his art should be degraded by sordid motives. A short time before his death he said, "I do not mean to paint any more pictures with a direct view to profit." He cherished religion fervently, but without ostentation. His life was one of great industry. He executed upwards of a hundred pictures, many of them of the largest size. There were sixty-three of his works in the exhibition in New York for the benefit of his widow and children. The value of any one of them is now far greater than the prices he received for them, and in coming time, they will command the prices of the works of the greatest masters.

Thos. Cole was an enthusiastic student of Nature. He went abroad with sketch-book in hand, at all seasons, at all hours, and in all kinds of weather. He would take his equipage and go off on his sketching expeditions into the deep recesses of the majestic Catskill Mountains for days together. So enthusiastic was he, that forgetting or unheeding the coming tempest, he has been known to get thoroughly drenched, while sketching the changing scenes, caused by the storm that was about to burst upon his head. It is this that gives

such a charm to his works. The scenery is always nature, closely copied, in her sweetest or most terrible aspects. His morning, evening, and noon-day scenery, may be compared to that of Claude Lorraine, more subdued, but more true, and his storm scenes to those of Salvator Rosa, equally spirited, but more highly finished. Whatever scene he painted, it was nature herself—the delicious sunset, the dewy morning, the sultry noon-tide, the distant storm with the descending rain, or near by, nature all in commotion, the trees writhing or the limbs snapping in the fierce blast, and the thunderbolt riving the sturdy oak. Nothing can exceed the splendor of his Autumnal scenery, with sky, serenely blue, the mists curling up the distant hills, and the forests decked with all the gorgeous hues of the rainbow—and none but those familiar with the appearance of American Autumnal scenery, can appreciate them; for when Cole first went to London and exhibited some of his choicest pictures and sketches of such scenery, the people, observing in them something so entirely different from what they had been accustomed to, pronounced his coloring gaudy, and his works of little merit. Cole excelled in his atmosphere and perspective. In looking at his *Arch of Nero*, we see the distant mountains through the broken arches, or rising above them in such truth, that we forget the painting, and seem to look at nature herself. So with his *Mount Etna*, rising in cloudless majesty; luxuriant vineyards flourish at its base, with forests ascending to the bleak and desolate regions of scoria and lava, and the top towering above the clouds, clad in eternal snow. Instance the valley of the Hudson from the Catskills, or of the Connecticut from Mt. Holyoke. In the former, the view extends to a distance of nearly 80 miles up and down the river. The noble Hudson, like a silver thread, winds its way for a great distance; the distant mountains, towns and villages, the rich cultivated fields, farms and woodlands are all faithfully copied, and while gazing on the picture, we seem transported to the spot. The view from Mount Holyoke is equally beautiful. The winding Connecticut, with its Ox-bow, at the base of the mountain, the numerous towns and villages, the rich farms so distinctly laid out that one can recognize his own; the storm and descending rain in the distance, are all nature, indescribably beautiful. Such was Thomas Cole, a man whose history forms a bright example, from which all, especially the young artist, may derive instruction and benefit.—the people, that they may perceive the importance of cherishing native talent, and the young artist that he may not become discouraged from adverse circumstances or lack of patronage, but strive to reach such excellence as shall command reward and renown. Would that as a people we would reflect how nature has favored us above all the countries of the earth, and how much it would be for our interest and glory to develop our own resources, and to encourage the genius of our own countrymen in every science and art, instead of keeping ourselves poor by extravagant encouragement of every thing foreign, and coming from people made fat by our patronage, who seldom fail to repay our folly, by libeling and reviling us as a people, and our institutions.

COLE, J., an English engraver, who flourished about 1720. He was much employed by the book-

sellers, for whom he engraved a number of portraits and other book plates. He also engraved several plates of monuments, and a copy from the print by *Martin Rota*, representing the Last Judgment, after *M. Angelo*.

COLEYER, or COLIER, EVERT, a Dutch painter, was born at Leyden, and flourished about 1691, as appears from a picture of still-life, signed with his name and the above date. In the catalogues of Hoet and Terwesten are mentioned several conversation pieces by this artist.

COLIGNICOLA, GERONIMO DI, an Italian painter, born at Rome in 1500. He painted history and portraits, and was considerably esteemed in his time. He died at Bologna in 1559.

COLIGNON, FRANCIS, a French designer and engraver, born at Nancy about 1621; studied under Callot, and gained improvement from the works of Silvestre and della Bella. He engraved some of the plates of the conquered towns in the reign of Louis XIV., published by Beaulieu. We have also by him several plates after different masters, and from his own designs. His best works are architectural views, in the manner of Callot, executed with great freedom and spirit. The following are his principal plates:

SUBJECTS FROM HIS OWN DESIGNS.

A set of twelve Landscapes. The Buildings at Rome under Sixtus V. A View of Malta with its ancient Fortifications.

SUBJECTS AFTER OTHER MASTERS.

The Flight of Attila; after *Raffaello*. The five canonized Saints; *S. Gaetano*, *St. Francis Borgia*, *St. Philip Benizio*, *St. Bertrand*, and *St. Rosa*; after *J. B. Gaetano*. View of Florence; after *S. della Bella*. Plan of the Castle of Mogen; after *Callot*.

COLI, GIOVANNI, was born at Lucca in 1635, and died in 1682. He studied under Pietro da Cortona, and was one of his ablest scholars. Lanzi says Giovanni Coli and Filippo Gherardi were educated in the school of Cortona, and became his imitators for a period. Trained in the same school, their style and disposition so exactly resembled each others, that they usually painted together in the same piece, and their joint labors appear the work of a single hand. They continued to work in concert during the life time of Coli. They adopted, after a time, a style of their own, founded on the Venetian and Lombard schools. In this manner, they painted the vast ceilings of the Library of S. Giorgio Maggiore at Venice. Rome possesses some of their stupendous works in the church of Lucrechi, and in the magnificent Colonna Gallery. They executed many works in their native city, the most celebrated of which were the frescos in the tribune of the church of S. Martino, and next to it, the church of S. Matteo, which they decorated with three large sacred subjects, executed in oil. After the death of Coli, his companion continued to paint at Lucca. The whole cloister of the Monastery of the Carmelites was painted by him alone. See *Gherardi*.

COLIN, ALEXANDER, an eminent German sculptor, born at Malines in 1520. He was sent for to Inspruck, by the Emperor Ferdinand I., to finish the splendid Mausoleum, erected by his grand father, Maximilian I., which had been commenced by the brothers Abel, of Cologne. After the completion of this work in 1566, Colin settled at Inspruck, where he was appointed sculptor to the Archduke Ferdinand, and executed a number of grand

works in that city, among which were the Mausoleums of the archduke Ferdinand, and of the princess Philippine. In 1577 he executed the embellishments for a fountain which the Emperor was erecting at Vienna. He died in 1612.

COLLACERONE, AGOSTINO, a native of Bologna, studied under Padre Pozzo. He was an eminent perspective painter, and was much employed by eminent artists of the time to paint the architectural parts of their works. In this way he painted in the churches at Rome, Bologna, and other cities. He flourished about 1700.

COLLAERT, ADRIAN, a Flemish designer and engraver, born at Antwerp about 1520. He studied the elements of design in his native country, and afterwards visited Italy for improvement, where he remained several years. On returning to Flanders, he met with much encouragement, and engraved a great number of plates, which are correctly drawn, and neatly finished, with a fine expression in the heads, though with a certain degree of dryness. The following are the principal, usually marked with one of these monograms:

*Ac.* or *Uc.* or *AC.*

SUBJECTS FROM HIS OWN DESIGNS

A Man and his Wife, conducted by Death. 1562. A Man in Armor, to whom a Woman brings a Child, a Dog, and a Cock. The Four Elements; in four plates. The Life of Jesus Christ; in thirty-six plates; entitled *Vita Jesu Salvatoris caris iconibus*, &c. Thirty plates of Birds; entitled *Avium raris icones*, &c. One hundred and twenty-five of Fishes; *Piscium raris icones*. Twenty-four plates; entitled *Florilegium ab Hadriano Collaert, cactatum*, &c. The Temptation of St. Anthony. St. Apollonia.

SUBJECTS AFTER VARIOUS MASTERS.

The Twelve Months of the Year; after *Josse Momper*, the same that *Callot* has engraved. The Last Judgment; after *J. Stradan*. Twelve plates of Horses; *do.* A Hunting and Fishing Party; *do.* The Israelite Women singing the Song of Praise for the Destruction of the Egyptian Host in the Red Sea; *do.* A Woman saving her Child from the Fangs of a Lion; *do.* Twelve Landscapes; after *Henry van Cleef*. A set of Hermitesses; after *M. de Vos*; engraved conjointly with his son *John Collaert*. The calling of St. Andrew to the Apostleship; after *Baroccio*. The Repose in Egypt; after *H. Goltzius*, 1585. A set of six plates, called the Annunciations; considered among the best of his works.

*ICF* or *ICF*. COLLAERT, HANS, a Flemish engraver, the son and scholar of Adrian C., born at Antwerp about 1540. He visited Rome for improvement, and remained for some time in that city. On returning to Flanders he assisted his father in many of his works, and engraved a great number of plates in the style of the latter, but in a finer taste, and less stiffness. His plates are dated from 1555 to 1622, consequently he must have lived to a great age. They are sometimes marked *Hans Collaert fecit*; sometimes H. C. F.; and sometimes with his monogram. The following are the principal:

SUBJECTS FROM HIS OWN DESIGNS.

The Life of St. Francis, in sixteen plates, with grotesque borders. The dead Christ in the Lap of the Virgin; *John Collaert, sc.* The Last Judgment, surrounded with small subjects of the Life of Christ. Marcus Curtius throwing himself into the Gulf. Peace and Charity. Ten plates; entitled *Monitum Bullarum in auriumque*, &c. 1581.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *G. A. Z. inv. H. Collaert, sc. Rome*. Moses striking the Rock; after *Lambert Lombard*; very fine. A Satyr pursued by Women;

*after J. Stradan.* Time and Truth; *do.*; very fine. Mars and Venus; *do.* The Loves of Mars and Venus; four plates; *after P. Galle.* The title to the *Biblia Sacra*; *after Rubens*; fine. The Title to the *Kerkelyke Historie*; *do.*; fine. The Title to the *Vaders Boeck*; *do.*; fine. Twelve plates for the *Missal of Moretus*; *after the designs of Rubens.* The subjects from the Life of Christ and the Virgin.

**COLLANTES, FRANCISCO**, a Spanish historical and landscape painter, born at Madrid in 1599; died in 1656. He excelled particularly in landscapes, which are painted in a bold and masterly style, in the manner of Rubens, with rich coloring, and very romantic scenery. His principal historical works are two pictures of St. Geronimo, and the Resurrection, in the Buena Retiro.

**COLLEONI, GIROLAMO**, a Bergamese painter of great ability, born, according to Tassi, about 1495. Most of the works he executed in his own country were formerly in the church of S. Antonio dell' Ospitale at Bergamo, but were destroyed when the church was rebuilt. Tassi highly extols a picture by Colleoni, in S. Erasmo, near Bergamo. It represents the Virgin and Infant, with Magdalene and Saints, and is one of his most esteemed works. According to Lanzi, there was a picture by him, in the Carrara Gallery, which was thought by the best judges to be a work by Titian, until the inscription *Hieronymus Colleoni*, 1555, was found upon it. This artist did not meet in his own country the encouragement justly due to his merits, and determined to leave it; but, according to Tassi, previously to his departure, he painted, in a single night, on the façade of his house, a very beautiful horse, with this inscription underneath, *Nemo propheta acceptus in patria sua.* He went to Spain, where he met with due encouragement, and was employed in the Escurial.

**COLLET, JOHN**, an English painter, born at London in 1725; died in 1780; studied under Lambert, the Landscape painter. He painted humorous subjects, somewhat in the style of Hogarth, but approaching that genius only in vulgarity and caricature. His other subjects, in which he did not imitate the latter, but confined himself to simple objects, are deserving of notice for their faithful representation of the character and costumes of the time. Many of his pictures have been engraved, and there a few etchings of his own execution.

**COLLIN DE VERMONT, HYACINTHE**, a French painter, born at Versailles in 1693, and died in 1761. He studied under Rigauld, and afterwards visited Italy for improvement, where he acquired a good taste for design, and on his return to Paris, was received into the Royal Academy, and afterwards appointed Professor of Painting. His works are distinguished for correctness of design, and purity and elegance of forms. He executed a number of pictures for the churches and private collections, among which was the Presentation in the Temple, in the church of S. Louis at Versailles; and the sickness of Antiochus, which was exhibited in 1727. He left a set of finished drawings, of subjects from the History of Cyrus.

**COLLIN, RICHARD**, a German designer and engraver, born at Luxemboug in 1626. He visited Rome while young, studied under Sandrart, and engraved several plates for the *Academia* of that author. He afterwards returned from Italy, and

resided at Antwerp and Brussel, where he was appointed engraver to the king of Spain and practised the art for many years. His plates are executed in a neat manner. The following are the principal:

#### PORTRAITS.

Jane Bickerton, Duchess of Norfolk. Sir Godfrey Kneller; for Sandrart's *Academia.* John Zachary Kneller; for the same. Artus Quellinus, sculptor; *after P. Quellinus.* John Philip van Thienen, flower painter; *do.* Joachim Sandrart. 1679. Bartholome S. Murillo, painter; *æ ipse, pin.* Christian Albert, Prince Bishop of Lubeck. 1654. Anna Adelhildis, Wife of the Prince of la Tour and Tassis. 1682. A set of forty portraits of the Saints of Mount Carmel.

#### SUBJECTS AFTER VARIOUS MASTERS.

Esther before Ahasuerus; *after Rubens.* Christ bearing his Cross; *after A. Diepenbeck.* St. Arnold; *do.*

**COLLINO, IGNAZIO SECONDO MARIA**, a reputable Italian sculptor, born at Turin in 1724. He studied under Damo, and in 1744 entered the school of the celebrated Bononti; he also wrought with Ladatto, where he modelled and cast in bronze a statue of St. Sebastiano, which was presented in 1750 to king Charles Emanuel III., and gained for Collino a pension to enable him to visit Rome. Soon after arriving there, he executed three busts of Marcus Aurelius, Faustina and a vestal; also a group of Papirius and his mother, and a statue of Niobe in Carrara marble. In 1760 he was admitted to the Academy of St. Luke, and having executed a number of statues and bas-reliefs, he sent them to Turin in 1763, and was appointed sculptor to the king. In 1767 he returned to Turin, where he established an academy of sculpture. He had a brother named Filippo C., who assisted him in many of his works at Turin. Among the sculptures they executed in concert are two statues of Victor Amadeus II., and Charles Emanuel III., in the palace at Turin; a statue of Pallas; the tomb of the kings of Sardinia, in the church of Superga; and the colossal statue of St. Agabro, in the city of Novara. Ignazio C. died at Turin in 1793.

**COLLINS, WM.**, an English painter of very considerable merit; born at London in 1788. His instructor is not recorded. In 1809 he sent two pictures to the exhibition of the Royal Academy, and was a constant exhibitor from that time till 1836. In 1820 he was elected a Royal Academician, and painted The Young Anglers, at his reception piece. His pictures usually represent rural subjects, and those connected with the habits and haunts of fishermen, near the coast. In 1837 he visited Italy, and on his return, commenced painting subjects of a higher nature. In 1840 he exhibited Our Saviour in the Temple; and from that time till 1846, he continued to exhibit landscapes and a few subjects of history. His Peace-Maker, painted in 1841, was sold for \$1325, and several other of his works have brought nearly as high prices. Collins died in February, 1847.

**COLLI, ANTONIO**, a painter of the Roman school, who studied under Padre Andrea Pozzi, and flourished about 1700. He painted the great altar in the church of S. Pantaleo, and decorated it in so beautiful a manner, that it was taken by many for a work by his master.

**COLLYER, JOSEPH**, a reputable English engraver, born at London in 1748. He studied first under Anthony Walker, and afterwards under his

brother William W., by whose instructions he attained great ability. He engraved the portrait of Reynolds, and the latter was so much pleased with it, that he confided to Collyer the engraving of his admirable picture of Venus. The talent he displayed in this plate, caused him to be chosen as an Associate of the Royal Academy. Among his numerous works are the portraits of George IV., and the princess Charlotte; also the portrait of Sir William Young, which is executed in excellent style. He was also employed by Alderman Boydell to engrave for the Shakspeare Gallery. Collyer died in 1827.

COLOMB, or COLOMBE, MICHEL, a talented French sculptor, who flourished about 1730. He was educated in the school of sculpture at Tours, and is principally distinguished for the magnificent tomb which he executed at Nantes, for the dukes of Bretagne, by order of Francis II., duke of that province. It is inscribed *Par Part et l'industrie de M. Michel Colomb, premier sculpteur de son temps.*

COLOMBANO, ANTONIO MARIA, a painter of Correggio, who flourished from 1596 to 1616. Pungilione, in his Life of Antonio Allegri, mentions fifteen pictures by this artist, representing subjects from the Life of the Virgin, and the infancy of Christ, some of which are of large dimensions.

COLOMBANO, BERNARDINO, a Milanese painter, of whom little is known. There is a good altar-piece by him in the Carmine, with his signature, dated 1515.

COLOMBEL, NICHOLAS, a French painter, born at Sotteville, near Rouen, in 1646. He studied under Le Sueur, and subsequently visited Rome for improvement, where he studied the works of Raffæle and Poussin with great assiduity. On returning to Paris, he executed a composition representing the amors of Mars and Rhea, which gained him admission to the Royal Academy, and which was placed in the Musée Napoleon. His composition and perspective are in excellent taste, and the architecture with which he embellished his pictures is admirable. He was elected professor of the Academy in 1705. Among his best productions is Orpheus playing on the Lyre, in the king's menagerie; Moses saved by Pharaoh's Daughter; and Moses defending the Daughters of Jethro. He died at Paris in 1717.

COLOMBINI, GIOVANNI, a painter of the Venetian school, was born at Trevigi about 1700, and died there in 1774. He studied under Sebastiano Ricci, whose style he adopted. His chief works are in the convent of the Dominicans in Trevigi, in which the perspective is so excellent, and the gradations of the different objects so masterly, as to give illusion to the eye. Lanzi says he was less skilled in figures, yet he filled the convent with his portraits, introducing as it were, another family of Dominicans.

**C** COLOMBINI, COSIMO, an Italian engraver, who flourished about 1754. He executed the principal part of the portraits of painters for the *Museo Fiorentino*. His plates are usually marked with a monogram composed of two C's, as above.

COLONNA, MICHAEL ANGELO. See MICHAEL COLONNA ANGELO.

COLONNA, MELCHIORI, a Venetian painter, mentioned by Zanetti, supposed to have been a pupil of Tintoretto, whose style he imitated. He flourished at Venice about 1600. Lanzi says his name is hardly known in Venice, but he may have painted in other cities.

COLONNA, GIROLAMO. See COLONNA MENDOZZI.

COLONI, or COLONIA, ADAM, a Dutch painter, born at Rotterdam in 1634. He followed successfully the manner of N. Berghem, and painted landscapes with figures and cattle, in the style of that master. He also painted subjects of rural festivity, and fire-light pieces, which have considerable merit. Coloni resided several years in England, and died at London in 1685. He had a son, named Henry Adrian C., who was the brother-in-law and scholar of Van Diest. He sometimes painted the figures in the landscapes of the latter, and also painted landscapes in imitation of the style of Salvator Rosa.

COLOTES, or COLOTIETHS, a Greek sculptor, born at Paros, was a cotemporary of Phidias. He is said to have been a disciple of that celebrated artist, and to have assisted him in making the statue of Jupiter Olympius. He also displayed his skill in the construction of a buckler for the statue of Minerva; but his master-piece was a statue of Æsculapius in ivory. Among his other works, was the table of ivory and gold, upon which the crowns designed for the victors in the Olympic games were placed at Elis.

COLORETTI, MATTEO, was born at Reggio in 1611. He excelled in portraits, and painted at Bologna, Modena, and other cities. Time of his death not recorded.

COLSON, JEAN FRANÇOIS GILLE, a reputable French portrait painter, born at Dijon in 1733. He was the son of Jean Baptiste Gille Colson, a painter in miniature and pastel, born at Verdun in 1680, and died at Paris in 1762. He studied at Avignon in the school of Imbert, where he applied himself to portrait painting, and acquired good abilities. He afterwards went to Paris, where he found a patron in the Prince de Bouillon; he accompanied the latter to Navarre, where he practised the art for about forty years, with good reputation and success. He died at Paris in 1803.

COLTELLINI, MICHELE, a Ferrarese painter, who flourished about 1517. His principal works are at Ferrara; they are much in the style of Lorenzo Costa, whence Lanzi supposes that he was a scholar of that master, though he is superior to him in the airs of his heads. In S. Andrea, is the Virgin and Infant, with Saints; in the Sacristy of the Augustines, a picture of St. Monica, with four Saints of that Order; and in S. Maria, St. Francis receiving the Stigmata. Also in the church and convent of the Padri Agostiniani of Lombardy, are several of his works.

COLYNS, DAVID, a Dutch painter, born at Amsterdam, about 1650. According to Honbraken, he painted easel pictures of historical subjects, containing a large number of figures grouped with great ingenuity, and touched in a delicate, though spirited manner. That author highly praises two pictures by Colyns at Amsterdam, representing the Israelites fed with Manna, and Moses striking the Rock.

**COMANDÈ, FRANCESCO**, a Sicilian painter, born at Messina about 1580. He studied under Deodato Guinaccia, who was the most distinguished scholar of Polidoro da Caravaggio at Messina. According to Hakert, he acquired considerable distinction, and executed many works for the churches and public edifices of Messina, in the pure style of Polidoro, among which are the Martyrdom of St. Bartholomew in the church of that Saint, and the Adoration of the Magi in the monastery of Basicò, pronounced admirable performances. Time of his death not recorded.

**COMANDÈ, GIOVANNI SIMONE**, a brother of the preceding artist, was born at Messina in 1588. He went to Venice, where he carefully studied the works of the best Venetian masters, and returned to Messina. He painted in the pure Venetian style, and was considerably employed by the churches. He also painted sometimes in concert with his brother, but their styles are so totally different, that Lanzi says it is very easy to assign to each his own work.

**COMENDICHI, LORENZO**, a native of Verona, who studied under Francesco Monti, and settled at Milan, where he flourished in the first part of the 18th century. His works were held in high repute, and he found abundant employment. The Baron Martine took him under his patronage about 1700, for whom he produced a variety of works, among which, his Battle of Luzzara, won by Louis XIV., is highly commended, and that monarch is said to have beheld it with singular pleasure, and commissioned the artist to paint a duplicate for himself.

**COMI, GIROLAMO**, a painter of Modena, who flourished about 1550. He painted some sacred subjects, but he was more distinguished for his fine perspective pieces. He was employed by the churches in ornamental work and in architecture, which Lanzi says deserved to have been accompanied by superior figures. One of his pictures in S. Michele in Bosco, is dated 1563.

**COMI, FRANCESCO**, called *IL MUTO*, or *the Mute*, also *il Fornaretto*, or the *Little Baker*, was born at Verona in 1682, and died in 1737. He painted at Bologna as well as in his native city. Lanzi says that notwithstanding he was deprived both of speech and hearing, he was distinguished in art; and Orlandi and Pozzo have commemorated him among the artists of his country, whose memory was worthy of being preserved.

**COMMENDUNO**, an old Bergamese painter, who, according to Lanzi, studied under the two Nova. He lived in the latter part of the 14th century.

**COMO, FRA EMANUEL DA**, a monk of the Order of the Minori Riformati, was born at Como in 1625. On being sent to reside at Messina, he studied painting under Scilla, which he had previously practised, in a feeble manner, in his native town. He thus acquired considerable skill in the art, and decorated a number of places belonging to his order, both in Sicily and at Rome, where he died in 1701.

**COMODI, ANDREA**, a reputable Florentine painter; born in 1560. He was the friend and scholar of Cigoli, but derived great improvement from the study of the works of Correggio, and

copied with infinite art all the pictures of that master that he could procure, especially many portraits of the Virgin, which were mistaken for originals by the best judges of that time. He was also an excellent imitator of Raffaele. He was not, however, a mere copyist; and there are many esteemed works by him preserved at Rome, one of the best of which was the Fall of Lucifer, which he painted for Paul V. Lanzi says his Madonnas were distinguished for the smallness of the neck, and by a certain air of virgin modesty, which was peculiar to him. One of the most esteemed is in the Corsini palace at Rome. He resided in that city the greater part of his life, and executed many pictures for the churches. The principal are: the Baptism of Christ, in S. Giovanni in Fonte; Christ bearing the Cross, in the Tribune of S. Vitale; and the principal altar-piece in S. Carlo a Catinari, representing the Titular Saint kneeling. Comodi was the instructor of P. da Cortona. He died at Florence in 1638.

**COMPAGNO, SCIPIONE**, a Neapolitan painter, born about 1624. His works are very rare; there are two in the Neapolitan Museum, representing the Martyrdom of St. Janvier, and seven other Christians; and an Eruption of Vesuvius, from the Madeleine Bridge. There are a number of designs by this master, in various cabinets of Naples, which are much esteemed. He was living in 1680.

**COMPE, JAN TEN**, a reputable Dutch painter, born at Amsterdam in 1713; died in 1761; studied under Dirk van Dalens, and painted landscapes, river scenes, and views of cities and villages. He represented different views of the Hague, which he ornamented with figures and animals. His best pictures approach the merit of Berkheyden and Vander Heyden; and his View of the New Market at Amsterdam brought 2000 florins at public sale.

**CONCA, CAV. SEBASTIANO**, an Italian painter, born at Gaeta in 1676; died in 1764. He studied in the school of Solimena, and in the early part of his life was much occupied in painting portraits of a small size, and at a low price, so that he had plenty of employment. When upwards of thirty years of age, he visited Rome with his brother Giovanni, and for five years occupied himself in making drawings from the antique, and the study of the works of Raffaele and other great masters. His abilities soon became known, and procured him the patronage of Cardinal Ottoboni, who rewarded him liberally for a picture of Herod and the Wise Men. The Cardinal entertained him in his own palace, and presented him to Clement XI., who appointed Conca to paint the picture of the prophet Jeremiah, in the church of St. John of Lateran, which gained him considerable reputation. He was also employed to decorate the church of St. Clement with several works in fresco, which gave such satisfaction that the pope conferred on him the honor of knighthood, and procured for him the execution of every great public undertaking in Rome. From this time he was incessantly employed, and his works were solicited by most of the princes of Europe. Philip V. of Spain invited him to come to his court, but he could not be persuaded to leave Rome. He painted two pictures for the king of Poland, with figures as large as life, representing Alexander and Bucephalus,

and the Marriage of Alexander and Roxana. His great success is, however, rather to be attributed, according to Mengs, to the state of decay into which the arts had fallen, than to any great merit of his own, though he says he possessed an abundant invention, great facility of execution, and a system of coloring evidently aimed at for mere brilliancy of effect. His works show little of the elevated style of the palmy days of art. By adopting the mannerism of Solimena, and a dangerous facility of execution, he exercised a strong influence for the downfall of art. His principal works at Rome are, the picture of Jeremiah before mentioned, and the Assumption, in S. S. Martino et Lucca. In the hospital of Siena, is his picture of la Probatica; at Loretto, St. Niccolò; at Ancona, St. Saverio; and at Foligno, St. Agostino. Mengs unfairly says that "Coneca by introducing at Rome the mannered style of Solimena, and a system less excellent than expeditions, he put the finishing stroke to the ruin of painting." On the contrary, Lanzi says "he possessed a fertile imagination, great facility of execution, and a coloring which enchanted by its lucidness, its contrasts, and the delicacy of its flesh tints. He was indefatigable in painting for individuals as well as for the churches, and in the state as well as in Rome, there is hardly a collection without its Coneca."

CONCA, GIOVANNI, was a younger brother of the preceding, whom he accompanied to Rome, and whom he assisted in the execution of his numerous commissions. He wrought in the style of his brother, had an equal facility of execution, and a similar taste, though Lanzi says he was less beautiful in his heads, and had a less delicate pencil.

CONCHILLOS. See FALCO.

CONCIOLO, an old Italian painter of the 13th century. At Subiaco is a picture on panel by him, representing the consecration of a church, inscribed *Conciolus pinxit.* 1219.

CONDIVI, ASCANIO, a native of Ripatransone, was a pupil of Michael Angelo, but he did not possess sufficient talent to acquire any distinction in that glorious age of art. He published a life of Angelo in 1553, ten years before the death of that master.

CONEGLIANO, GIO. BATTISTA CIMA. The family name of this painter was Cima, but he is called il Conegliano, from the place of his nativity, near Treviso, in the Venetian states. According to Ridolfi, he was one of the most successful followers of the style of Giovanni Bellini, and Lanzi classes him as one of his pupils, and says it is easy to confound his works with those of Bellini, for though perhaps less smooth and tender in his coloring, yet he was not less diligent, graceful, and lively, in his motions and coloring. The same author also says, that his works, especially his altar-pieces, are quite numerous, though he grants that some of them may have been executed by his son and scholar, Carlo Cima C. There is considerable discrepancy among authors as to the time he flourished. According to Zani, he practised from 1489 to 1541; to Ridolfi, from 1495 to 1517, when he died in the maturity of his powers. There is an altar-piece in the cathedral of his native place, dated 1493, which Lanzi considers one of his youthful performances, and another, in the church of S. Fran-

cesco at Roviglio, dated 1542, but this may have been executed by his son. One of his best works is in the dome of the Cathedral at Parma, representing the Virgin and Infant, receiving the homage of St. John the Baptist, and other Saints, a picture of such beauty as to attract the rapacity of the French spoliation, and it was transferred to the Louvre, but afterwards restored to its place. In the church of S. Giovanni at Venice, is his fine picture of the Baptism of Christ, and in the church of S. Niccolò at Carpi, Christ taken down from the Cross, surrounded by the Marys, St. John, Joseph of Arimathea, Nicodemus, and other holy persons. This last picture originally belonged to Alberto Pio, prince of Carpi, who esteemed it as one of his most precious gems, equal to the works of Raffaele. There is also one of his altar-pieces in the church of S. Maria dell' Orto at Venice, which Lanzi characterizes as such an excellent performance, that "in point of architecture, in the air of its heads, and in the distribution of its colors, there is something so extremely attractive, that we never weary in contemplating it." Rosini has also given a print (plate 86) of one of his pictures in the Gallery at Parma, the subject of which differs but little from that in the cathedral at Parma, which is very beautiful. Conegliano is said to have excelled in portraits, executed smaller than life, some of which are in England.

CONEGLIANO, CARLO CIMA DA, was a son of Gio. Battista C., who instructed him in the art, and whose style he so closely followed, that Federici says there are many pictures attributed to the father, which in reality, were executed by the son.

CONEGLIANO, CESARE DA, a painter of the Venetian school, born at Coneglia, who, according to Zanetti, was a good artist, and flourished in the time of Titian, or about 1550. Lanzi says there is an altar-piece by him in the church of the Santi Apostoli, at Rimini, representing the Last Supper, which is sufficient of itself to rank him with Bonifazio and the best of that class of painters.

CONEGLIANO, CIRO DA, a native of Coneglia, who studied under Paul Veronese, but died very young. He is said to have painted an altar-piece, representing the Nativity, for the Church of the Riformati at Coneglia, so exactly in the style of Veronese, that a stranger could not distinguish it from a genuine work of that master. This picture was afterwards taken to Rome.

CONEY, JOHN, an English designer and engraver, born at London about 1786. When about fifteen years old he commenced making architectural drawings, which he sold at very low prices. In 1815 he published a series of eight views of Warwick Castle, drawn and etched by himself. Shortly afterwards he was employed to draw and engrave the series of views of the cathedrals and abbey churches of England, to illustrate the new edition of Dugdale's Monasticon. These plates occupied much of his time for fourteen years, and show considerable ability. In 1831, Coney commenced a series of plates, accompanied with descriptive sketches, of the "Architectural Views of Continental Europe," which consist of twenty-eight large plates, and fifty-six vignettes. He also executed many drawings with the pencil and in water colors for the booksellers. He lived in obscurity, and died in poverty, in 1833.

**CONGIO, CAMILLO**, a Roman designer and engraver, born about 1604. In 1630, he engraved several plates for the Justinian Gallery. He also executed some of the engravings for Tasso's Jerusalem, after the designs of Bernardo Castelli; and several plates after different Italian masters, which are generally marked C. C. F., or his monogram. The following are the principal:

The Annunciation. The Adoration of the Magi. Hercules combating the Hydra. A Frontispiece entitled, *Diversi ornamenti capriciosi*. The Creation of Angels; after Camassei. Frontispiece to the *Ætes Barbarinæ*; after Guido Ubaldo Abbatini. An Assembly of Saints; after Gasparo Celio.

**CONINCK, DAVID**, called **POMMELAER**, a Flemish painter, born at Antwerp in 1636; studied under Jan Fyt, and afterwards made the tour of France, Germany, and Italy. He painted usually subjects of still-life, which are executed in a firm, yet free manner, with a natural and vigorous coloring. His pictures resemble those of Fyt, though much inferior to the works of that master. He died in 1689.

**CONINCK, KONINCK, or KONING, CORNELIUS**, a Dutch designer and engraver, was born at Haarlem about 1624. He engraved several portraits of distinguished personages of the 16th century, executed with the graver in a clear, neat style, among which are: Lawrence de Coster, the eminent painter, after J. V. Campen; Adrianus Tetrodius of Haarlem. P. Grebber, inv.; Dirk Philips, C. Koning, scul. etc.; Martin Luther, C. Koning, fec. etc.

**CONINCK, KONINCK, or KONING, SOLOMON**, an eminent Dutch painter, born at Amsterdam in 1609; studied under David Colyns, and afterwards under Nicholas Moyaert, but subsequently attached himself to the style of Rembrandt. He painted easel pictures of historical subjects, which are well composed, and admirably colored, with something of the richness and glow of Rembrandt, in a clearer tone. His works possess great merit, but they are rarely seen out of Holland, being highly valued, and preserved in the choicest collections. He died, according to Balkema, in 1668. There are a few fine etchings by this artist, which are also in the admirable style of Rembrandt. The following are the principal:

The Bust of an old Man with a Beard; S. Koninck, 1623. Bust of an old Man in an Oriental Costume, nearly a profile; S. Koninck. Small Bust of an old Man with a Fur Cap; S. Koninck, invent. An old Man sitting in a Chair, seemingly praying, without his name; very fine. Bust of a venerable old Man, three-quarters, with a Beard, without his name; very fine. A Landscape, with some Cottages, and a Tower in Ruins; S. Koninck, 1663.

**CONINGH, or KONING, JACOB**, a Dutch painter, born at Haarlem in 1650; studied under Adrian vander Velde. He painted landscapes with figures and animals, in the style of his master, and sometimes not much inferior to him. One of his pictures is in the Museum at Brussels.

**CONINGSLOO, or COOXINXLOO, GILES**, a Flemish landscape painter, born at Antwerp in 1544; studied under P. van Aelst the younger, and afterwards in the schools of Leonard Kroes, and Giles Mostaert. For several years he practised at Paris and Orleans; after which he went to Rome for improvement, and remained sometime in that city. On returning to Flanders, he

was much employed, and his works were so greatly admired, that they were eagerly bought up by the picture dealers, who sent them to different parts of Europe, where they brought good prices. The Emperor of Austria purchased many of them, which he placed among his most valued paintings. The figures in the landscapes of this artist were usually painted by Martin van Cleef. He was justly esteemed one of the ablest landscape painters of his time; his touch is light, spirited, and masterly, and his coloring very agreeable. He died at Antwerp in 1609.

**CONJOLA, CHARLES**, a German landscape painter, born at Manheim in 1773. His works are principally views in water-colors, of the mountainous regions of Bavaria and the Tyrol. He died at Munich in 1831.

**CONRAD, or CONRADUS, ABRAHAM**, a Dutch designer and engraver, who practised the art about 1650. His plates are principally portraits, chiefly from his own designs. They possess great merit, and some of them are successful imitations of the style of Lucas Vostermans. The following are his principal prints:

#### PORTRAITS.

Christopher Love. Jacob Triglande, professor of Theology at Leyden. Thomas Mamrois, of Canterbury, ecclesiastic at Amsterdam; D. Boudringhen, pinx.; A. Conradus, fec. Golefrid Hotton, Pastor of the French Church at Amsterdam; after H. Mermans; very fine. The Flagellation; after A. Diepenbeck. The Crucifixion; do.

**CONSETTI, ANTONIO**, a native of Modena, was born in 1686, and died, according to Tiraboschi, in 1766. He studied under Cav. Donato Creti, whose style he followed. Lanzi says he was accurate in his design, and a commendable master of the art, though his coloring is somewhat crude and unpleasant to the eye. Both Modena and the state possess many of his works.

**CONSOLANO.** See **CASOLANI**.

**CONSTABLE, JOHN**, an English landscape painter, was the son of a miller, and born in 1776; studied under Farrington, and was also a student in the Royal Academy. He usually represented views of water-mills, landscapes after a shower, boats threading locks, lake scenery, and views of Hampton Heath, with impending thunder clouds, or downright torrents of rain. His pictures are in a very singular style, and must be considered as the production of an eccentric artist, who rejected all the usages of the best masters. His landscapes are always gloomy; the skies are overspread with turbulent clouds, charged with thunder, lightning and rain; and when the shower falls, instead of verdant freshness, his trees and meadows are covered with fleeces of snow. Two of his best pieces are a View in Suffolk, and another in Essex. This artist was elected an Academician in 1829. He died in 1837.

**CONSTANTINI, or CONSTANTINO, GIO. BATTISTA**, an Italian engraver, who practised the art about 1619. There is an etching by him, in a slight free style, somewhat in the manner of Guido, though less masterly, representing a Bacchanalian subject, surrounded with a grape vine in the form of a border.

**CONSTANZIO, PLACIDO**, an Italian painter; born at Rome in 1660. He painted history with



reputation, though his works have a labored appearance. He died in 1713.

CONTANT, PIERRE, an eminent French architect, born in 1698, at Irvy-Sur. He studied drawing under Watteau, and architecture under Duliné. He was admitted a member of the Royal Academy at the age of 28. He erected the church of Panthémont; the amphitheatre of St. Cloud; the church of Condé, in Flanders; la Gouvernance, at Lisle; and the church de la Madeleine, which he did not finish. He designed the beautiful church of St. Waast, at Arras; also, the stables, at Bissey, where he first tried those brick arches, which, even to connoisseurs, appear so bold and astonishing. Contant published a folio volume on his system of architecture. He died at Paris in 1777.

CONTARINI, CAV. GIOVANNI, an eminent Venetian painter; born in 1549, died in 1605. He applied himself with great assiduity to the study of the works of Titian; by which means he became excellent in coloring, and painted portraits with great force, sweetness, and strong resemblance; he also painted historical subjects with remarkable taste and correctness of design. His manner was lively and pleasing, and in all his works might be seen a close imitation of Titian. When his reputation was well established, he travelled into Germany, where he met with great encouragement from the princes and nobility, especially at the court of the Emperor Rodolphus II., by whom he was knighted. In the church Della Croce, at Venice, is a fine picture by this artist, of the Crucifixion; in S. Francesco, is the Resurrection. His principal work, however, represents the Virgin and Infant Enthroned, with St. Mark and St. Sebastian, and the Doge Marino Grimani kneeling. It was formerly in the Ducal palace, but is now in the gallery of the Louvre.

CONTARINI, SIMONE, an Italian painter; born at Pesaro in 1614; studied successively under Pandolfi, Ridolfi, and Guido Reni, after which he visited Rome, where he studied with assiduity the works of Raffaele. His subjects were principally from sacred history, and were composed with great judgment and taste. He died at Verona in 1648, in the prime of life.

CONTE, JACOPINO DEL, a Florentine painter, born in 1510; studied under Andrea del Sarto. When young, he left Florence for Rome, and resided in that city during his after life. He was a reputable painter of history, but was still more distinguished in portrait painting, in which he became very eminent, and is said to have executed more portraits, and those of more eminent personages than any other artist of his time. His portrait of Paul III., which he painted soon after coming to Rome, gained him so much applause that according to Baldoni, he was employed to paint every pontiff that succeeded him until the time of Clement VIII., in whose pontificate he died. Many of the cardinals employed and generously rewarded him. His principal historical works are St. John Preaching, and the Descent from the Cross, in S. Giovanni Decollato; the Dead Christ, with several figures, in the Madonna del Popolo; the Pietà, and St. Francis receiving the Stigmata, at the Cappuccini à Monte Cavallo.

CONTE, DEL, an artist, so called, whose real name was Guido Fassi, a native of Carpi, born in

1584, and died in 1649. He was the inventor of a kind of work called by the Italians a *Scagliola* or a *Mischia*, which was subsequently carried to great perfection, and is now largely employed in the imitation of works in marble. The stone called *selenite* forms the principal ingredient. This is pulverized, mixed with colors and certain adhesive substances which gradually becomes as hard as stone, capable of receiving a high polish. Fassi made his first trials on cornices, and gave them the appearance of fine marble, and there remain two altarpieces, by him, in the churches of Carpi. From him, the method rapidly spread over Italy, and many artists engaged in this, then, new art. Annibale Griffoni, a pupil of Fassi, applied the art to monuments. Giovanni Cavignani, also a pupil of Fassi, far surpassed his master, and executed an altar of St. Antonio, for the church of S. Niccolo, at Carpi, which is still pointed out as something extraordinary. It consists of two columns of porphyry adorned with a pallium, covered with lace, which last is an exact imitation of the covering of an altar, while it is ornamented in the margin with medals, bearing beautiful figures. In the cathedral, at Carpi, is a monument by one Ferrari, which so perfectly imitates marble that it cannot be distinguished from it, except by fracture. It has the look and touch of marble. Lanzi, from whom these facts are obtained, says that these artists ventured upon the composition of pictures, intended to represent engravings as well as oil paintings, and that there are several such works, representing even historical subjects, in the collections of Carpi. Lanzi considers this art of so much importance, that he thus concludes his article upon it: "After the practice of modeling had been brought to vie with sculpture, and after engraving upon wood had so well counterfeited works of design, we have to record this third invention, belonging to a State of no great dimension. Such a fact is calculated to bring into higher estimation, the geniuses who adorned it. There is nothing of which man is more ambitious, than of being called an inventor of new arts; nothing is more flattering to his intellect, or draws a broader line between him and the animals. Nothing was held in higher reverence by the ancients, and hence it is that Virgil, in his Elysian fields, represented the band of inventors with their brows bound with white chaplets, equally distinct in merit as in rank, from the more vulgar shades around them."

CONTI, CESARE and VINCENZIO, two brothers, were painters of Ancona, but visited Rome in the time of Gregory XIII., by whom they were employed, as well as by his successors Sixtus V., Clement VIII., and Paul V. They usually painted in concert, Cesare being esteemed for his grotesque ornaments, and Vincenzio for his execution of the figures. The principal of the combined works of these artists are: the History of St. Giacomo del Zucchi, in S. Spirito in Sassia; St. Agnes and the Martyrdom of St. Urbano, in S. Cecilia de Trastevere. Several others of their works are in S. Maria de Trastevere.

CONTI, DOMENICO, a Florentine painter and a friend and pupil of Andrea del Sarto, whose drawings he inherited. Vasari only mentions him as the designer of the tomb and epitaph erected to the memory of that great artist in the Nunziata, at Florence, near his own immortal works.



**CONTI, FRANCESCO C.**, a Florentine painter, who studied under Carlo Maratti, and was a successful follower of his style. He was born in 1681, and died in 1760. He excelled in painting Madonnas, several of which are in the collections at Florence. His portrait is in the Ducal Gallery beside that of his master.

**CONTI, GIO. MARIA**, a native of Parma, who flourished in 1660. He was a reputable artist.

**CONTRI, ANTONIO.** This artist, according to Baruffaldi, was a native of Ferrara and the son of a lawyer. He was born about 1660, and died in 1732. He went to Rome, where he resided for a long time, then went to Paris, and afterwards returned to Italy and established himself at Cremona, where he painted landscapes, in which he was accustomed to introduce flowers, in which style he was much distinguished. There are many works of this kind executed by himself and his son Francesco C. at Cremona, Ferrara and other places in their vicinity. But he was more distinguished as the inventor of a method of transferring paintings from walls to canvass, which obtained him wide celebrity, and which he performed without the least injury to the design or the painting. For this purpose, he spread upon a piece of canvass of the size of the painting to be transferred, a composition of glue or bitumen, and placed it upon the picture. When this was sufficiently dry, he beat the wall carefully with a mallet, cut the plaster around it, and applied to the canvass a wooden frame, well propped, to sustain it, and then, after a few days, cautiously removed the canvass, which brought the painting with it; and having extended it upon a smooth table, he applied to the back of it another canvass prepared with a more adhesive composition than the former. After a few days, he examined the two pieces of canvass, detached the first by means of warm water, which left the whole painting upon the second as it was originally upon the wall. Contri found considerable and profitable employment in this branch of business for the noble houses of Cremona, Ferrara, and Mantua. He thus removed some works of Giulio Romano from the walls of the Ducal palace. The secret composition of his glue, Contri communicated only to his son. Lanzi regrets that this valuable invention had not been previously known, so that many of those great works which are now only mentioned in the books, might have been preserved. It is at least doubtful whether Contri was really the inventor of the method, which he might have learned at Paris, for in the reign of Louis XV., the celebrated painting of St. Michael, by Raffaele, was so skillfully removed from the old canvass to a new one as to greatly improve it, for the cracks, which greatly disfigured the former, entirely disappeared in the latter. At the present time, this art is practised in great perfection, even in the United States, and paintings can be transferred from canvass or panels to new canvass without difficulty or injury to the painting.

**CONTRI, FRANCESCO**, was the son and successor of the preceding artist; born at Cremona, where he continued to reside, though he often practised in other cities. He also painted landscapes in a reputable manner.

**CONTUCCIO, ANDREA**, called **DA MONTE SAN-SOVINO**, an eminent Italian sculptor and architect; born in 1460. He was the son of a peasant, and

while a child, was discovered modelling in clay while attending his flocks. Simone Vespucci, then governor of the province of Sansovino, saw his inclination for art, and took him to Florence, where he was placed under the best masters, and progressed with great rapidity. He executed a large number of fine works in sculpture, of which there are many at Florence, Genoa, and other cities. At Rome he produced, among other works, a superb group from a single block of marble, for the church of S. Agostino, representing the Infant Jesus, with the Virgin and St. Anne. He was equally successful in architecture, and his chapel of S. Sacramento, in the church of S. Spirito, at Florence, is so beautifully constructed, that it appears cut out of one piece. His reputation became so great that the King of Portugal invited him to that country, where he erected a splendid palace for the king, and many other good works. After remaining there nine years, he returned to Italy, loaded with rich gifts. Pope Leo X., sent him to Loretto, where he executed the fine bas-reliefs which adorn the exterior of the church of Santa Casa; he also finished the palace of the Canons, commenced by Bramante, and fortified the city. He died in 1529.

**CONTURE, GUILLAUME**, a French architect, born at Rouen, in 1732. He visited Paris, where his talents soon became known, and where he erected many edifices, among which were the Hotels de Saxe and de Coislin. The pavilion which he erected at Sevres, gained him admission to the academy of architecture in 1775. Soon after this he visited Italy, where he designed from the fine remains of antiquity, and gained great improvement. His restoration of the Church de la Madeleine increased his reputation greatly, and gained him the Cordon of St. Michael, although he was unable to complete it, on account of the troubles of the times. He died in 1799.

**CONWAY.** See **DAMER**.

**COUGHEN.** See **KOOGHEN**.

**COOKE, GEORGE**, a reputable English engraver, born at London in 1781. He studied under Basire, on leaving whom he was employed to engrave several plates for a work containing views in England and Wales. Cooke executed plates of the Coast Scenery of England, and Views in Scotland. In 1822, in concert with Mr. Moses, he engraved the illustrations for D'Oyley and Meade's Bible. A series of plates, in which he was assisted by his son, Edward William Cooke, appeared in 1833, representing Old and New London Bridges. He died in 1834.

**COOKE, HENRY**, an English copyist and portrait painter of little note, who practised the art about 1640, and painted several portraits in that year for the Company of Ironmongers, which are now in the hall of that corporation. They are undoubtedly copies, as they represent persons who lived long before the time of Cooke, with the exception of Sir James Campbell, who sat to the artist. Among them are the portraits of Charles I. and Henrietta Maria.

**COOKE, HENRY**, an English painter of little note, who went to Italy, and studied under Salvatore Rosa. He returned to England, and was employed by King William to copy the cartoons of Raffaele. He also painted the choir in New College, Oxford. He died in 1700.

COOL, PETER, a Flemish engraver, who flourished about 1690. He executed a number of plates, among which is one after *Martin de Vos*, representing Christ bearing his Cross, with St. Veronica, and other figures. It is executed entirely with the graver, in a coarse, stiff manner.

COOPER, SAMUEL, an eminent English miniature painter; born at London in 1609. He studied under his uncle Hoskins, whom he soon surpassed. He painted several of the most illustrious men of his time, particularly Oliver Cromwell and John Milton. The portrait of the latter is now in the possession of the Duke of Buccleuch. He painted several miniatures for the court for which his widow received a pension during her life. Cooper was the first artist of his country who gave a strength and freedom to miniature painting. His coloring was pure, his carnations were beautiful, and the hair was painted in a flowing, elegant manner. His merit, however, was confined entirely to the head, for when he painted more of the figure, his drawing is defective, and his execution undetermined. This artist enjoyed considerable reputation during his life. He died in 1672. He had a brother named Alexander, who also studied under Hoskins, and painted portraits with some reputation in oil and in miniature, though he was greatly inferior to his brother. He also painted landscapes in water colors. Not succeeding as he expected, he went to Flanders, where he remained some time, and afterwards visited Sweden, where he painted several miniatures for Queen Christina.

COOPER, RICHARD. This engraver is supposed to have been born at Edinburgh, about 1730. He engraved a plate of the Dead Christ and Marys, after *An. Caracci*; the Children of Charles I., with a Dog, after *Vandyck*; besides a number of portraits of eminent personages, among which are those of William III., Mary, his Queen, Frederick, Prince of Wales, with his sisters; Lord Bacon, Earl of Strafford, and others.

COOPSE, PETER, a Dutch marine painter, who followed the style of Backhuysen and Vanderelde. His pictures are generally of a small size; his composition is ingenious and abundant, and his coloring vigorous. There is a picture by him in the gallery at Munich, which is attributed to Backhuysen, in the catalogue, and many of the works of this artist are undoubtedly ascribed to the latter. Ploos van Amstel has published *fac similes* of some of the drawings, by Coopse, in his collection.

COORNHAERT. See CUENHAERT.

COOSEMANS, ALEXIS, a Flemish painter, who flourished about 1630. Little is known of the events of his life. He usually represented subjects of still-life, which possess considerable merit.

COPLEY, JOHN SINGLETON, was born in Boston, in 1737. He was made by nature for a painter, and he was wholly a self-taught artist. He began painting as a profession, at sixteen years of age; "before," to use his own words, "he had ever seen a tolerable picture," and certainly before he could have received any instruction, for Boston at that time had no Academy of Arts, nor any painters. In his thirty-seventh year he went to Italy, but before this time, he had become a distinguished portrait painter, and there are yet many of his early portraits in this country which do him great

credit. After residing two years at Rome, where he had studied with the greatest assiduity, and made the works of Titian and Correggio his especial models in coloring, for composing the brilliant hues of which, he wrote out receipts, he went to London, where he met his wife and children, whom he had left in Boston. As the war of the revolution broke out in 1775, there was no good opportunity for Copley to return to his native land, which he always seemed to have had in view, and as there was not much hope of success for an artist in the convulsed state of the country, he settled permanently in London. His first picture, which may be termed historical, was the Youth Rescued from the Shark; but his great painting of the Death of Lord Chatham, which represents the great orator fainting in the House of Lords after his admirable speech in favor of America, and in which he introduced the portraits of all the leading men of the House, at once established his reputation. This picture was so much admired that the artist was emboldened to have it engraved of unusual size, thirty inches long by twenty-two wide, by the hand of Bartolozzi. The painter sent a print to Washington, and John Adams, with whose approbation he could not but have been highly gratified. "This work," said the former in his reply, "highly valuable in itself, is rendered more estimable in my eyes, when I remember that America gave birth to the distinguished artist who produced it." "I shall preserve my copy," said the latter, "both as a token of your friendship and as an indubitable proof of American genius." In 1790, Copley was sent by the city of London to Hanover, to paint the portraits of four Hungarian officers, commanders of regiments associated with the British troops, under General Elliot, (afterwards Lord Heathfield,) at the defence of Gibraltar, in order to introduce them into a large picture which he was commissioned to paint for the city of London, representing the Siege and Relief of Gibraltar, which are now ornaments to the Council Chamber of Guildhall. He pursued his profession with great distinction and with unabated vigor to an advanced age, and died in London in 1815, aged 78. His principal works, besides those before mentioned, are the Death of Major Pierson; Charles I. in the House of Commons, demanding of the Speaker Lenthall, the Surrender of the Five Impeached Members, containing the portraits of the most distinguished members of the house; the Surrender of Admiral de Winter to Lord Duncan, off Camperdown; Samuel and Eli; Samuel Reproving Saul, &c.; besides some fancy subjects, of which his Boy and Squirrel was an exquisite specimen of coloring. But his great forte lay in portrait painting, his principal occupation. His portraits, which are numerous, are distinguished for a truthfulness, harmony of coloring, and a life-like expression seldom surpassed. His eldest and only surviving son, John Singleton Copley, now Lord Lyndhurst, has made a collection of his father's best works, which adorn the walls of the artist's own house in George St., Hanover Square, where his lordship continues to reside.

COPPA, CAV. ANTONIO. See GIAROLA.

COPPA, STEFANO, an Italian engraver, who practised the art at Rome, about 1775. In concert with Giuseppe Perini, he executed the plates from the antique statues in the Clementine Gallery.

He also engraved a number of other plates, among which is a print of the Ascension, *after Lanfranco*.

COPPA, a native of Milan, who studied under Magnasco, whose style he successfully imitated. He flourished at Milan about 1750.

COPPENS, AUGUSTINE, a Dutch engraver, who practised the art about 1690. There are a number of plates by this artist, representing views of architectural ruins, which are executed in a neat, and finished style.

COPPI, JACOPO, was born at Peretola in the Florentine State, in 1523, and died at Florence in 1591. It is not certain with whom he studied, but Lanzi thinks with Ghirlandajo. There is some dispute about the merits of this artist, but it is probable that Jacopo del Meglio, who is so severely treated by Borghini for his works in the church of Santa Croce, was not Jacopo Coppi as some have supposed. At all events, Lanzi says his Crucifixion in the church of S. Salvatore, at Bologna, will vie with any of the productions in that city, previous to the time of the Caracci. The subject is full and carefully studied. He says further, that in coloring, propriety of invention, in variety of figures, and in execution, he has seen no picture by Vasari which surpassed it.

COPPOLA, CARLO, a Neapolitan painter, who studied under Falcone, and who painted battle-pieces and skirmishes of cavalry, with all the force and animation, and correctness of design which distinguish the works of his master. Lanzi says his works may be mistaken for those of Falcone, except that a certain fullness with which he painted his horses in his battle-pieces, may serve as a distinction. There are many of his works in the galleries at Naples. He was living in 1665.

COQUES, GONZALES, an eminent Flemish painter, born at Antwerp in 1618. He acquired the elements of the art from David Ryckaert, the elder, but gained great improvement from the attentive observation of nature. His first subjects were conversations and gallant assemblies; but the extraordinary reputation Vandyck had acquired by his admirable portraits, induced Coques to attempt the same branch of the art, though on a different scale. He commenced painting portraits of a small size, and gave them the correctness and simple character of nature, so much admired in the works of Vandyck. His success was so great, that he could with difficulty fulfill his engagements, and few persons could procure his pictures. His single heads, and groups of family portraits, were esteemed superior to those of every artist of his time—Vandyck alone excepted. He also painted landscapes and animals with great beauty and skill. He was employed by Charles I., the Archduke Leopold, and other potentates of his time. Although his heads rarely exceed the size of an inch and a half, they have all the breadth, freedom of touch, and animated character of the works of Vandyck. The heads and extremities are designed with the utmost correctness; his coloring has the freshness, and his draperies the ease observed in the works of that great master. His family groups were admirably conceived, and in the accessories, he displayed great taste and elegance. His compositions are few in number, and are extremely valuable; there are forty-six described in Smith's Catalogue Raisonné. Coques died in 1684, aged 66.

CORADO, CARLO, a reputable Neapolitan painter, born in 1693; studied under Solimena, and followed his style. On leaving that master he went to Rome, after which he was invited to Madrid, where the king settled on him a pension and employed him in several important works. His design was correct, his compositions were ingenious and abundant, and his coloring brilliant. Towards the end of life, he returned to his native city, where he died in 1768.

CORALLI, GIULIO, a Bolognese painter, was born in 1641, and died about 1710. According to Orlandi, he studied under Guercino, at Bologna, which was a favor, as that master received few scholars into his studio in that city. He was a reputable artist, but did not gain much distinction.

CORBELLINI, a Roman painter and pupil of Ciro Ferri. He was employed to finish the grand cupola of the church of S. Agnes, the last work of Ciro, which was left incomplete by the death of that master. Titi and Pascoli express deep regret that so fine a composition should have been injured by the hand that attempted to finish it. This work has been engraved.

CORBUTT, CHARLES, an English mezzotinto engraver, who flourished about 1760. He executed a number of plates, among which are: Lady Charlotte Johnson, and Garrick, between Tragedy and Comedy, both *after Reynolds*; the Old Rabbi, *after Rembrandt*; a Flemish Conversation, *after Broeyer*. Besides these, we have the portraits of Gen. Wolfe, and other eminent personages of the time.

CORDEGLIAGHI, or CORDELLA AGHI, GIANNETTO, a Venetian painter who flourished in the first part of the sixteenth century. According to Vasari, he enjoyed a high reputation, and painted a multitude of pictures for private collections. There is some dispute about the name of this painter. In Venice, he is called Cordella, perhaps for brevity, and to him is attributed the beautiful portrait of Cardinal Bessarione, in the college of La Carità. Lanzi says his name was probably double, Cordella Agghi. Zanetti also read upon a beautiful Madonna in the collection of the learned Zeno, *Andreas Cordele Agi P.*, doubtless a member of the same family.

CORDIER, V., a French engraver of some merit, born at Abbeville, and flourished about 1760. He executed a number of plates, among which is one after a design of *G. M. Dumont*, representing a public square and fountain.

CORDUBA, FRANCESCO, an Italian engraver, who followed the style of Callot. We have a number of plates by him, among which is a set of plates etched in a spirited manner, representing the principal fountains of the gardens of Rome, with small figures. This artist had received some mark of distinction, as he signed his plates, *Eques, Franc, Corduba del et Scul.*

CORENZIO, BELISARIO. This painter was a native of Greece, and was born, according to Dominici, in the province called Accaja, in 1558. He acquired the elements of the art in his own country from an unknown painter, who was a great admirer of the Venetian masters; and by his descriptions of their magnificent works, he excited the desire of Belisario to behold them. The latter, at the age of twenty-two, went to Venice, and en-

tered the school of Tintoretto. Under his able instruction, Belisario made rapid progress, and he could not have found a master whose style and theory of the art were better adapted to his own organization. He was gifted by nature with an almost unparalleled facility of execution, and a wonderful fertility of invention. Lanzi says he was equal to four artists in point of despatch. This power he displayed in his immense picture of the Miracle of the Loaves and Fishes, in the refectory of the Benedictines, which he finished in forty days. After passing five years at Venice, he visited Naples, where, according to Dominici, he painted many admirable works for the churches and public edifices. He painted a few pictures in oil, but his abilities seem to have been better adapted to grand fresco works. He was sometimes led away by the fire of an unusually ardent imagination, but when he could govern this enthusiasm, he was not much inferior to the great Venetian masters. His principal works at Naples, are the ceiling of the Capella de Catalani, in S. Giacomo, where he painted in nine compartments, the Life of the Virgin, replete with grace and beauty; in the corners he painted four Sybils. In the Church Della Trinità, is a picture of the Virgin Crowned by the Trinity, with two laterals, of the Visitation, and the Presentation in the Temple. Corenzio died in 1643.

CORIOLOANO, CRISTOFORO, a reputable German wood engraver, was born at Nuremberg about 1540. According to Heincken, the family name of this artist was Lederer, which he exchanged in Italy for that of Coriolano. Vasari says that he executed at Venice an infinite number of fine specimens of art; besides the portraits of the painters, sculptors and architects to illustrate Vasari's work, after designs of the latter, first published in 1568. They are very masterly performances. He also engraved the greater part of the figures in the Natural History of Ulysses Adrovandus; and the frontispiece and cuts after designs of Titian to illustrate the *Cours d'Anatomie* of Andrea Vesalio. Coriolano died at Bologna, about 1605.

CORIOLOANO, CAV. BARTOLOMEO, a Bolognese painter, the second son of Cristoforo C.; was born, according to Zani, 1599. He was first instructed by his father, but afterwards entered the academy of the Caracci, where he became an able designer and wood engraver. He usually finished his prints with two blocks; on one he cut the outline and dark shadows; and on the other, the demi tint; these he managed with great judgment, and his prints have a fine effect, a few of them are executed in chiaro-scuro, in which he used three blocks. His drawing is masterly and spirited, and his heads have a fine expression, characteristic of the great school in which he was educated. He dedicated a set of his prints to Urban VIII., who, in return, conferred on him a pension, and the knighthood of the order of Loreto. He died in 1676. He had a daughter, Theresa Maria Coriolano, who has etched, among others, a small half-length plate of the Virgin and Infant. The following are his principal plates:

St. Jerome in meditation before a Crucifix; *after Guido*. Herodias, with the Head of St. John; *do*. The Virgin, with the Infant sleeping; *do*. The same subject in chiaro-scuro; very fine. The Virgin and Infant sleeping; *after F. Vanni*. Peace and Abundance; *G. R.*; *B. C. sc. Romæ*. A Sybil. Jupiter fulminating the Giants; *Victoriam*

*Joris*; *after Guido*; a capital print, in four sheets. 1647, The Seven Ages, transported to Bologna, a Thesis.

CORIOLOANO, GIO. BATTISTA, a Bolognese painter and engraver, the elder brother of Bartolomeo C., was born in 1589. He studied under Gio. Lodovico Valesio, but did not arrive at much distinction as a painter, although he was employed for some of the Bolognese churches. In the Nunziata is an altar-piece by this master, representing St. John, St. James, and St. Bernard. In S. Anna, are two pictures of St. Niccolo, and St. Bruno. As an engraver he deserves considerable credit. He worked both on wood and copper. His wooden cuts constitute his best prints. His work consists of a number of theses and frontispieces, besides several portraits and other subjects, of which the following are the principal:

#### PORTRAITS.

Vincenzo Gualdi. Fortunatus Licetus. The same Portrait in wood. Joannes Cottunius.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Virgin; *J. B. Coriolanus, sc.* The miraculous Image of the Virgin; painted by S. Luke, held by three angels; *after Guido*. Christ crowned with Thorns; etched in imitation of a wooden cut; *after L. Caracci*; fine. Cupid sleeping; in chiaro-scuro; *after Guido*. Triumphant Arch in honor of Louis XIII.; *Il Coriolano, fec.* Twenty-seven plates of emblematical Subjects; *after Paoli Macii*; the whole set, *Paoli Macii Emblematata*, consists of eighty-three plates; the rest are by *O. Gatti* and *A. Parasini*.

CORNARA, CARLO, a Milanese painter, was born, according to Orlandi, in 1605, and died in 1673. He was an imitator of Correggio, and enjoyed a good reputation. Lanzi says he produced only a few pictures at Milan, but executed with an exquisite degree of taste, peculiarly his own, which renders them valuable in private collections. He also painted some works for the churches, one of the best of which is an altar-piece, painted for S. Benedetto, at the Certosa, in Pavia, a picture now much defaced by time.

CORNEILLE, MICHEL, the Elder, a French painter, born at Orleans in 1603; studied under Simon Vouet, and adhered to his style through life. He executed twelve large paintings for the churches, and was one of the twelve original members of the Royal Academy at Paris. He etched several plates after the Italian masters, among which are three *after Raffaele*; the Holy Family, with St. Elizabeth; the Murder of the Innocents; and Christ appearing to Magdalene; also, the Virgin Suckling the Infant Jesus, *after L. Caracci*. He died at Paris in 1664.

CORNEILLE, MICHEL, the Younger, a French painter and engraver, a son of the preceding, was born at Paris in 1642, died in 1708. He was instructed by his father. He obtained the first prize of the academy, and was consequently sent to Italy for improvement, with a pension from the king. His studies at Rome were prosecuted with great assiduity, where he adopted the style of An. Caracci. Soon after his return to Paris, he was received into the academy; and painted for his reception-piece, the model of the picture which he subsequently executed for the church of Notre Dame, representing the Calling of Peter and Andrew to the Apostleship. He was employed by Louis XIV., at Trianon, Fontainebleau, and Versailles; and painted in one of the chapels of the Invalides, the Life of St. Gregory, in six pictures.

This artist engraved a great number of plates, which are highly esteemed. They are executed in a daring and masterly manner; the composition is grand and ingenious, and the drawing extremely correct, in the grand style of the Caracci. The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

The Deity appearing to Abraham. Abraham journeying with Lot. Abraham discomfiting the Army of the confederate Kings. Abraham setting out with his son Isaac for the Sacrifice. (These four plates having come into the possession of a printseller at Rome, named Rossi, he put the name of Raffaele on them; they are now scarce.) Samson and Dalila. The Conception of the Virgin. The Annunciation; in two plates. The Nativity. The infant Jesus in the Manger. The Flight into Egypt. The Vocation of St. Peter and St. Paul to the Apostleship. St. Francis kneeling before the Cross; fine. Christ and the Virgin appearing to St. Francis.

SUBJECTS AFTER VARIOUS MASTERS.

The Marriage of St. Catharine; *after L. Caracci*. The Virgin and infant Jesus in a Landscape; *after Agostino Caracci*. Jacob wrestling with the Angel, in a Landscape; *after An. Caracci*. St. John preaching in the Desert; *do*. St. Jerome in a Landscape; *do*. St. Francis receiving the Stigmata; *do*. Silenus, a Satyr, and a Faun, in a Landscape; *do*. Abraham sending away Agar; *do*.

CORNEILLE, JEAN BAPTISTE, a French painter and engraver, the younger brother of the preceding; born at Paris in 1646; died in 1695. After being instructed by his father, he visited Rome, where he studied several years, and on his return to Paris, was received into the Royal Academy, in 1676. He executed several works for the churches and public edifices at Paris, which give proofs of his talent, though he did not equal his brother in correctness of design. In the church of Notre Dame, he painted St. Peter Delivered from Prison; also, Christ appearing to St. Theresa, in the church of the Carmelites. He also engraved a number of plates from his own designs, and several after the Caracci. They are etched in a very spirited style, and some of them are finished with the graver. The following are the principal:

SUBJECTS FROM HIS OWN DESIGNS.

The Bust of Michael Angelo. Susanna and the Elders. St. Augustine in the midst of his Disciples. St. Bernard. Christ appearing to St. Theresa and St. John. The Bust of Monsieur, crowned by Victory. Apollo and Cupid; a medallion. Apollo and Daphne; the same. Mercury in the Air. Diana and Calisto.

SUBJECTS AFTER VARIOUS MASTERS.

St. John in the Wilderness; *after An. Caracci*. Christ with the Samaritan Woman; *do*. Two Landscapes, with St. Francis.

CORNELISZ, CORNELIUS. See HAERLEM.

CORNELISZ, or CORNELUS, LUCAS, called THE COOK, an old Dutch painter, born at Leyden, in 1493. According to Van Mander, he was the son and scholar of Cornelius Engelbrechtsen. Owing to the troubles that convulsed his native country, he was compelled, in order to support a large family, to exercise the occupation of a cook; but at length he went to England, in the time of Henry VIII., who appointed him his principal painter. Van Mander mentions several of his works at Leyden; among others, the Adulteress before Christ. The most important works which he executed in England, were sixteen pictures of the Constables of Queenborough Castle, which possessed considerable merit. He probably died in 1552. There has been much useless discussion about this artist.

CORNELISZ, JAMES, a Dutch painter, born at Oost-Sanen, in Holland, about 1470. Van Mander praises several of his works, particularly a picture of the Circumcision, in the old church at Haerlem, painted in 1517; and a Descent from the Cross, at Alkmaar, the background of which was painted by John Schoorel, who was his scholar. He died at Amsterdam in 1570.

CORNELISZ, LAMBERT, a Dutch engraver, of little note, who was principally employed by the booksellers. Among other portraits by him, we have one of the great astronomer Tycho Brahe.

CORNIA, FABIO DELLA, of Perugia, was a descendant of the dukes of Castiglioni and a brother of the Duke of Cornia. He was born in 1600, and died in 1643. He first studied in the school of Stefano Amadei, at Perugia, and then went to Rome where he executed some works, which Lanzi says entitled him to a higher rank than that of a mere dilettante.

CORNUOLE, GIOVANNI DELLE, an eminent Italian engraver on precious stones, who flourished at Florence during the first half of the sixteenth century. He was patronized by Lorenzo de' Medici, who afforded him every advantage by access to his valuable collection of antiques. By studying these with great assiduity, Cornuole attained such purity and elegance of design, that his works gained him a wide reputation throughout all Italy. His subjects were both portraits and history; the most celebrated among the former was that of Savanaroli. He executed many admirable works for his patron and others, which were in great request.

CORONA, LEONARDO, an Italian painter, the son of a miniature painter, born at Murano in 1561; died in 1605. Ridolfi says he was first instructed by Rocco da S. Silvestro, a painter of little note; but that he afterwards gained great improvement from the study of the works of Titian and Tintoretto. He was greatly assisted by Alexander Vittoria, who, according to Lanzi, gave Corona a number of chalk models for the better management of the chiaro-scuro; and who assisted him in his esteemed picture of the Annunciation in S. S. Giovanni and Paolo; and also in his admirable picture of the Assumption, which is painted with a grandeur of style that approaches Titian. In the church of St. Fantino is his master-piece, representing the Crucifixion, which, according to Ridolfi, is so much in the manner of Tintoretto as to be easily mistaken for one of the best works of that great artist. He is said to have copied the works of Titian in so admirable a manner that the best judges mistook them for originals.

CORONELLI, P., a Venetian engraver of little note, who flourished about 1716, and engraved the plates for a work entitled, *Roma Antica Moderna del P. Coronelli Cosmografo publico, ad uso de Suoi Argonauti in Venezia*, 1716. They represent views of buildings, &c., and are etched in a slight, indifferant style.

CORRADI, DOMENICO, called Ghirlandaio, an eminent Florentine painter, from whence he acquired his surname; born, according to Zani and Lanzi, in 1451; died in 1495. He was the son of a flower manufacturer. He was instructed in design, with the intention of learning the business of a goldsmith; but his decided inclination for paint-

ing induced him to enter the school of Alessio Baldovinetti, where he applied himself with great assiduity, and became one of the most distinguished artists of his time, both as a painter, and a worker in Mosaic. He was invited to Rome by Sextus IV., who employed him in the Sistine Chapel, where he painted two pictures, one of which, the Resurrection, has perished; the other, representing the Calling of Peter and Andrew to the Apostleship, is still preserved. He was the founder of a very distinguished school, which has produced many eminent artists, and he claims the credit of having been the instructor of Buonarroti. According to Mengs, Corradi was the first of the Florentine painters, who, by a judicious attention to perspective, gave to their works an appearance of depth and verity. His design was more correct and graceful than was usual in his time, and the expression of his heads is superior to that of any painter who preceded him. He also has the merit of exploding the practice common among artists of that day, of loading their works with gilded and tawdry finery. Vasari describes many of his works at Rome, Florence, Pisa, and Pimini. At Florence, in the church of the Innocenti, is a fine picture by this master of the Adoration of the Magi; in S. Trinità, the Nativity, and several pictures of the Life of St. Francesco.

**CORRADI, RIDOLFI**, called **GHIRLANDAIO**, a Florentine painter, the son of the preceding; born in 1485; died in 1560. His father dying when he was ten years old, he was reared by his uncle David Corradi. He studied under Fra. Bartolomeo di S. Marco, and made such rapid advances, that when Raffaello visited Florence, he intrusted Corradi to finish a picture of the Virgin and Infant, which he had commenced for one of the Sienese churches; and when Raffaello returned to Rome, he invited Corradi to assist him in his great works in the Vatican. The latter, however, refused the invitation, which if he had accepted, he would probably have shared in the glory of that illustrious artist in an equal degree with Guido and Giulio Romano. His imagination was lively, and his forms disposed with a taste and elegance that approaches the style of Raffaello. Several of his first productions are at Florence, in the churches of S. S. Girolamo and Jacopo. They have something of the dryness of Perugino, but bear a greater resemblance to the juvenile works of Raffaello. He approaches nearer to the better time of that master in his two pictures of subjects from the Life of St. Zanobi, originally painted for the Florentine Academy, but afterwards placed in the Ducal Gallery.

**CORRADI, OCTAVIO**, a Bolognese painter, who flourished about 1630, and studied under Giacomo Cavedone. His principal merit consisted in copying the works of the eminent masters. These he executed in the greatest perfection, and many of his copies, even in his own time, were accounted originals. He died in 1643.

**CORRADO, CARLO**, an Italian painter, born at Naples in 1693. He studied under Solimena, whose style he followed, and became one of his most distinguished disciples. On leaving that master he executed several works at Naples, and then went to Rome, where he painted a number of altar pieces for the churches, and also a large fresco painting in the vault of the church of Buono Fratelli, which represented Christ glorified, and sur-

rounded by his saints. This work gained him great reputation, and for its softness and brilliancy of coloring, as well as vigor of execution, it may be regarded as one of the most agreeable productions of modern art in Rome, although greatly inferior to the sublime productions of the former times. His pencil was light and free, and he designed and painted with great facility; but the attitudes of his figures were often strained and unnatural, and he sought for violent contrasts of groups and masses. By his dangerous facility, he followed in the track of Solimena, and assisted much towards the final downfall of the art. Corrado also executed a number of works for different cities of Italy, which greatly increased his celebrity. He was invited to the court of Spain, where the king gave him a pension of 3000 livres, and employed him in several important works. After several years, ill health compelled him to return to Italy; but he subsequently visited Spain, and executed several other works for the king, but was compelled again to return to his native land, where he died in 1768.

**CORREA, DIEGO**, a Spanish painter of little note, who flourished about 1550. At Placenzia, in the convent of S. Vincenzo, are two pictures by him, representing subjects from the Life of the Virgin; and in the convent of the Bernardines, at Val-de-Iglesias are several pictures representing the Passion.

**CORREGGIO**. See **ALLEGRI**.

**CORSO, NICCOLO**, a Genoese painter, who flourished about 1503. According to Soprani, his works are distinguished for fertility of invention, a fine expression in the heads, and variety and vigor of coloring, which if it were divested of a little hardness, this artist would rank among the ablest Genoese painters of his time. His works are chiefly in the Cloister and Refectory of the Monastery of the P. P. Olivetani, at Quarto, near Genoa; the most esteemed of which is a picture from the life of St. Benedetto.

**CORSO, GIO. VINCENZIO**, a Neapolitan painter, born about 1490. He studied under Gio. Antonio Amato, and afterwards went to Rome, where he entered the school of Pierino del Vaga. Most of his works in the churches at Naples have been damaged and restored. The best preserved are an admirable picture of Christ bearing his Cross, with many figures, in S. Domenico Maggiore; and the Adoration of the Magi, in S. Lorenzo.

**CCf** **CORT, CORNELIUS**, an eminent Dutch engraver, born at Hoom in 1536; died at Rome in 1578. He was probably instructed by Jerome Cock, for whom, in the early part of his life, he executed several plates, which were published with the name of his master. After having engraved a number of plates after the Dutch and Flemish masters, he went to Italy, and first settled at Venice, where he resided in the house of Titian, and engraved some of the finest works of that great artist. He afterwards visited Rome, where he established a famous school, in which the eminent Agostino Caracci was educated. The art had previously been confined to small plates, but Cort opened the way for a more important branch of engraving; and at Rome he executed those great works which have gained for him a high reputation. The plates of Cort are executed entirely

with the graver, in a bold, open, and masterly style. His drawing is correct and tasteful, and the landscapes in his backgrounds are managed with remarkable skill. Heineken has a full catalogue of his works, of which the following are the principal :

## PORTRAITS.

Cornelius Cort; engraved by himself. Henricus II. Gallorum Rex; oval. Catharina de Medicis; Regina Frane. Don Juan of Austria; oval, with ornaments. 1578. Marcus Antonius Moretus; oval. Andrea Aleiati; oval, with ornaments. Roger of Brussels, painter. Theodore van Harlem, painter. Joachim Dionatensis, painter.

## SUBJECTS FROM HIS OWN DESIGNS.

The Birth of the Virgin. 1568. The Conception of the Virgin. 1567. The Presentation in the Temple. The Repose in Egypt. 1568. The Holy Family; St. Joseph representing a Pear to the Infant. The Last Supper. 1568. (He engraved this subject twice.) A Crucifix over a Globe, held by two Angels. The Resurrection. 1569. St. Theodore, patron of Venice, overcoming a Dragon. St. Catherine crowned by Angels. 1575. St. Verelina kneeling before an Altar. Two Marines, with Shipwrecks.

## SUBJECTS AFTER FLEMISH MASTERS BEFORE HE WENT TO ITALY.

Adam and Eve, with the Serpent; after *Michael Corcio*. The Resurrection; *do*. 1568. The Descent of the Holy Ghost; *do*. Christ triumphant with St. Peter and St. Paul; *do*. Four plates of the History of the Rich Man and Lazarus; after *Hemskirk*. The Parable of the Vineyard; *do*. Four plates of the Parable of the Talents; *do*. Six plates of the History of Noah and the Deluge; after *P. Floris*. Six plates of the History of Abraham; after *P. Floris*. Six plates of the History of Jacob and Rachel; *do*. Ten plates of the Labors of Hercules; *do*. Four plates of the History of Pluto and Proserpine; *do*. Bacchus and Venus; *do*. 1566. The Immortality of Virtue; emblematical; *do*. 1564. The Descent from the Cross; after *Roger van der Wyde*. St. Roch; after *J. Speckart*. 1567. St. Lawrence; *do*. St. Dominick reading; after *Bart. Spranger*. The Holy Family, with Angels; *do*. The Crowning of the Virgin; after *Giles Meestaert*. 1565. The Academy of Painting; after *Stradan*; fine.

## SUBJECTS ENGRAVED IN ITALY AFTER VARIOUS MASTERS.

## After Titian.

The Annunciation. Another Annunciation. The Martyrdom of St. Lawrence. 1571. The Trinity; generally called All Saints. St. Jerome in the Wilderness, reading. St. Jerome in the Wilderness, kneeling before a Crucifix at the entrance of a Cavern; in *Venicia*. Corn. Cort, f.; scarce. Not mentioned by Heineken. The Magdalene; half-length. The Magdalene in the Desert, before a Crucifix. Tarquin and Lucretia. 1571. Diana and Callisto. Prometheus. Rogero liberating Angelica from the Dragon.

## After Girolamo Mutiano.

St. Peter walking on the Water. 1563. Christ crowned by Thorns. Christ bearing his Cross. The Descent from the Cross, with four Ladders. The Descent from the Cross, with four Ladders. Christ appearing to the Marys. St. Jerome in Meditation. A set of seven Landscapes, with figures, called the Seven Penitents; St. John Baptist. Magdalene, St. Jerome, St. Onophrius, St. Hubert, St. Francis with the Stigmata, and St. Francis in devotion.

## After Clorio.

The Annunciation. The Adoration of the Magi, in the form of an Altar. The Virgin and Infant, half-length. Christ preaching in the Temple. The Baptism of Christ. The Crucifixion, between the two Thieves. Another Crucifixion; a grand composition. 1568. The dead Christ, with the Marys. The Entombing of Christ. Christ appearing to Magdalene. The Conversion of St. Paul. St. George and the Dragon.

## After Taddeo Zuccherò.

The Creation of Adam and Eve. The Presentation in the Temple. The Nativity; a rich composition. The Holy Family, with St. John and his Lamb. The Miracle

of the Leaves. The Entombing of Christ. The Descent of the Holy Ghost. The Martyrdom of St. Agatha.

## After Federigo Zuccherò.

Moses and Aaron before Pharaoh. The Birth of the Virgin. 1578. The Conception of the Virgin. The Annunciation. 1571. The Nativity. 1563. The Adoration of the Magi. The Holy Family, with the Infant. The Flight into Egypt. The Adulteress before Christ. Christ tempted in the Wilderness. Christ driving the Buyers and Sellers from the Temple. The Resurrection of Lazarus. The Woman of Samaria. Christ on the Mount of Olives. Christ taken in the Garden. The Death of the Virgin. The Crowning of the Virgin.

## After Raffaele.

The Transfiguration. The Battle of the Romans, called the Battle of the Elephants. He has engraved a reverse of this plate. The Battle of Constantine with Maxentius.

## SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

Parnassus; after *Polidoro da Caravaggio*. The Adoration of the Shepherds; *do*. The Repose in Egypt; after *B. Bassaro*. The Visitation of the Virgin to St. Elizabeth; after *Marco da Siena*. The Nativity; *do*. The Adoration of the Shepherds; after *Paris Romano*. The Holy Family; after *F. Baroccio*. The Baptism of Christ; after *F. Salciati*. The Marriage at Cana; after *Lorenzo Sabbatini*. The Last Supper; after *Lirio Avesti*. The Stoning of Stephen; after *Marcello Venusti*. St. Jerome penitent; after *Riccio da Siena*. St. Jerome in the Desert, with two Angels; after *J. Parmensis*. The Cord of St. Francis; after *Caracci*. The Marriage of St. Catherine; after *Correggio*. The celebrated St. Jerome; *do*. St. Margaret of Cortona; after *Tempesta*. A Dance of Dryads; after *il Rosso*. The Three Fates; after *Giulio Romano*. The two Tombs of the Medici; after *M. Angelo*.

CORT, HENRI DE, a Flemish landscape painter, born at Antwerp in 1742. He became proficient in drawing the figure, under G. Herreyns; in landscape, under Antonissen. His works are much in the Italian style, with views of cities and ancient ruins; colored in a pleasing manner and neatly finished. He resided many years at London, where he died, in 1810. During his residence in Holland, the figures and animals in his pictures were painted by Ommeganck and P. van Regemorter.

CORTE, VALERIO, a Venetian painter, born in 1530. He studied in the school of Titian, where he became an admirable portrait painter. He afterwards settled at Genoa, and met with great success; but ruined himself by seeking after the philosopher's stone. He died in 1580.

CORTE, CESARE, a Genoese painter, the son and scholar of Valerio C.; born in 1550. According to Baldinucci, he became one of the most reputable portrait painters of his time, and also painted history with success. His best historical works are at Genoa. In S. Pietro, is his picture of the Titular Saint at the feet of the Virgin, colored in a very chaste and delicate manner. In S. Francesco is an altar-piece representing Mary Magdalene; and in S. Maria del Carmine are two pictures by him of St. Simeon and St. Francis. He is said to have visited France, where he was much employed; and also England, in the time Elizabeth, where he painted the Queen, and several of the nobility. He died in 1613.

CORTE, DAVID, was a son of Cesare C., who, according to Soprani, possessed an extraordinary talent for copying. He distinguished himself so much in this, that his pictures are placed in some collections, beside the originals as wonders of art. He died of the plague in 1657.



**CORTE, JUAN DE LA**, a Spanish painter, born at Madrid, according to Bermudez, in 1597, though Palomino says in 1587. He studied in the school of Velasquez, and was distinguished for his landscapes, battle-pieces, and perspective views, as well as for his small pictures of sacred subjects. He was painter to Philip III., and retained the appointment under Philip IV., who employed him in the palaces of Bueno Retiro, and el Saloncete, which contain his principal works. He died in 1660.

**CORTE, GABRIEL DE LA**, a Spanish painter, the son of the preceding; was born in 1648. Without the aid of an instructor, he practised flower painting by copying the works of Mario and Arellano; and attained such proficiency that he was employed by Antonio de Castrejore and Mathias de Torres to execute garlands of flowers to surround their mythological subjects.

**CORTESE, JACOPO**, called **IL BORGOGNONE**. This celebrated painter was born at St. Hippolyte, in Franche Comté, in 1621. He was the son of an obscure artist, who taught him the elements of design. At the age of fifteen he visited Milan, where he formed an intimacy with a French officer, who persuaded him to enter the army, which he followed for some time, and exercised his talents in designing the marches, attacks and skirmishes of which he was a witness. After three years he left the army, and went to Bologna, where he remained some time, and became acquainted with Guido and Albano, who assisted him greatly by their advice and instruction. He afterwards visited Rome, where he at first painted a picture of Magdalene at the feet of Christ, in the church of S. Marta; and in il Gesu, the Adoration of the Magi, and the Murder of the Innocents. His natural inclination manifested itself on beholding the admirable picture of Giulio Romano in the Vatican, representing the Battle of Constantine; and he immediately applied himself to this branch of the art, which he has carried to a degree of perfection unequalled either before or since his time, insomuch that Michael Angelo della Battaglia, though a rival, was not backward in proclaiming his merits, and Borgognone soon attained the most flattering success. His battle pieces are composed with a fire and painted with a vigor peculiar to himself; and they well display the ardor of a mind delighted with the scene on which it is engaged. His pencil is light and free, and his execution exceedingly rapid; his figures and horses are drawn with the greatest spirit; and as Lanzi describes it, "in beholding his pictures we seem to hear the shouts of war, the neighing of the horses, and the cries of the wounded." While in the full tide of success, he suddenly lost his wife, and though he had lived with her in the greatest harmony, he was accused of having poisoned her. This accusation determined him to abandon society; he immured himself in a Jesuit convent, and became a member of that order. His love for the art, however, still remained, and he continued to exercise his pencil, with the same success. Many of his works have blackened by age. Four of his best pictures are at Florence, in the Palazzo Pitti. He etched a set of Eight Battles, *Giac. Cortese, fec.*; and a set of Four Battles, marked *J. C.*, which are executed with uncommon spirit, and a masterly effect of light and shadow. This great artist died at Rome in 1676.

**CORTESE, GUGLIELMO**, called **IL BORGOGNONE**, was the brother of the preceding; born at St. Hippolyte in 1628. He went to Rome while young, and entered the school of P. da Cortona. He executed a number of works in Rome, the best of which are a Madonna, and several Saints, in the Trinità di Pellegrini; the Battle of Joshua, in the palace of the Quirinal, in which he was assisted by his brother; and the Crucifixion in S. Andrea à Monte Cavallo. He did not follow the style of his instructor, but appears to have imitated Carlo Maratti, especially in his compositions and the expression of his heads. In his backgrounds and his boldness of relief, he seems to have followed Guercino. He died at Rome in 1679, aged 51.

**CORTESE, GIO. MARMOCCHINI**, an ingenious Florentine paintress, was born in 1670, and studied under Livio Mehus, and Pietro Dandini. At the request of the grand duchess, she also studied miniature painting under Ippolito Galantini, and in a few years became quite eminent for her pleasing and natural coloring, and the striking resemblance of her miniatures. She usually painted in oil, but was equally successful in crayons, and gave to her subjects all the tenderness and warmth of life. She met with much encouragement from the court and nobility of Florence. She died in 1736.

**CORTONA, PIETRO DA**. See **BERRETINI**.

**CORTONA, URBANO DA**, a mosaic painter, who flourished at Siena about 1481, and designed and executed two sybils, commended by Della Valle.

**CORVI, DOMENICO**, was born at Viterbo in 1723, and died at Rome in 1803. He studied under Mancini, and acquired something of the style of the Caracci. He was one of the most eminent modern Roman masters. Lanzi says he was truly an accomplished artist, and few can compare with him in his anatomy, perspective, and design. He opened an academy at Rome, and instructed many pupils. His academy drawings are highly prized, and more esteemed by connoisseurs than his paintings, which want that fascination of grace and color which attracts the eye. His most esteemed works are his night pieces, as his Nativity, in the church of the Assumption, which connoisseurs were accustomed to visit at the close of day, to observe the magnificent effect. A lofty window opposite, at that time of the day, favored the illusion of the perspective of the picture. Lanzi says that though Corvi is inferior to Gherardo delle Notti in the generality of his works, viewed in this manner, he excels him by an originality of perspective and general effect; which certainly is the highest praise.

**CORVINUS, JOHN AUGUSTUS**, a German engraver; born, according to Zani, in 1682; died in 1738. He worked chiefly for the booksellers, and engraved many plates of landscapes and architecture, in a neat but stiff manner. There is a set of ornaments for ceilings by him, after designs of Carlo Maria Pozzi. He executed most of the plates for a work published at Augsburg, entitled *Representatio Belli ob successionem in Regno Hispanico*; also several plates of public edifices for another work published at Augsburg in 1724, by John Andrew Peefel.

**COSATTINI, GIUSEPPE**, Canon of Aquileja, was a native of Udine, where he flourished from 1672 to 1734. He seems first to have practised



the art merely for amusement, but he rose so high in public estimation, that he was declared painter to the Imperial Court. He particularly distinguished himself for his picture of St. Filippo, preparing to celebrate the Mass, painted for the Congregation of Udine.

COSCI. See BALDUCCI.

COSIMO, PIETRO DA, a Florentine historical and portrait painter, born in 1441; studied under Cosimo Roselli, whom he soon surpassed in vigor of execution and lively imagination. He accompanied Roselli to Rome, to assist him in painting a chapel for the Pope, where he gave such proofs of his skill that he was much patronized by the nobility, and established a school, which produced Andrea del Sarto, Francesco da San Gallo, and other excellent artists. As he advanced in life, he grew whimsical, altered his style, and took delight in painting fantastical subjects, as harpies, satyrs, monsters, and bacchanals. (See Roselli.) He died in 1521.

COSMATI, a family of Greek artists who flourished at Rome as early as the 12th century. They particularly excelled in Mosaic paintings. Among these, Adeodato di Cosimo Cosmati was the most distinguished, and he was employed in the church of S. Maria Maggiore in 1290. Several of his name also exercised their talents in the Cathedral at Orvieto.

COSME, DA FERRARA. See TURA.

COSSA, FRANCESCO, a native of Ferrara, who was living in 1474. Lanzi says his name is almost forgotten in Ferrara, from his having so long resided at Bologna, where he says he executed some works, still to be found there, consisting of Madonnas, with Saints and Angels, and with tolerably good architecture. One of them, in the Institute, is dated 1474.

COSSALE, or COZZALE, GRAZIO, a painter of Brescia, who flourished about 1600. According to Cozzando, he had great facility of invention and execution. His larger pictures somewhat resembled those of Palma, but without a servile imitation. His chief works are the Adoration of the Magi, in the church della Grazie, at Brescia; and the Presentation in the Temple, in Le Miracoli. Cossale was accidentally killed by his son, about 1610.

COSSTAU, JOHANN JOST D. called by Zani, Doctor GUGA, a Dutch landscape painter, was born at Breda. The date of his birth is variously assigned: in 1654, 1664, and 1666. He treated his subjects in the Italian manner, and endeavored to imitate the style of G. Poussin. His pictures are well composed, and decorated with architecture and cattle. Some of them are in the Academy at Düsseldorf, and others in various German collections.

COSSIERS, or COSIERS, JAN, a reputable Flemish historical painter, born at Antwerp in 1603, and studied under Cornelius de Vos. He executed a number of works for the churches in Flanders, the principal of which were the Nativity, at Brussels, in the church formerly of the Jesuits; the Martyrdom of St. Ursula, at the Beguinage; the Presentation, and a grand picture of the Crucifixion, in a church at Mechlin. The two latter were esteemed his best works. His drawing is tolerably correct, and his coloring vigo-

rous, though sometimes too brown. His works are composed with good taste, and his attitudes are well chosen. In the backgrounds of his subjects, he frequently introduced architecture, which he treated in a very masterly style. His reputation procured him employment from the king of Spain, and several other princes, who bestowed on him peculiar marks of favor. Cossiers was appointed Director of the Academy at Antwerp in 1639, and died in 1652.

COSSIN, LOUIS, a French engraver of little note, born at Troyes about 1633. He has engraved several portraits and other subjects, which are executed entirely with the graver, and possess but little merit. Among them are:

#### PORTRAITS.

Louis XV., King of France, as large as life. Valentine Conrat, of the French Academy. Francis Chateau, engraver. Charles John, Count of Koenigsmark; *after Dahl.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary; *after le Brun*. St. John Evangelist suspended over a Cauldron of Boiling Oil; *do*. The Stoning of St. Paul at Lystra; *after Champagne*. The School of Athens; *after Raffaele*; large plate.

COSSTIUS, an eminent Roman architect, who flourished about B. C. 200. He was one of the first who followed the noble style of the Greeks, and he gained so much reputation that Antiochus the Great, B. C. 196, appointed him to finish the temple of Jupiter Olympius at Athens. He is said to have excelled in the admirable arrangement of his columns, and also in the elegance and knowledge he displayed in the Corinthian order. He composed a treatise on the works he had executed, according to the custom of the Grecian architects; but this work was lost before the time of Vitruvius.

COSTA, FRANCESCO, an excellent perspective painter, was born at Genoa in 1672, and died there in 1740. He studied under Gregorio de' Ferrari, and forming an intimate friendship with Gio. Battista Revello, they practised together at Genoa for twenty years. They were principally employed by the various historical painters of the day to paint their perspectives and ornaments. They also painted some saloons and chambers for the nobles, entirely by themselves. They enjoyed great reputation in their day at Genoa.

COSTA, IPPOLITO. There was a family of this name, natives of Mantua, who flourished in the 16th century, and whose history and works are so mixed up that it is difficult to distinguish them apart, and indeed the *Guida di Mantua* mentions such pictures by Costa, without any other distinction. The Costas are esteemed in Mantua as the last disciples of the great school, and some of their works are held deservedly in repute. Lorenzo Costa, of Ferrara, is supposed to have been the grandfather of Ippolito. Orlandi states that Ippolito was a pupil of Carpi, while Baldinucci states that he was a pupil of Giulio Romano, and Lanzi says that his style bears evident traces of his having studied in Giulio's academy, or availed himself of his instructions or models. He flourished in 1538. Another Lorenzo Costa flourished in 1560. He also had two brothers, named Luigi and Girolamo, who practised the art.

COSTA, LORENZO, a native of Ferrara, who, having gained considerable reputation in that city,

went to Bologna, where he either entered the school of Francesco Francia, or availed himself of his instructions, or studied his works; for there is great dispute among Italian authors, and great inequality in his works. But he signs himself on one of his pictures, *L. Costa Francie discipulus*. This much is certain—that he entirely changed his style after he left Ferrara, and he gained so much reputation in Bologna as to get considerable employment in the churches of that city, at a time when there were many excellent artists there. Malvasia contends that Francia was his sole master, while Vasari maintains that he was an artist of established reputation in several cities before his arrival at Bologna, and declares the first work he executed there, the Martyrdom of S. Sebastiano in the church of S. Petronio, the best specimen in water colors that had, till then, been seen in the city. Also in the Bentivogli Chapel, where Francia had painted an altar-piece, he painted two lateral pieces, filled with spirited portraits. Lanzi says there is a number of Madonnas in the collections of Bologna, attributed to Francia, which he supposes rather the works of Costa. Lanzi also, after disputing that Costa studied with Francia, speaking of his altar-piece, divided into several compartments, which was removed from Faenza to the Casa Ercolani, characterizes it in the words of Baruffaldi, as “a work executed with a fervor, a refinement, a softness, and a warmth which may be pronounced altogether Raffaellesque.” He particularly shone in his countenances of men, as may be seen from those of the Apostles at S. Petronio, and from his S. Girolamo, which appear among the finest specimens of his art. He was less employed in his own country than at Bologna, though he gave several pupils to the former—among others, the celebrated Dosso, and Ercole of Ferrara. He mostly resided at Mantua, at which court he was highly appreciated, although Mantegna had been his immediate predecessor, and Giulio Romano succeeded him. He died about 1530.

**COSTANZI, CAV. CARLO**, a very eminent engraver on precious stones, born at Naples, in 1703. He was a son of Giovanni C., who had attained a good reputation in this branch of the art, but was greatly surpassed by this artist. Costanzi engraved on the diamond a figure of Leda, and a figure of Antinous for the king of Portugal, in which he brought the art to a high degree of perfection, and which gained for him from that monarch the knighthood of the order of Christ. He executed a large number of admirable works, one of the best of which is the portrait of Giorgio Spinola. He also made excellent copies after the antique, which were often taken for originals, even among the connoisseurs. Among these was the Medusa of Solon, which he copied for Cardinal Polignac, in 1729, from the original in the cabinet of Strozzi. Costanzi practised the art chiefly at Rome, where he was honored by Benedict XIV. with the order of St. John of Lateran. He had a brother named Tommaso, who was inferior to him in ability, but practised the art at Rome with good success.

**COSTANZI, PLACIDO**, a Roman historical painter, born in 1688; died in 1759. The best of his large works is his St. Camillo, in S. Maria Maddalena; in which he has endeavored to imitate Domenichino. He also painted in fresco the tribune in S. Maria di Campo Marzio. Costanzi was an ad-

mirable figurist, and was much employed in painting figures in the landscapes of other artists, particularly in those of John Francis van Bloemen, called Orizonti.

**COSTER, ADAM DE**, a reputable Flemish painter, was born at Antwerp, and studied under Theodore Rombouts. He painted equally well in history or portrait; but he was especially distinguished for his pictures of gallant assemblies and public festivals, which he executed in a very lively manner, with great vigor of coloring. There is a fine print by *L. Vorstermans*, after a picture by this artist, representing a Concert.

**COSTER, D.** a Flemish engraver, who flourished about 1700. He worked chiefly for the booksellers; and, among other plates, engraved a portrait of Francis Hals, the painter, after *Vandyck*.

**COSWAY, RICHARD**, a reputable English miniature painter, was born in Devonshire, in 1740. He visited London while young, and soon distinguished himself by his drawings from the antiques in the Duke of Richmond's Gallery, which were praised by Cipriani and Bartolozzi. In 1771 he was elected a Royal Academician. He painted both in water-colors and in oil. His miniatures were marked by good taste, correctness, elegance, and beauty; and he was much patronized by the nobility. He died in 1821.


**COTES, FRANCIS**, an English portrait painter in oil and crayons, born about 1725, and studied under Knapton. He was one of the first members of the Royal Academy. Lord Orford mentions several of his crayon sketches, and says he excelled Rosalba in vivacity and invention, though inferior to her in softness and harmony. Cotes died in 1770. He had a brother named Samuel, who was also a crayon painter, and who died in 1818.

**COTIGNOLA, FRANCESCO DA**, called Zaganelli, an Italian painter, who resided chiefly at Parma, and flourished about 1518. He studied under Rondinello; and, according to Vasari, was a good colorist, though inferior to his instructor in design and composition. He painted a number of historical works for the churches, the best of which is his celebrated picture of the Resurrection, at Classe; and his admirable one of the Baptism of Christ, at Faenza. He also painted a picture in the Osservanti, at Padua, of the Madonna with Saints, in concert with his brother, Bernardino C.

**COTIGNOLA, BERNARDINO DA**, was a younger brother of Francesco C., whom he assisted in his great works. He also displayed considerable ability alone, and executed some good works at Pavia.

**COTIGNOLA.** See MARCHESI.

**COTTA, JACOPO**, an Italian engraver of little note, who flourished about 1600. He etched a number of plates, among which is the Meeting of Isaac and Rebecca, after *Storer*. It is executed in an inferior style.

 **COTTART, PIERRE**, a French engraver, who flourished in the 17th century. He etched a number of plates of vases and ornaments, which are executed in a bold, coarse style, marked with the above monogram. Florent le Comte says he was also an architect, but none of his works are mentioned.

**COTTE, CHEV. ROBERT DE**, an eminent French architect, born at Paris in 1657, and the grandson of

**Fremín de Cotte**, who was architect to Louis XIII. He erected the famous peristyle or Ionic colonnade of the palace of Trianon, and its adjacent parts; the chapel of Louis XIII. in the Cathedral at Paris; the fountain in front of the Palais Royal; the Gallery at Toulouse; and a number of palaces, among which are those of Etrées and du Maine. He made designs for a large number of palaces, among which were several for the Electors of Bavaria and Cologne, the Count de Hanau, and the Bishop of Wurtzburg. He also first introduced the ornamenting of rooms with mirrors. He composed his designs with ease and originality; his lively imagination was regulated by a well balanced judgment, heightened by exquisite taste. He was appointed Director of the Royal Academy of Architecture, and was Vice-President of the Academy of Painting and Sculpture. On the death of Hardouin Mansard, Cotte was declared first architect to the king, according to Milizia, and was made superintendent of the royal buildings, gardens, arts, and manufactories. He was greatly esteemed by Louis XIV., who made him a knight of the order of St. Michael. He enjoyed a great reputation until his death, which occurred in 1735, at the age of 78.

**COTTINGHAM, LEWIS NICHOLAS**, a reputable English architect, born in 1787, in Suffolk, of an ancient and highly respectable family. He early manifested a strong inclination for architecture, and was apprenticed to an architect of Ipswich, in Suffolk, with whom he remained several years, devoting himself assiduously to the theoretical and practical branches of the art. He afterwards went to London, where he was employed by a skillful architect and surveyor, from whom he gained much improvement. In 1814, he commenced his professional career. His first public appointment was that of architect and surveyor to the Cooks' Company, in 1822, which he held for a number of years. Soon after this, John Harrison, Esq., of Snelston Hall, Derbyshire, became one of his principal patrons, and Cottingham erected for the latter the above mentioned mansion, in the perpendicular style of Gothic architecture. In 1825, he was appointed architect to the cathedral of Rochester, where he effected very extensive alterations and improvements. In 1829, he was the successful competitor for the restoration of the interior of the Chapel of Magdalene College, Oxford; and in 1833 he was entrusted with the restoration and repairs of St. Alban's Abbey Church. He was afterwards employed in the restoration of a number of churches and cathedrals, among which may be mentioned the Cathedral at Armagh, in Ireland, which was almost entirely rebuilt from his designs; the churches at Ashbourne in Derbyshire, at Chesterford in Essex, at Clifton in Notts, at Roos in Yorkshire, and the Cathedral at Hereford. The latter work, and that of the restoration of the Ladye Chapel, gained him great reputation, but he did not live to finish them. He also erected a number of fine edifices for Lord Brougham, the Earl of Harrington, the Earl of Verulam, Sir Robert H. Inglis, and other noble and influential patrons. About 1825, he published several architectural works, among which was a large folio on the Restoration of the Chapel of Henry VII.; and another folio work on "The Details of Gothic architecture." Cottingham died in 1847, aged 60 years.

**COUCHET, FRANÇOIS LOUIS**, a French designer and engraver, was born in 1782. He has executed many designs and engravings, illustrating the triumphs of the French armies in Italy and Spain, partly from his own designs, and partly from those of other artists. He engraved many of the plates for the Orleans Gallery, and for Denon's work on Egypt; also sixty from his own designs, for Norwin's History of Napoleon. He was appointed, in 1824, to engrave the Battles and Huntings of the Duke d'Angoulême, since which nothing is recorded of him.

**COUCY, ROBERT DE**, an old French architect, who lived at Rheims about 1300. He had the principal management of the rebuilding of the Cathedral in that city, which was destroyed by fire in 1215. He was also employed in 1297, according to Milizia, to finish the church of St. Nicaise, which was not of large size, but was esteemed for its delicacy and fine proportions.

**COULET, ANNE PHILIBERT**, an ingenious French female artist, who has engraved several plates of landscapes and marines, in a very delicate and pleasing manner. They are etched and finished with the graver. Among them are the "Rendezvous à la Colonne," *after Berghem*; the Departure of the Boat, the Fortunate Passage, the Fine Afternoon, the Fishermen casting their Nets, and the Neapolitan Fishermen—all *after Vernet*; Rural Pleasures, and the companion, *after Lathurbourg*; Going to Market; *after van Goyens*.

**COURBES, JEAN DE**, a French engraver, born about 1592. He was principally employed by the booksellers. He appears to have visited England, as there are two portraits by him of Sir Philip Sydney, and Mary, Countess of Pembroke.

**COURTOIS**. See **CORTESE**.

**COURTOIS, PIERRE FRANÇOIS**, a French engraver, who resided at Paris about 1760. He engraved several plates from the designs of St. Aubin and others, but died in the prime of life.

**COURTONNE, JEAN**, a French architect, born at Paris about 1670. Among his principal works in that city are the Hotel de Noirmontier, and the Hotel de Matignon, which display much taste and skill. In 1725, he published a folio work entitled, *Traité de la perspective pratique*, etc. He was appointed professor in the Academy of Architecture, and sculptor to the King. He died in 1738.

**COUSE, J.** This engraver resided in England about 1750, and executed a number of prints in a neat style, which possess considerable merit. Among them is a view of Berkeley Castle, from a design by the Countess of Berkeley.

**COUSIN, JEAN**, a French painter, born at Soucy, near Sens, about 1530. He was originally a glass-stainer, but afterwards applied himself with such assiduity to historical painting, as to be accounted the founder of the French school, as the artists of his country had before this time confined themselves to portrait painting. His principal historical work was a grand composition, much in the style of Parmiggiano, representing the Last Judgment, which was formerly in the convent of Minimes at Vincennes, now in the gallery of the Louvre. The windows of the church of that convent were also painted by him. The best of his paintings on glass are the windows of the church

of St. Gervais, at Paris. They represent Christ with the Woman of Samaria, Christ curing the Paralytic, and the Martyrdom of St. Lawrence.

COUSINET, ELISABETH. See L'EMPEREUR.

COUSIN, HARDOUIN, a French engraver who resided at Aix in Provence, about 1760. According to Basan, he etched a number of plates after Puget, Rembrandt, and other masters.

COUSTOU, NICHOLAS, an ingenious French sculptor, born at Lyons in 1658. He studied at Paris, under his uncle Coysevox, and carried off the grand prize of the Royal Academy at the age of 23, which entitled him to the royal pension. He went to Rome, where he applied himself principally to the study of the works of Michael Angelo and Algardi, and executed the copy of the statue of Hercules which is in the gardens at Versailles. On his return to Paris, he met with immediate employment, and in 1693 was received into the Academy; on which occasion he executed for his reception-piece, a bas-relief in marble, representing the rejoicings of the French at the restoration of the health of Louis XIV. His works are executed in a spirited and pleasing style, but they have little of the purity of the antique. His most important production was a colossal group in marble, representing the junction of the rivers Seine and Marne. He also executed a number of other works, among which are the Descent from the Cross, and a statue of St. Denis, in the church of Notre Dame; a bronze statue, representing the river Saône, for the city of Lyons; the sepulchre of the Prince of Conti, &c. He died at Paris in 1733.

COUSTOU, GUILLAUME, a reputable French sculptor, the brother of Nicholas C., was born at Lyons in 1678. He studied under Coysevox, and having obtained the grand prize of the Academy, he went to Rome with the royal pension, where he studied some time, and executed a bas-relief of St. Louis de Gonzague. On his return to Paris, he was received into the Royal Academy, and executed a bas-relief of Hercules on the Funeral Pile, as his reception-piece. His reputation rapidly increased, and he gained great encouragement.—Among his principal works may be cited, the two marble groups of Daphne and Hippomenes, and Ocean and the Mediterranean, for the gardens at Marly; the bronze statue of the Rhone, at Lyons; and a bas-relief representing Christ in the midst of the Doctors, at Versailles, &c. In the *Musée des Monuments Français* there are two marble statues by this master, representing Louis XIV., and Cardinal Dubois. He died in 1746.

COUSTOU, GUILLAUME, the Younger, a French sculptor, son and scholar of the preceding, born at Paris in 1716. Having carried off the grand prize of the Academy, he went to Italy with the royal pension, and on his return assisted his father in his equestrian groups. In 1742 he was elected an Academician; in 1746 he was appointed professor of sculpture, and the king named him keeper of the sculptures in the Louvre. For the Jesuits of Bordeaux, he executed a marble group, representing the Apotheosis of St. Francis Xavier; and for the king of Prussia, he executed two statues of Mars and Venus. Among his other works was the sepulchre of the Dauphin, father of Louis XVI.; a bas-relief in bronze of the Visitation, in the

Chapel of Versailles; a statue of St. Roch, in the church of that Saint. He died in 1777.

COUTANT, JEAN LOUIS DENIS, a French engraver, born at Argentuil in 1776. He studied under Mehel of Basle, and was chiefly employed on subjects of natural history. Among his principal productions are the plates for the great work on Egypt; for the travels of Humboldt among the Cordilleras; the fossils of Cuvier; for Langenheim's great work on the Anatomy of the Brain; and others of a similar kind. He also engraved the plates for Freycinet's Voyage round the World.

COUVAY, JEAN, a reputable French engraver, born at Arles about 1622. His plates are nearly all executed entirely with the graver, in a bold, coarse manner, something in the style of Villamena. The following are the principal:

Louis XIV. on Horseback, preceded by Fame; after J. Bourdon. The Virgin and Infant; after Raffaele: *Dilectus meus*, &c. St. John in the Desert; *do.* St. Benedict, tempted by the Demon, presenting a Crucifix; after Guercino. The Virgin; after Blanchard. Magdalene; half-length; after le Brun. The Ascension; after J. Stella. The Martyrdom of St. Bartholomew; after Poussin; fine. Mary, Queen of Scotland; the Execution seen through the Window. A set of small prints, called *Les Tableaux de la Penitence*; after J. Chateau.

COVYN, or COUVEYN, RENIER and ISRAEL, two brothers, were Dutch painters of little reputation. Renier usually painted market women with dead game, fruit, vegetables, &c. Israel, the youngest, painted history, but was more successful in portraits. The time when they lived is not recorded.

CONCIE, or COXIS, MICHAEL, a reputable Flemish painter, born at Mechlin in 1497. He was first a scholar of Van Orley, but soon went to Rome, where he applied himself to the study of the works of Raffaele, with whom he was cotemporary. He passed several years in Rome, and painted some good pictures for the church of S. Maria del Pace. On his return to Flanders he was much employed, and painted many works for the churches in Flanders, the best of which are the Last Supper, in S. Gudule, at Brussels; and the Death of the Virgin, in Notre Dame. In the Cathedral at Antwerp, is a picture of the Crucifixion, much in the manner of Raffaele. His pictures are finely composed, and the Roman taste is visible in his works, with more elegance in the female figures than is usual in the works of Flemish artists. He was deficient in invention, and is said to have used a number of the designs of Raffaele in his compositions. He died at Antwerp in 1592.

COYPEL, NOEL, an eminent French painter, born at Paris in 1628. He studied first at Orleans, under Poncet; but at the age of fourteen, he entered the school of Guillerier. Here he made rapid progress, and was afterwards employed by Charles Errard, who presided over the works at the Louvre. His merit procured his election to the Academy in 1659, when he painted, for his reception-piece, Cain slaying Abel. About this time, he painted his celebrated picture of the Martyrdom of St. James, in the church of Notre Dame. Having thus attained eminence, he was appointed by the King Director of the French Academy at Rome, whither he went in 1672, and discharged the duties of his responsible office with great reputation. Here he painted four easel pictures for the

king's cabinet, representing Solon taking leave of the Athenians, Trajan giving public audience, Ptolemy ransoming the Jews, and Alexander Severus administering Corn to the Roman People. These works were much in the style of Poussin and le Sueur. They were exhibited in the Rotonda at Rome, where they gained great admiration, and were afterwards transferred to the Louvre. After three years' residence at Rome, Coypel returned to Paris, and was employed in several fresco paintings in the Tuilleries. His last work, the Vault of the Sanctuary at the Invalids, though executed at the great age of seventy-eight, may be ranked with his best productions. He has etched a few plates from his own designs, among which are the Virgin caressing the Infant; the same subject larger; and the Holy Family. He died in 1707.

COYPEL, ANTOINE, a French painter, the son and scholar of the preceding, born at Paris in 1661; died in 1722. He accompanied his father to Rome, where he is said to have studied the works of Raffaele, Buonarroti, and the Caracci; though he appears to have preferred the inferior style and counsel of Bernini. At the early age of eighteen, he returned to Paris, with a very superficial knowledge of his profession, which may perhaps account for his deficiencies. He was only nineteen when he painted his Assumption for the church of Notre Dame; and at twenty, he was elected a Royal Academician. Soon after, he was appointed painter to the Court, and became one of the most popular artists that his country has produced. He was graceful in the airs of his heads, and painted the forms of children with great perfection; but his attitudes, even in his grand historical works, were all characterized by a theatrical taste. His qualities were rather superficial than solid, and were well adapted to please the multitude. He was much employed in decorating the royal palaces, and was appointed painter to the king in 1715. His principal works at Paris are, Christ curing the Blind, at the Carthusians; Christ among the Doctors; and the Assumption, in the church of Notre Dame. Coypel has etched a few plates in a masterly and finished style, among which are the following:

Melchisedec presenting the Bread to Abraham. Judith; half-length; finished by *Simoneau*. The Baptism of Christ. Ecce Homo; finished by *Simoneau*. The Virgin and Infant, in an oval. The Virgin suckling the Infant. St. Cecilia; *Cantabo Domino*, &c. Cupid conquering Pan. Bacchus and Ariadne; finished by *G. Audran*; very fine. The Triumph of Galatea; finished by *Simoneau*; fine. The Head of Democritus. The Portrait of le Voisin, broke on the wheel for poisoning; two plates, large and small.

COYPEL, NOEL NICHOLAS, a son of Noel C. by a second marriage, born at 1692; died in 1735. He received his first instruction from his father, whom he lost at the age of fifteen, after which he studied in the Academy, and in 1728 he was elected a member of that institution. His picture of reception was Neptune carrying off Amycmon. He afterwards had considerable success, and painted a number of works for the churches at Paris. The most esteemed are the ceiling of the Chapel of the Virgin in the church of St. Saviour; and the altar-piece in the same Chapel, representing the Assumption. There are a few plates by Coypel, among which are: St. Teresa, with

several Angels; Jupiter and Antiope; A Young Woman caressing a Dove, afterwards finished by *N. Edelinck*; and the Triumph of Amphitrite.

COYPEL, CHARLES ANTOINE, a French painter, the son and scholar of Antoine C., born at Paris in 1694. He followed his father's style, though greatly inferior to that artist. He at first painted historical subjects, but having little success, he commenced painting bambocchades, in which branch he succeeded no better. His best works are his portraits; that of Adriana le Courreur has been admirably engraved by Duvet the younger. This artist etched a few plates of little importance. He died at Paris in 1752.

COYSEVOX, ANTOINE, an eminent French sculptor, born at Lyons in 1640. Before the age of seventeen, he distinguished himself by a statue of the Virgin, and he immediately went to Paris, where he studied under Lerambert and other masters, and made rapid progress. In 1667 he was chosen by the Cardinal de Furstenberg to go to Alsace, in order to decorate with works of sculpture his palace of Soverne. This commission occupied him about four years, after which he returned to Paris, and executed his statue of Louis XIV.; after which he was commissioned by the province of Bretagne to make an equestrian statue of the same monarch. He afterwards produced a large number of fine works, the principal of which are the tomb of Cardinal Mazarin; the monument of Charles le Brun, in the church of St. Nicolas; the magnificent tomb of the great Colbert, in St. Eustache; two statues of a Flute-Player and Flora, in the gardens at Marly; a statue of the great Condé; besides many busts, statues in bronze, and medallions. Among his last works was the marble statue of Louis XIV., in the church of Notre Dame. He died in 1720. His bust, executed by Leinoine, is in the Musée des Monuments Français.

COZENS, ALEXANDER, a Russian painter, who established himself in London as a landscape painter and drawing-master, about 1770. His son, John Cozens, followed the same profession, and surpassed his father. He has executed a number of drawings, which are highly esteemed. He died in 1799.

COZZA, FRANCESCO, an Italian painter, born at Istilo in Calabria, in 1605. He studied at Rome, under Domenichino, and imitated with success the style of that great master. He became a warm friend of Zampieri, and after his death, according to the Abate Titi, completed several of his works. At Rome, he was employed in several grand works in oil and in fresco, which did honor to his abilities. One of the best is the Virgine del Riscatto, in the church of S. Francesca Romana. Cozza died in 1682.

COZZA, GIO. BATTISTA, a Milanese painter, born in 1676. It is not mentioned by whom he was instructed; but while he was yet young, he settled at Ferrara, and executed many works for the churches, characterized by an abundant invention, and great facility of execution, though not very correctly designed. The principal are, the Conception, in the Cathedral; the Holy Family, at the Ognissanti; the Assumption, in S. Guglielmo; and the Annunciation, in S. Lucia. He died at Ferrara in 1742.

COZZA, CARLO, a Ferrarese painter, the son and scholar of the preceding, born about 1700. He painted several pictures in his father's style, for the churches of his native city, among which is the Annunciation, in the Chiesa Nuova; St. Antonio, in S. Lucia; and St. Francesco da Paolo in S. Matteo. He died at Ferrara in 1769.

COZZO, PIETRO DA LIMNA, an Italian architect, according to Milizia, born at Limina, and flourished in the latter half of the twelfth century. Little is known of the events of his life, but he is said to have erected the famous saloon at Padua, which is the largest in the world, and was probably commenced in 1172. Its form is that of a rhomboid, parallel to the equator, 256 feet long, 86 feet wide, and 72 feet high. It was finished in 1218.

CRABBETJIE. See ASSELYN.

CRABETH, DIRK and WOULTER, two brothers, were very eminent Dutch painters on glass; and according to Van Mander, were born at Gouda, in Holland, and flourished about 1560. They executed many works of extraordinary merit, especially the windows of the great church at Gouda, which have been considered as the finest productions ever executed in that branch of the art. On the four windows are represented the Nativity; Christ Driving the Money Changers from the Temple; the Death of Holofernes; and the Destruction of the Temple of Heliogorus. They are dated in 1560, 1564, 1566, and 1567.

CRABETH, FRANCIS, a Flemish historical painter, born at Mechlin in 1500. He followed the style of Lucas van Leyden. In the church of the Recolets, at Mechlin, Crabeth painted the principal altar-piece, representing the Crucifixion, with two laterals of subjects from the Passion of Christ. He died at Mechlin in 1548.

CRADOCK, LUKE, an English painter, born in Somersetshire, about 1660, and served as apprentice to a house-painter in London. With little instruction he became a good painter of birds, animals and dead game; but met with little encouragement. He died in 1717.

CRAESBECKE, JOSSE, a Flemish painter, born at Brussels in 1608, died in 1688. He was originally a baker, and had settled at Antwerp in that capacity at the time when Brower visited that city. He became the pot-companion of the latter, and when Brower forsook Rubens, he took him into his own house, and gave up his business to learn painting. He studied with great assiduity, and though he was then thirty years old, he attained a good rank among Flemish artists, especially as a colorist. His subjects were from low life, like those of his instructor, but greatly inferior to Brower in character and delicacy of touch, and marked by greater vulgarity. Many whimsical stories are related of both these artists by the Flemish writers.

CRAMER, NICHOLAS, a Dutch painter, born at Leyden in 1670. According to van Gool, he was for some time a scholar of William Mieris, but afterwards studied under Karel de Moor, and followed his style. His subjects were small portraits, and conversations, which are well designed, beautifully colored, and delicately finished. His works

are preserved in the best Dutch collections, and are very highly esteemed. He died in 1710.

CRANACH, or KRANACH, LUCAS, an old German painter, and eminent engraver, born at Cranach, in the province of Bamberg, in 1472. His family name was Sunder, but he was called Cranach, from the place of his birth. At an early period in life he entered into the service of the electoral house of Saxony, and was court painter to the three electoral princes, Frederick the Wise, John the Persevering, and Frederick the Magnanimous. With the first, he made a pilgrimage to the Holy Land in 1493; and with the last he shared his five years imprisonment after the fatal battle of Mühlberg, in 1547. He was burgomaster of Wittenberg, and lived on intimate terms with Luther and Melancthon. His works are extensively dispersed throughout the Saxon States; that in the city church of Wittenberg is considered one of his best. As a portrait painter, he attained considerable eminence, and was much esteemed for his simple and faithful adherence to the forms of nature. In the Berlin Museum is the portrait of George, Duke of Saxony; and the Elector of Mayence, Albert of Brandenburg; both by this artist. He was also very skillful in the delineation of beasts and birds, as is evident from his drawings for the Prayer-Book, in the Court Library at Munich; the first part of which were drawn by Albert Durer, and the last by Cranach. As an engraver, he executed but few copper plates, and those of little merit; but his wooden cuts are highly esteemed. Some of them are printed in *chiaro-scuro*, and are much in request. He sometimes marked his prints with the arms of Saxony, or with the *flying dragon*, which was his own crest by patent of nobility, granted him by the Elector Frederick. This artist had many imitators, the best of whom was his son *Lucius Cranach the Younger*, who seems to have combined the styles of his father and Albert Durer, with a grace and sweetness peculiarly his own, though his coloring was sometimes too rosy. For a full list of the works of both these artists, see Kügler's *Hand Book*, and Bartsch. The following are the best prints of the elder Cranach. He marked his plates with a monogram of his initials with a shield.



COPPER-PLATES.

The Portrait of John Frederick, Elector of Saxony, with an Angel holding a Crown of Laurel; very scarce. The Portraits of Frederick and John, two Electors of Saxony; half-length, one holding a Chaplet. 1510. Christianus II., Danorum Rex, &c. Martin Luther, in the Habit of a Monk. Adam and Eve, after their Fall, 1509, with the arms. Christ tempted in the Wilderness, LC. W.; very scarce. Christ in the Clouds, surrounded by Angels; below, a half-length figure of the Elector.

WOODEN CUTS.

The Bust of John Frederick, Elector of Saxony. Half-length of an Elector, with a Book, before a Crucifix; marked with the dragon, 1552; scarce. The Bust of Martin Luther, in the Habit of a Monk. D. Martin Luther; full-length. Philip Melancthon; do. The Emperor Charles V.; do. The Emperor Ferdinand; do. John Frederick, Elector of Saxony; do. John William, Duke of Saxony; do. Adam and Eve in Paradise. 1509. The Annunciation. St. John preaching in the Wilderness. 1516. The Passion of our Saviour; in fourteen prints; entitled *Passio D. N. Jesu Christi*, &c., 1509; very fine. The Twelve

Apostles; very fine. Paris dying on Mount Ida, visited by the three goddesses, 1503; fine. M. Curtius plunging into the Gulf. The Great Tournament. 1509. The Little Tournament. 1509.

## CUTS IN CHIARO-SCURO.

St. George and the Dragon. St. Christopher carrying the infant Jesus. 1507. Venus and Cupid.

**CRANSSE, JOHN**, a reputable Flemish historical painter, born at Antwerp, in 1480. In 1523 he was elected a member of the Royal Academy at Antwerp. In the church of the Virgin Mary in that city, is a fine altar-piece by this artist, representing Christ Washing the Feet of His Disciples, which is highly praised by Van Mander.

**CRASTONA, GIOSEFFO**, a native of Pavia, was born in 1664, and died about 1725. He studied under Bernardino Ciceri, at Rome, and succeeded that master. According to Orlandi, imbued with Roman erudition, he became a painter of landscapes, into which he introduced historical and mythological figures, executed with much taste. There are many of his works at Rome, and some at Pavia.

**CRATERUS, or CRATINUS**, a Greek painter, who practised the art at Athens, and decorated with several of his works, the edifice named Pomperon, where were preserved the ornaments and vessels used in religious ceremonies. He had a daughter named Irene, who became eminent in the art, and executed an admirable picture at Eleusis. There was a Roman sculptor named Craterus, who executed, according to Pliny, a number of excellent statues for the palaces of the Emperors.

**CRAYER, GASPARD DE**, a very eminent Flemish painter, born at Brussels in 1582; studied for a short time under Raphael Coxeie of Brussels, an artist of little note, whom he soon surpassed. On quitting the latter, he commenced studying with great assiduity the works of the able Flemish masters; and taking nature for his guide, he soon became distinguished. Several of his works attracted the notice of the court at Brussels, and Crayer was engaged to paint the portrait of Cardinal Ferdinand, the Governor General of the Low Countries, to be sent to his brother, the King of Spain. This work was greatly admired, and Crayer was appointed court painter, with a considerable pension, and was also employed in painting for the churches and public edifices. He now had the full prospect of a brilliant and wealthy career; but being intent on perfecting his talents, and desiring that tranquillity necessary to the pursuit of his studies, he gave up his appointment and removed to Ghent. His retirement, however, did not diminish his reputation, and he continued to receive many important commissions from all parts of the country. About this time he painted his fine picture for the refectory of the Abbey at Afflegheem, which is thought one of his most celebrated works. It represents the Centurion Dismounting from his Horse to Worship the Saviour. When Rubens beheld this admirable work, he exclaimed, "Crayer, nobody will ever surpass you." This artist is placed by all the Flemish writers on a par with Rubens and Vandyck; but though he may not deserve this high praise, he should undoubtedly be classed among the ablest painters of the Flemish school. His works are composed with admirable taste and intelligence, and with great correctness and simplicity. They evince grandeur

and dignity, though he never attempted the aspiring flights of Rubens; and he constantly rejected whatever might savor of ostentation. His coloring is tender and delicate, and in the carnations it resembles the clear tints of Vandyck. He executed a large number of works, mostly of a religious character. The principal of them are at Brussels; in the church of Notre Dame, Christ appearing to Mary Magdalene; at Ghent, in the cathedral, the Assumption; in St. Michael, the Descent of the Holy Ghost; in the church, formerly of the Jesuits, a fine picture of the Resurrection. Crayer died in 1669.

**CREARA, SANTO**, a native of Verona, who studied under Felice Brusasorci, and on the death of that master, went to Rome where he gained considerable distinction as a historical painter. He flourished in the first part of the seventeenth century.

**CREDI, LORENZO DI**, called **SCIARPELLONI**, a reputable Florentine painter, born about 1452. He studied under Andrea Verocchio at the same time with Leonardo da Vinci. He painted many Madonnas and Holy Families, which are distinguished for their graceful manner, fine expression in the heads, beauty of coloring, and pleasing backgrounds. They are much esteemed, and many of them are preserved in the Florentine collections. According to Vasari, his master-piece is the Madonna and Child, with Saints Julian and Nicholas, painted for a chapel in the convent of Costello, but now in the Louvre. His Birth of Christ, formerly in the Monastery of Santa Chiara, but now in the Florentine Gallery, is one of the best works in that city for coloring, expression, and execution. Credi was a very successful imitator of Leonardo da Vinci, and other eminent masters. He died about 1536.

**CREETEN, CHARLES**, a German painter, born at Prague in 1625. He studied at Rome, where he obtained the name of L'Espadron. His excellence lay in history and portrait, which he painted with great accuracy and elegance. He died at Prague in 1681.

**CREMONA, NICCOLO DA**, a reputable Italian historical painter, according to Masina, who flourished at Cremona about 1518. In S. Maria Maddalena Monache, at Bologna is a picture by this artist, of the Deposition from the Cross, dated 1518.

**CREMONESE. See CALETTI.**

**CREMONESE, GIUSEPPE**, a Ferrarese painter, born, according to Zani, about 1600; died in 1660. He had no instructor, but acquired a knowledge of painting from the study of the works of D. Dossi and Titian; and formed a style which bears a resemblance to both. He executed a number of good works for the churches of his native city, the best of which are: St. Carlo, at the Cappuccini; St. Cosmo and St. Damiano, in S. Niccolo; and the Four Doctors of the Church, in S. Benedetto. He has etched several plates from his own designs, among which are: Samson and Delila; David, a whole length figure, with the Head of Goliath; David, a half-length, with the same; St. Roch kneeling; a Bishop kneeling; and a naked female.

**CREMONIENSIS, ANTONIO**, an Italian wood engraver, who flourished about 1560. Among other prints, he has executed one representing



Mutius Scaevola burning his hand in the presence of Porsena. It is executed on a single block, without any cross-hatching.

CREMONINI, GIO. BATTISTA, an Italian painter, born, according to Malvasia, at Cento, and flourished about 1600. He principally excelled in painting perspective, and in representing wild animals. He also painted history with success; and there are several pictures by him in the churches at Bologna, which evince considerable ability. Cremonini has the credit of being one of the first instructors of Guercino. His best works are the Assumption, in S. Maria della Vita; and the Annunciation, and the Death of St. Francis, in S. Francesco. He died in 1610.

CREPIN, LOUIS PHILIPPE, a French marine painter, born in 1772; studied under Regnault and Hubert Robert; he also took lessons from Joseph Vernet, and followed successfully the styles of those masters. He often represented engagements between French and English ships of war; and also painted many other subjects of more general interest. He usually painted in water and body-color. He also etched a number of plates in aqua-fortis and in aqua-tint.

CREPU, NICOLAUS, a Flemish painter, born in 1680. He was originally an officer in the Spanish service, and often amused himself by designing after nature such objects as were agreeable to his fancy. At the age of forty he quitted the army, and settled at Antwerp, where he devoted himself to flower painting. His works soon attracted attention, and he acquired considerable reputation. His pictures were well composed, and painted with great lightness and freedom of touch: they were much sought after, and brought good prices in every part of Europe. Crepu died at Antwerp in 1742.

CREPY, or CRESPLY, JEAN and LOUIS, two French printsellers and engravers of little note. Jean, the father, was born at Paris about 1650; and Louis, the son, about 1680. There are a number of portraits by them, and several copies of the portraits of *G. Audran*; also the following: Mary Magdalene, *Crepy, inv. et fecit*; the Descent from the Cross, *after Cignani*; the Nativity, *after Albano*; their best print: the Presentation in the Temple, and the Holy Family, *after Le Brun*.

CRESCENZI. See CAVARozZI.

CRESCENZI, CAV. GIAMBATTISTA, a Roman architect of noble family, born in 1595. His intimate knowledge of the fine arts induced Paul V. to entrust him with the superintendence of the pontifical buildings and galleries of paintings at Rome. Crescenzi visited Spain with Cardinal Zapata, and was employed in the Pantheon, and several other buildings of the Escorial, where he displayed so much ability, that, according to Milizia, Philip II. declared him Marquis de Torre, and knight of St. Giacomo. He also erected a number of other reputable works, among which is the court prison at Madrid. He executed a number of good designs for the nobles, and was much esteemed for his talents. He died at Madrid in 1690.

CRESCIONE, GIOVANNI, a reputable Neapolitan painter, who studied under Cardisco, and painted at Naples in 1568.

CRESPI, GIO. BATTISTA, called IL CERANO, an Italian painter, born at a small town in the Milanese, near Novara, in 1557. His family had been distinguished in art, and he had the advantage of a classical education, which he well improved; but manifesting a strong inclination for painting, he devoted his energies to that profession. He visited Rome and Venice, and subsequently settled at Milan, where he was patronized by the Duke Cardinal Federigo. The works of Crespi are characterized by a free and spirited style, and great harmony of coloring; but his design is somewhat conceited and absurd, from an affectation of the grand and the graceful. In his pictures in the Chiesa delle Pace, his drawing of the nude is heavy and tasteless, and the movement of the figures distorted by the violence of their attitudes. His works, however, have many beauties, and some of them are equal to the best productions of the Milanese school at his time. His picture of the Baptism of St. Agostino, in S. Marco, disputes the palm with Giulio Procaccini, and some connoisseurs judge it superior. Soprani says that Crespi excelled in painting animals and birds, of a cabinet size. He is also said to have been a sculptor and architect, but none of his works are mentioned. He died in 1633.

CRESPI, DANIELLO, a Milanese historical and portrait painter, born in 1590; studied under Gio. Battista Crespi, and afterwards under Procaccini. According to Lanzi, he equalled the latter, and surpassed the former. He deserves a high rank among the Milanese painters. The grace and variety in his heads, the fervid devotion in his pictures of saints, his facility of execution, and admirable coloring, gained him a great deal of employment, both in oil and fresco, and he rapidly acquired wealth. His judgment enabled him to take advantage of the attainments of others, and avoid their defects. Although he never frequented the school of the Caracci, he seems to have approved and adopted their principles and practice. Among the best works of this artist, are the Descent from the Cross, in the Chiesa della Passione at Milan; and his celebrated set of subjects from the Life of St. Bruno, at the Certosa. Crespi died of the plague, with all his family, in 1630, in the prime of life; much regretted by the friends of art.

CRESPI, GIOVANNI, (or GIUSEPPE) MARIA, called IL SPAGNUOLO, from the finery of his dress, a Bolognese painter, born in 1665; died in 1747. He studied first under Canuti, but afterwards under Cignani. He was a great copyist of the works of the Italian masters, particularly Correggio, the Caracci, and Barocci. Many of these have undoubtedly been sold as originals. He studied the works of the latter with great assiduity, and seems to have followed his style in most of his works. He adopted in many of his works a dangerous facility of execution, and a flimsy method of coloring, consisting chiefly of glazing, which has occasioned most of them to be obliterated. His example undoubtedly had a most pernicious influence upon art, as many of his cotemporaries were induced to imitate him, influenced by the praise and emolument which he received. He was an admirable caricaturist, and some of these compositions were full of excellent humor. The Grand Duke Ferdinand employed Crespi to paint a number of works for the Palazzo Pitti. He also executed several pictures



for the churches and palaces of Bologna, among which is the Last Supper, in the Palazzo Zampieri; the Annunciation in S. Maria Maddalena; the Temptation of St. Anthony, in S. Niccolo; St. John Preaching, in S. Salvatore; the Crucifixion, in S. Maria Egiziaca. There are several pictures by Crespi in the Dresden Gallery, among which is the *Ecce Homo*, which, with all its faults, is a masterly piece; and the picture of the Seven Sacraments, which he painted for the Cardinal Ottoboni. Crespi has etched a few plates from his own designs, among which are: The Murder of the Innocents; two plates of the Resurrection and one of St. Anthony, in the style of *Rembrandt*; the Miraculous Crucifix of Pistoja; St. Pascal; five plates of the Trades, in the style of *Rosa*; and a Shepherd and Shepherdess.

CRESPI, ANTONIO and CANON LUIGI were sons of Cav. Giuseppe Maria C. They were both instructed in the art by their father, and Lanzi says they both painted for the churches of Bologna. The Canon however occupied much of his time in writing the lives of the Bolognese artists. Antonio died at Bologna in 1781, and Luigi in 1779.

CRESPI, BENEDETTO, called IL BUSTINI, a painter of Como, who flourished in the 17th century. Orlandi says that his works are at once vigorous and elegant, some of which are in the churches of Cerno. He had a son named Antonio Maria, who was his pupil and successor.

CRESPI, GIO. PIETRO, called also DE CASTOLDI, a reputable painter of the Milanese school, who flourished at Milan in 1535, and, according to Lanzi, left some specimens of his genius in the church of S. Maria de Busto. The same author says also that this artist was grandfather of Gio. Battista C., called il Cerano, but the dates will rather show that he was his father.

CRESPI, RAFFAELLE, was a painter of the Milanese school, who was also employed in S. Maria de Busto in 1542. Lanzi also says he was either the father or uncle of il Cerano.

CRESPINI, MARIO DE, a native of Como, who studied under one Maderno in that city. He painted interiors of kitchens and the like, in the style of the Bassani, but he excelled in flower-pieces, and Lanzi says his works of this class are numerous, and are to be found in the collections of Como and the neighbouring cities. He flourished about 1720.

CRESPI, or CRESPI, an Italian engraver of little note, who practised the art, according to Basso, about 1705. There a few plates by him, among which is the Descent from the Cross, after *Cignani*.

CRESTI, CAV. DOMENICO, called PASSIGNANO, an eminent Italian painter, born at the village of Passignano, near Florence, in 1558. He studied under Naldini, and afterwards under Federigo Zuccherò, whose style he seems to have preferred. In concert with the latter he executed a number of works at Florence, which gained him considerable reputation. He resided some time at Venice, where he gained great improvement, and was so much fascinated with the works of the Venetian masters, that, according to Boschini, he used to observe that whoever had not seen Venice, could not hope to become a painter. His forms are not selected in

good taste, nor is his design correct; but his compositions are ingenious and abundant; the splendor of his draperies and the richness of his architecture approaches the excellence of P. Veronese. Some of his figures have the strained attitudes of Tintoretto, and like that master, he frequently used such thin oil coloring that several of his works have perished. Among them are the Crucifixion of St. Peter, and the Presentation in the Temple, painted for the Basilica of St. Peter's, in the pontificates of Paul V. and Urban VIII. A number of them remain which are admirably colored, among which are the Descent from the Cross, in the Palazzo Borghese, at Rome; Christ bearing his Cross, in the Collegio S. Giovannino, at Florence; and the Dead Christ, in the Capella di Mondragone, at Frascati. He was one of the most influential of those artists who contributed to the reform of the Florentine school, by improving the taste for color, and by rendering the mannered anatomical school less popular. He was the intimate friend of Cigoli, and is said to have given lessons to Lodovico Caracci, while the latter was at Florence. Passignano died in 1638.

CRETI, DONATO, an Italian painter, born at Cremona, in 1671. According to Lanzi, he studied under Pasinelli at Bologna, and formed a style which has little claim to originality, founded on those of that master and Contarini da Pesaro. His tints were never properly blended, hence his coloring was harsh and crude. He resided chiefly at Bologna, where he painted a number of pictures for the churches and palaces. Among them are: St. Vincenzio Ferreri resuscitating a Child; St. Carlo Borromeo asking alms for the Poor; the Crowning of the Virgin, one of his best works, in S. Luca; an admirable picture of the Adoration of the Magi, in the Mendicanti; and four pictures of the Life of Achilles, and other works, in the Palazzo Pubblico. Creti died at Bologna, in 1749.

CREUTZFELDER, JOHANN, a German painter, born at Nuremberg in 1570; died, according to Doppelmayr, in 1636. He studied under N. Juvenel, and painted portraits in a highly finished style. Lanzi mentions three portrait painters by this name, calling the one to whom the above dates apply *John George*, another, *John Philip*; and a third named *John*, who was living in 1660. Nagler doubts whether these names do not apply to one person; the accompanying monogram, however, is found on the known portraits of Creutzfelder, with a date, one of which is 1631.

CREVALCORE, PIETRO MARIA DA, a painter of the Bolognese school, was, according to Malvasia, a pupil of Calvart, at Bologna. He afterwards imitated the Caracci. He flourished about 1600.

CRISCUOLO, GIO. FILIPPO, an Italian painter, born at Gaeta about 1495, and first studied under Andrea da Salerno. At the age of seventeen he visited Rome, where he entered the school of Perugino, and studied with great assiduity the works of Raffaele. After his return to Naples he was employed for the churches and public edifices, and painted several pictures which are praised by Dominici, particularly an altar-piece in S. Maria della Grazie, representing the Virgin and Infant in the clouds, with Saints below; and the Adoration of the Magi, in S. Maria del Rosario. Criscuolo died

at Naples in 1584. There was another painter of this name, who practised the art about 1670, but attained no distinction.

CRISCUOLO, GIO. ANDREA, an Italian painter, the younger brother of the preceding. He early manifested an inclination for art, but his father compelled him to enter the legal profession. On the death of the latter, the reputation his brother had acquired, induced him to place himself in the school of Marco da Siena, under whose instruction he became a reputable artist. He painted a number of works for the Neapolitan churches, which are mentioned by Dominici. Among them are the Stoning of Stephen, in the church of that Saint; and a picture of the Virgin and Infant, with St. Jerome, 1572; He died about 1580.

CRISEVOLO, MARIA ANGELA, a Neapolitan paintress, born in 1548. Little is known of the events of her life, but she painted history and portraits with considerable success. She died in 1606.

CRISPI, SCIPIONE, a Piedmontese painter, born at Tortona, who practised the art, according to Lanzi, from 1592 to 1599. Little is known of his personal history, but he was undoubtedly possessed of considerable ability, as is evident from his picture of the Visitation of the Virgin to Elizabeth, in S. Lorenzo, at Voghera; and an altar-piece at Tortona, of Saints Francesco and Domenico, 1592.

CRISTOBOLO, a Grecian architect, who flourished about the middle of the 15th century, and was employed by Mahomet II. to erect a mosque at Constantinople, on the ruins of the church of the Holy Apostles, originally erected by the queen of Justinian. Cristobolo produced an edifice, which nearly rivalled, according to Milizia, the magnificence of St. Sophia; and afterwards erected the buildings for eight schools and eight hospitals. The Sultan gave him, as a reward, the street now remaining in the family of Cristobolo, which is inhabited entirely by Christians.

CRISTOFORI, FABIO, and PIETRO PAOLO. These artists, father and son, deserve great credit for the perfection which they attained in the mosaic art. They executed in concert several admirable works in the Basilica of St. Peter's, after the original paintings; among which are the Communion of St. Jerome, *after Domenichino*; the St. Petronilla, *after Guercino*; the Baptism of Christ, *after C. Maratti*, and other important works.

CRISTONA, GIUSEPPE, an Italian painter, born at Pavia in 1664, and studied under Bernardino Ciceri. He excelled in representing landscapes and views in the vicinity of Rome, from designs he had made during a long residence in that city. According to Orlandi, the works of Cristona were very popular in his day. He signed one of his pictures, *G. Crastona*, 1705.

CRITIAS, called *Nesiotes*, an eminent Greek sculptor, who flourished about B.C. 432. He was called *Nesiotes* (the Islander) probably to distinguish him from Critias of Athens, who established a famous school of sculpture, which produced many distinguished masters. This artist was the contemporary and rival of Phidias, and he executed many works for the city of Athens, among which the ancient writers mention the statues of Harmodius and Aristogiton, and one of a Victorious Runner at the Olympic Games.

CRIVELLARI, BARTOLOMEO, a Venetian engraver, born in 1725; studied under Wagner, and executed several plates for that master, after *Gherardini*, *Tiarini*, and *Tiepolo*; besides the following portraits of Christian Electoral Princes of Saxony; Portrait of Archduchess Anne of Austria; three subjects from the life of St. Pietro Petronio; four plates of Musical Gallant Assemblies, *after Niccolo del Abate*; the Canonization of St. Alex. Saul, *after M. Bartoloni*.

CRIVELLI, CREVILLI, or CRIVILLI, CARLO, an old Venetian painter, according to Ridolfi, who studied under Jacobello del Fiore, and flourished from 1450 to 1486. According to Lanzi he was more remarkable for vigor of coloring, than for correctness of design. That author praises his small subjects of history, which represent beautiful landscapes, with figures full of grace, motion, and expression. His pictures are colored somewhat in the style of Perugino, and they are sometimes mistaken for the works of that master, especially his altar-piece at the Osservanti, in Macerata. In Mr. Edward Solly's collection was a picture by Crivelli, representing the Annunciation, executed in 1486, and admirably embellished with birds, fruit, flowers, and agricultural decorations. Lanzi mentions three of his pictures, and an altar-piece at S. Francesco di Matelica, inscribed *Carolus Crivellus Venetus miles pinxit*; also another dated 1476, in the possession of Cardinal Zelada. In S. Sebastiano, at Venice, are two pictures, representing St. Fabbiano, and the Marriage of St. Catherine.

CRIVELLI, ANGELO MARIA, called CRIVELONE, a Milanese painter, who flourished about 1710. According to Orlandi, he painted animals and huntings with surprising truth and spirit, and was ranked among the ablest artists of his country, who treated these subjects.

CRIVELLI, JACOPO, was a son of Angelo Maria C., who instructed him in the art. At Milan the father is called il Crivellone, to distinguish him from the son. He excelled in painting birds and fishes. He died in 1760.

CRIVELLI, VITTORIO, a Venetian painter, who was probably a brother of Cav. Carlo C. Frequent mention is made of him in the *Antichità Picene*. Lanzi says there are altar-pieces by him in the churches of Monsanmartino, and in Penna S. Giovanni at Venice; executed in 1489 and 1490.

CRIVELLI, FRANCESCO, a Milanese painter, who lived in 1450. He is reported to have been the first who practised portrait painting at Milan.

CROCE, BALDASSARE, a Bolognese painter, born in 1553. His instructor is not recorded, but according to Baglioni, he visited Rome during the pontificate of Gregory XIII., by whom he was employed in the Vatican. He painted both in oil and in fresco, and his works are executed in a free vigorous style. The principal ones in that city are the Cupola of the Capella di S. Francesco in the church del Gesu; the vault of the choir in St. John of Lateran, and the history of Susanna, in the church of her name. He died at Rome in 1628.

CROCIFISSAIO, DEL. See MACCHIETTI.

CROCIFISSI, DE. See DA BOLOGNA.

CROMER, or CROMA, GIULIO, called IL CROMA, a painter of Ferrara, was born in 1572, and

died in 1632. According to Baruffaldi, he studied under Domenico Mona, though Lanzi says he did not derive much benefit from it; but he subsequently became a correct designer by studying the naked figures of the antique. He had the honor of painting the Presentation and the Death of the Virgin, in the Scala at Ferrara, which was then a celebrated gallery filled with the works of great artists.

**CROMER**, or **CROMA**, **GIO. BATTISTA**, a painter of Padua, who, according to the *Guida di Padua*, was a reputable artist, and died in that city about 1750.

**CROSATO**, **GIOVANNI BATTISTA**, a Venetian painter, whose genius and fine taste are highly extolled by Zanetti. He resided chiefly at Turin, and other places in Piedmont, where he left many excellent works. Lanzi says he was more admired for his perspective than for the beauty of his figures. He was one of those painters who deceive the eye by a strong relief, and he thus gives the semblance of reality to his imitations. His best works are in the Vigna della Regina, at Turin. He died at Turin in 1756.

**CROME**, **JOHN**, an English landscape painter, born at Norwich in 1769. He was apprenticed to a coach-painter, and during his leisure hours devoted himself to painting landscapes from nature. At the termination of his apprenticeship he was compelled to give lessons in drawing to enable him to pursue his favorite occupation. He did not, however, acquire much distinction. He died in 1821.

**CROOCK**, **HUBERT DE**, an eminent German wood engraver, who flourished about 1490. His name and monogram are affixed to a large cut, representing the Trinity, which is executed in a neat, though stiff and formal manner.

**CROOS**, **A. VAN**, called the Younger, a Dutch painter, was the son of A. van Croos. He flourished from 1643 to 1667, and probably resided at the Hague, as many of his drawings are taken from the environs of that city. He usually painted landscapes and views of cities much in the style of Peter Molyn, also river views and marine subjects similar to those of van Goyen. His father's pictures are small landscapes, on panel, very indifferently executed; some of these are dated 1631.

**CROSS**, **MICHAEL**, a painter employed by Charles I. to copy some of the fine pictures in Italy, who, it is said, contrived to abstract a Madonna by Raffaele from the church of St. Mark at Venice, and left his own copy instead. This picture was sold with the rest of the royal collection, and was purchased by the Spanish ambassador, together with the twelve Caesars by Titian, for the king of Spain.

**CROSS**, **THOMAS**, an English engraver, who practised the art about 1648, and was chiefly employed by the booksellers. His plates are principally portraits, mostly after his own designs, and executed usually with the graver,—among these are the portraits of Richard III., Lord Bacon, Richard Cromwell, Sir Robert Cotton Bruce, and others.

**CRUG**, **LOUIS**. See **KRUG**.

**CRUGER**. See **KRUGER**.

**CRUYL**, **LEVINUS**, a Flemish designer and engraver, born at Ghent about 1640. He designed the finest views in the vicinity of Rome, enriched with figures and animals, in a pleasing style and touched with great spirit. Several of these have been engraved by Giulio Testa, and Cruyl has also executed a few plates from his own designs, among which are, a set of twenty-three plates of Ancient and Modern Rome, *L. Cruyl del. et scul.*, 1665. A set of Architectural Views of Roman Ruins, 1667. Ten plates of the Triumphs of Roman Emperors, after *Andrea Mantegna*.

**CRUYS**, **THEODORE VAN**, a Dutch engraver, who resided chiefly in Italy, and flourished about 1710. He engraved a number of plates from the pictures in the Florentine Gallery; several portraits and some views of sea-ports, after *Salvator Rosa*. His plates are etched and retouched with the graver, in a very indifferent style.

**CRUZ**, **JUAN PONTOJA DE LA**, a Spanish painter, born at Madrid in 1560, and studied under Alonso Sanchez Coello. He excelled in portraits, and also painted historical subjects in good taste. He died in 1610.

**CTESILAS**, or **CTESILAUS**, an eminent Greek sculptor, who flourished about B. C. 432. He competed for a prize offered for six statues for the temple of Diana. The first was awarded to Polyctetus, the second to Phidias, and the third to himself. Ctesilas distinguished himself by a number of other works, among which was a statue of Pericles, and a Wounded Amazon. But his greatest work was the Dying Gladiator, which has received the highest commendations from ancient and modern writers. It was long preserved at Rome in the Chigi palace, but was taken to Paris, with the Laocoon, &c., in 1796.

**CTESIPHON**, an ancient Cretan architect, who gained great eminence for his design of the famous Temple of Diana at Ephesus; which, according to Vitruvius, was afterwards commenced by him, and was carried on by his son Metagenes. A small statue of ebony, said by some impostor to have fallen from heaven, furnished, according to Pliny, the occasion for erecting this famous Temple, which was accounted one of the seven wonders of the world, and was 200 years in building. Every nation of Asia Minor contributed to its completion with the most fervent zeal. It was ornamented with 127 columns of Parian marble of the Ionic order, sixty feet high; thirty-seven of which were the gift of as many kings, and were exquisitely finished. This great Temple was finished by Demetrius and Paonius of Ephesus, but was afterwards burned by Erostratus in order to immortalize his name. It was subsequently rebuilt; but was finally destroyed by the barbarians in the third or fourth century.

**CUCCHI**, **GIO. ANTONIO**, a Milanese painter, who flourished in 1750. He gained considerable reputation in his time, more from his assiduity, and patient finish, than for the originality of his design, or spirit of his pencil.

**CUERNHERT**, **DIRK**, or **THEODORE VAN**, a Dutch engraver, born at Amsterdam in 1522; died at Gouda in 1590. He resided at Haarlem, where he was more noted for religious controversy, than


for attainments in art. He has the credit, however, of being the instructor of Henry Goltzius. There are a few plates by him, executed with the graver in a slight, careless manner, among which are the following, which are usually marked with one of these monograms:



The Descent from the Cross; after *L. Lombard*. Joseph explaining his Dream; after *M. Hemskerck*. Joseph interpreting the Dreams of the Prisoners of Pharaoh; *do.* Job reproached by his Wife; *do.* Balaam and his Ass; *do.* The Elector of Saxony appearing before Charles V.; *do.* The Landgrave of Hesse Cassel, before Charles V.; *do.*

CUEVAS, PEDRO DE LAS, a Spanish painter, born at Madrid in 1558. According to Palomino, he was more employed in painting pictures for the private collections, than in works for the churches. He gained more reputation by the celebrity of his academy than by his own works, and several of the most eminent painters of the time were educated in his school; as Antonio Pereda, Antonio Anias, Josef Lonardo, and Don Juan Carreño. Cuevas died at Madrid in 1635. He had a son named Eugenio, who was born at Madrid in 1613, according to Bermudez, and was instructed by his father. He acquired great reputation at the court for his portraits of a small size, and was appointed by Philip IV. to instruct his son Don Juan of Austria, in drawing. He was also a musician and a poet. He died at Madrid in 1667.

CUIT, GEORGE, an English painter, born at Moulton, in Yorkshire, in 1743. He early manifested a strong inclination for art, and executed a few portraits in oil, and in crayons, which indicated genius, and recommended him so highly to Lord Dundas, that the latter sent him to Italy at his own expense, where Cuit remained six years. On his return to England he was employed by his patron in several fresco works to decorate his country seat. In these he manifested good abilities; and he also produced a number of other good works, among which were five landscapes executed for Mr. Crompton, and several views in the county of York. His works have a great deal of mannerism, though they display considerable truth and vigor. He died in 1818.

**I**  **C**ULMBACK, HANS, or JAN, a German engraver, according to Florent le Comte, who flourished about 1517. He studied under Albert Durer, and engraved both on wood and copper. Among other works, he has executed one of an Armed Soldier conversing with a Countrywoman, dated 1517, and marked H. V. C. There is much contradiction among different writers concerning this artist.

CUNEGO, DOMENICO, an Italian engraver, born at Verona in 1727; died at Rome in 1794. His plates are usually executed with the graver, in a neat, clear style. He engraved several portraits of the Royal Family of Prussia; and also a part of the plates for Hamilton's *Schola Italica*. He afterwards went to England, and engraved some plates for the Royal Collection. The following are his principal prints:

PART OF THE SUBJECTS FOR THE SCHOLA ITALICA OF G. HAMILTON.

Three subjects of the Creation, from the Sistine Chapel; after *M. Angelo*. Raffaele's Mistress, called *la Fornarina*; after *Raffaele*. Galatea; after the picture in the

Barberini palace; *do.* Ganymede; after *Titian*. A Head of Magdalene; after *Guido*. The Prodigal Son; after *Guercino*. The Birth of St. John Baptist; after *L. Caracci*. Galatea, part of the Farnese Gallery; after *Agost. Caracci*. Apollo and Silenus; after *An. Caracci*. St. Cecilia receiving the Palm of Martyrdom; after *Domenichino*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Portrait of Raphael Mengs; *se ipsum pinx.* The Virgin and Infant; after *Mengs*. Five sheets of the Paintings by *Mengs*, in the Library of the Vatican; Five of the History of Achilles and Hector; after *G. Hamilton*. The Virgin and Infant; after *Correggio*. The Entombing of Christ; after *Raffaele*. Six, the Annunciation, the Visitation, the Nativity, the Circumcision, the Adoration of the Magi, and the Presentation in the Temple; after *Domenichino*. Rinaldo and Armida; after *Guercino*. A set of thirteen plates of Ruins; after *Clersseau*. And numerous others, chiefly after Italian masters.

CUNEGO, ALOYSIO, an Italian engraver, the elder son and scholar of Domenico C., was born at Verona in 1757, and resided principally at Leghorn. The following are his principal plates: The Statue of the Apollo of Belvidere. St. Margaret; after *Guercino*. The Persian Sybil; *do.* Mary Magdalene; after *Guido*.

CUNEGO, GIUSEPPE, an Italian engraver, the younger son and scholar of Domenico C., was born at Verona in 1760. There are a few plates by him, of which are the following: Four Italian Landscapes, with figures; after *F. de Capo*. Eight Landscapes; after the pictures by *Gaspar Poussin*, in the Palazzo Colonna.

CUNGI, CONGI, or CUGNI, three painters, brothers, Giovanni Battista, Leonardo and Francesco, were natives of Borgo San Sepolero, where they flourished in the middle of the 16th century. They were chiefly employed in the churches and convents in their own country, especially in the church of S. Rocco and the convent of the Osservanti at San Sepolero. Lanzi says, "their compositions display great simplicity; their ideas are chiefly drawn from nature, and they attended sufficiently to coloring. Leonardo had a son named Francesco, who was also a reputable artist, and painted at San Sepolero in 1587.

CUNIBERTI, FRANCESCO ANTONIO, a native of Savignano, was a reputable fresco painter, and was much employed in decorating the Cupolas and ceilings of the churches in his native place and its vicinity. He died in 1745.

CUNIO, DANIELLO, a Milanese painter, who studied under Bernardino Campi. Lanzi says he was a landscape painter of great merit. He flourished about 1600.

CUNIO, RODOLFO, a Milanese painter, who painted in 1650. He was an excellent artist, and particularly excelled in his design, and his works are found in the best collections at Milan.

CUNNINGHAM, EDMUND FRANCIS, a Scotch painter, born at Kelso, about 1742. His father was obliged to leave Scotland on account of the reverses of the Pretender; and he went to Italy, where Edmund applied himself to the study of painting. He there assumed the name of Calzo, or Calze, by which name he is known in Italy. He visited France, Prussia, and Russia, and met with some encouragement; but his dissipated habits constantly involved him in difficulties, and he died poor, in London, about 1794.

CUQUET, PEDRO, a Spanish painter, born at Barcelona in 1596. Palomino mentions a number

of his works in the churches and convents of his native city, of which the principal were some pictures from the life of St. Francesco de Paolo, in the church of that saint. Many of his works have been greatly injured by the process called *Restoration*.

CURIA, FRANCESCO, a Neapolitan painter, born in 1538. According to Dominici, he studied under Gio. Filippo Crisnuolo; but afterwards visited Rome, where he studied the works of Raffaello and other great masters. On his return to Naples, he painted many pictures for the churches and public edifices, which are distinguished for grandeur of composition, fine expression in the heads, and a vagueness of coloring that approaches nature. His master-piece was an admirable picture of the Crucifixion, in the Chiesa della Pietà. It is painted in a grand style, and Lanzi esteems it one of the finest pictures of which Naples can boast. He died in 1610.

CURRADI, or CURRADO, FRANCESCO, a Florentine historical and portrait painter, born in 1570; studied under Battista Naldini. According to Lanzi he was constantly occupied during a long life of 91 years, in fulfilling commissions, and in the instruction of his numerous scholars. His works are correctly designed, with a fine expression in the heads, and composed with excellent taste and judgment. His coloring, like most of the Tuscan painters, excels rather in sobriety than variety. He painted several large works for the churches, of which the picture of St. Saverio, in S. Giovannino, is considered the best. But he chiefly excelled in small historical subjects, of which two of his finest pictures are in the Florentine Gallery, representing a Magdalene, and the Martyrdom of St. Tecla. He died in 1661.

**C**URTI, BERNARDINO, a Bolognese painter, who flourished about 1645, and engraved several portraits, among which is one of Lodovico Caracci. There is also a medium sized plate by him, of an emblematical subject, *after Luca Ferrari*.

CURTI, FRANCESCO, a Bolognese engraver, born about 1603; died about 1670. His plates are executed almost entirely with the graver, in a clear, neat style, resembling that of Cherubino Alberti, though very inferior to the latter in drawing. Besides some portraits, there are the following:

Two Busts of the Virgin and St. Catherine, on the same plate. The Virgin teaching the infant Jesus to read; *after Guercino*. The Marriage of St. Catherine; *after D. Calvart*. Venus directing Vulcan to forge the Arms for Æneas; *after Caracci*. Hercules combating the Hydra; *after Guercino*. The infant Christ sleeping; *after Guido*; etched, and finished with the graver.

CURTI, GIROLAMO, called IL DENTONE, a Bolognese painter, born in 1576. He studied under Lionello Spada, but as his taste inclined to architectural painting, he quitted that master, and commenced designing after the noble edifices erected from the designs of Giacomo Baroccio. He subsequently visited Rome, where he gained improvement from the study of ancient architecture in that city. His chiaro-scuro is managed with great intelligence, and his works have the appearance of perfect illusion. He subsequently returned to Bologna, where he executed many works for the palaces and public edifices, in which the figures were

generally painted by his cotemporaries. Curti died in 1632.

CUSIGHE, SIMONE DA, an old painter of the Venetian school, who flourished at Cusighe, a place near the city of Belluno, from 1382 to 1409. Lanzi says there is an altar-piece and a fresco, with figures well executed, still preserved, executed by him in his native place, signed *Simone, pinxit*, dated as above.

CUSIN, M., a Venetian painter, who, according to Boschini, flourished at Venice about 1660, and painted landscapes in the noble manner of Titian, with great success.

**C**USTOS, or CUSTODIS, DOMINIC, a Flemish engraver, the son of Peter Baltens; born at Antwerp about 1565; died in 1612. He settled at Augsburg while young, where he assumed the name of Custos, and dealt extensively in prints. There are a number of plates by him, executed in a neat but formal manner. The following are the principal:

A set of the effigies of the German Emperors, A. D. 1601. Fourteen, entitled *Effigies piorum ac doctorum aliquot virorum*, &c. 1594. Twenty-eight plates, entitled *Tirolensium principum comitum gentium Icones*. 1599. Sixty-four portraits of the Fugger Family. 1593; scarce.

#### SEPARATE PORTRAITS, AND SUBJECTS FROM VARIOUS MASTERS.

Edward VI. Marcus Bragadinus; *J. ab Ach. pinx.* 1591. Carolus III. Lotharingæ Dux. 1597. Dorothea Lotharingæ Dux. Pope Sixtus V. Bust of Sigismund, Prince of Moldavia; *J. ab Ach. pinx.* Maria Christina Carolina, his consort. Cosmo de Medici. 1609. Rodolphus II. Emperor. Four plates of the Prodigal Son; *D. Custodis, inv. et fec.* Judith with the Head of Holofernes; *after J. van Ach.*

CUSTOS, DAVID, a German engraver, the son of the preceding. He resided at Augsburg, where he executed a number of prints, which are not without merit. Among them are: A Set of Views in the Low Countries; and a small Landscape, with Boors playing at Nine-pins.

CUYLENBURG, ABRAHAM VAN, a Dutch painter, born at Utrecht in 1639. He imitated the style of Poelenburg, and his pictures are often ascribed to the latter, though greatly inferior to the fine productions of that master. His subjects are usually caves, with figures, nymphs bathing, bacchanals, fabulous subjects, and designs from fancy.

CUYP, or KUYP, JACOB GERRITZE, called the Elder, a Dutch painter, born at Dort, according to Balkema, in 1578. He studied under A. Bloemaert, and was principally distinguished for his views in the neighborhood of Dort, enriched with figures and cattle, which, though rather dry and hard in the pencilling, are worthy of notice for their simple and natural tone of coloring. He also painted battle pieces and encampments; and some of his portraits are excellent. His works would probably have been more highly esteemed, had they not been greatly surpassed by the productions of his son, and his pictures are scarcely known out of his native country. He was one of the founders of the Academy at Dort in 1642.

CUYP, or KUYP, ALBERT, a very eminent Dutch painter, born at Dort in 1606. He was the son of the preceding, who taught him the elements of design; and with no better instruction, he attained such an excellence in landscape painting as has not been surpassed by any of his country-

men. His pictures generally represent scenes on the banks of the Maes river, with herdsmen attending their cattle. He made nature his model, and by a careful study of her ever varying phenomena, he acquired that chaste and exquisite style, for which he is so much admired. His pencil is unusually broad and free, with an uncommon plumpness of touch, and a crispiness of surface peculiar to him, excepting the works of Rembrandt, to which those of Cuyp bear some analogy in the richness of color and intelligence of *chiaro-scuro*. His pictures are not surpassed for purity of aerial tint, and he represented nature at every hour of the day with the most wonderful exactness. His winter scenes, with skaters on the ice, are most admirable; and he has caught the peculiar gilded glow that is often observable at that season. His moonlight scenes are fully deserving the high praise they have received, and the *chiaro-scuro* is managed with most admirable intelligence. Cuyp also painted marine and river views, in which the brilliancy of the skies is reflected in the waters with a clearness and transparency of coloring that is most admirable. He excelled in horse-fairs and skirmishes of cavalry, which he treated with infinite spirit. He also painted portraits; the interiors of churches, and other perspective views. His works bring immense prices; they often sell at from \$5000 to \$10,000. Cuyp has left several small etchings of cows which evince the hand of a master, though not executed with much delicacy or care. It is not known when he died, but he was living in 1672.

CUYP, or KUYP, BENJAMIN, a Dutch painter, nephew of the preceding, was born, according to Balkema, in 1608. He studied under his uncle, but chose to imitate the style of Rembrandt. His subjects were small historical pictures, resembling those of that master in vigor of coloring and intelligence of *chiaro-scuro*, though the design is incorrect, and the expression of the heads is not without vulgarity. The time of his death is not recorded.

CYDIAS, a Greek painter, born in the isle of Cythnos, one of the Cyclades, and flourished about B. C. 364. His pictures were held in such high reputation, that the orator Hortensius paid 144,000 sesterces for one, representing the Departure of the Argonauts for Colchis, and placed it in his villa at Tusculum. This great work was afterwards taken to Rome by Agrippa, and consecrated in a portico to Neptune. Some ancient writers attribute to this artist the discovery of a red color produced from burnt ochre.

## D.

DA, ABRAHAM, a German engraver of little note. He was probably a pupil of Theo. de Bry, whose style he imitated. There is a plate from his own design representing the Last Supper, engraved in line in a neat, but dry style, inscribed *Abraham Da, fecit*.

DACH, JOHN, a celebrated German painter, who, according to Van Mander, was born at Cologne in 1566. He first studied under an obscure painter named Barthelémy, on leaving whom, he went to Italy, where he resided several years, studying the best masters with assiduity. On his return home, he stopped at Vienna, where he was commissioned by the Emperor Rodolphus II. to

paint several pictures, which he executed so much to the satisfaction of that monarch, that he took him into his service and sent him to Italy to collect paintings and antiquities, and to make drawings from the most celebrated works of art. The time of his death is not recorded with any certainty, though it is known he lived to a great age, and died in Vienna. Authors confound this artist with John van Achen, from the circumstance of both having been employed by the same patron.

DADDI, BERNARDO, an Italian painter, born at Arezzo. Baldinucci says that he flourished in the middle of the 14th century; studied under Spinello Aretino; and was elected a member of the Company of Painters at Florence, in 1355, where he died in 1380. He was celebrated in his day, and some of his works are still preserved in the churches at Florence.

DADDI, COSIMO, an Italian painter, who, according to Baldinucci, was born at Florence, where he flourished from about 1600 to 1630, when he died of the plague. Zani says that his name was Dati, not Daddi, and that he painted in 1588; but this must be an error, as Baldinucci particularly describes several pictures by this artist in the monastery of S. Lino, at Florence, representing subjects from the life of the Virgin. In the church of S. Michael, at Florence, there is still an altarpiece, representing the patron saint of that church defeating the apostate Angels.

DÆDALUS, an ancient architect and sculptor, who flourished about B. C. 1250. According to Diodorus Siculus, he was a cousin to Theseus, and an Athenian of the royal family. He erected many edifices at Memphis, so much to the satisfaction of the people, that they permitted his statue to be placed in the Temple of Vulcan, and afterwards raised altars to him, and paid him divine honors. His master-piece was the Labyrinth in the island of Crete, which he constructed to confine the fabulous Minotaur, the famous one in Egypt being his model. The latter was about a hundred times the size of that of Dædalus, which was surrounded by a wall, and divided into a great number of separate parts, having doors on all sides, the number of which must have produced great intricacy and confusion. It is said by Diodorus that Dædalus built many other edifices in Egypt, Athens, Crete, Italy, and also in Sicily, where he lived for some time in the court of King Cocalus, and built the city of Agrigentum; also a palace for Cocalus, and other works. He was distinguished for his statues in wood, which for a long time were called *Dædalian*. Pausanias says that he invented the saw, hatchet, anger, and the masts and sails of vessels. He made a figure which moved like life, by means of quicksilver. He sculptured, in white marble, a group of Youths and Damsels, dancing hand in hand, from the chorus of Ariadne in the *Hiad*; also a famous statue of Hercules in wood. In his lifetime his works were held in high esteem, and after his death a chapel was erected to his memory. "The works of Dædalus," says Pausanias, "are indeed rude and uncouth in appearance, but they have something as of divinity in the aspect." In the British Museum there are several ancient small bronze figures of Hercules, generally supposed to be copies of the wooden statue by Dædalus. Diabetes and Smilis were his cotemporaries. To him Athens owed the introduction of some-

thing at least like a school of sculpture. Many have supposed that Dædalus first introduced sculpture into Etruria or Tuscany, before the siege of Troy. In these primitive schools, many centuries necessarily elapsed before the arts were brought to high perfection. Their founders were little more than ingenious mechanics, who practised carving among their other avocations, and their rude efforts were intended to represent only their divinities and heroes. Jupiter, Neptune, and several heroic characters, have the same figure, face, and action—the same narrow eyes, thin lips, and pointed chins, as the Hercules of Dædalus. The only distinctions were that each held in his hand some distinctive emblem—as Jupiter a thunderbolt, Neptune a trident, and Hercules a palm-branch. The female divinities were clothed in draperies, divided into a few perpendicular folds; their attitudes the same as those of the male deities. The hair of both male and female statues was arranged with great care, collected in a club behind, and sometimes entirely curled. All these facts are gathered from vases, small bronzes and coins of Athens and Paestum.

DÆDALUS, a Greek sculptor, a native of Sicily, who flourished about B. C. 400. Pausanias says he was a brother and disciple of Patroclus. He executed many works in the country of Elis, among which were statues of conquerors at the Olympic games. In Arcadia there was a statue of Victory by Dædalus.

DÆDALUS, a Greek sculptor, who flourished about B. C. 600. He was the instructor of Dippenos and Seyllis, and made great improvements in design, as well as in the mechanical arts. He was the first Greek sculptor who executed statues with open eyes, who detached the hands from the body, and separated the legs and feet. Adrian cites another Dædalus, of Bithynia, who executed an excellent statue of Jupiter.

DAEL, JAN FRANZ VAN, an eminent Flemish painter of fruit and flowers, born at Antwerp in 1764. He settled in Paris, where he was employed by the empresses Josephine and Maria Louisa, so much to their satisfaction that Napoleon conferred upon him the Cross of the Legion of Honor. He was a particular favorite with Josephine, who employed him after her divorce to paint in water-colors her favorite flowers, which he executed in an exquisite manner. Louis XVIII. also rewarded his merit with a gold medal. He died at Paris in 1840, and was buried in the cemetery of Père la Chaise, near his friend Spaendonck, *which see*.

DAELE, JAN VAN, a Dutch painter, born in 1530, and died at Amsterdam in 1601. He excelled in landscapes and marines, particularly in representing romantic and wild, mountainous scenery.

DAGU, FRANCESCO, called IL CAPELLA, an Italian painter, born at Venice in 1714, and died in 1784. He studied under Giovanni Battista Piazzetta, was elected a member of the Academy at Venice, and painted history and sacred subjects with reputation. He was chiefly employed in painting for the churches in Bergamo and other places. One of his best works is St. George and the Dragon, in the parochial church of S. Bonate, in Bergamo.

DAHL, MICHAEL, an eminent Swedish portrait

painter, born at Stockholm in 1656. He first studied under Ernstraen Klocke, an esteemed Swedish artist, and painter to the king. At the age of twenty-two he went to England, and from thence to France and Italy, in pursuit of knowledge in his art. He resided in Italy several years, and while at Rome painted the portrait of the celebrated Christiana, Queen of Sweden, and other eminent personages. In 1688, he returned to England, where he found Sir Godfrey Kneller rising to the head of his profession; yet his merit enabled him to secure his share of patronage, which was sufficient to induce him to reside there the remainder of his days. He was patronized by Queen Anne, and her husband, Prince George of Denmark, whose portraits he painted at £50 each. He died at London in 1743, at the great age of 87.

DAIGREMONT, M., a French engraver who flourished about 1670. He engraved a series of views of Versailles. He engraved, also, some of the plates in the *Book of Ornaments of Painting and Sculpture*, from works in the Louvre and the Tuilleries, published by Jean Berain.

DALEN, CORNELIUS VAN, a Flemish engraver, born at Antwerp about 1620. He was called the *Younger*, to distinguish him from his father, who was a publisher and print-seller. He was a pupil of Cornelius Visscher, whose style he followed for some time, but afterwards improved himself by studying the works of Blooteling, Pontius, and Bolswert. He wrought entirely with the graver, in a bold, free, and intelligent manner. He generally marked his plates C. D.; sometimes *C. van Dalen, sc.* The following is a list of his principal works:

#### PORTRAITS.

Catherine of Mediceis, in the back-ground the city of Amsterdam. Charles II., King of England; *after S. Luti-chuys*. James, Duke of York; *do.* Henry, Duke of Gloucester; *do.* William III. Mary, his Queen. Algonon Percy, Earl of Northumberland. John Maurice, Prince of Nassau; *after G. Flinck*. Pietro Aretino; with a book; *after Titian*. Giovanni Boccace; *do.* Giorgio Barbarelli, called Giorgione; *do.* Sebastiano del Piombo; *do.* (The last four are from the cabinet of Reynst.) Anna Maria Schurman, paintress, &c.; *after Van Ceulen*. Old Parr, aged 152 years.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; marked C. D. The Virgin, with the infant Jesus; the same mark. The Four Fathers of the Church; *after Rubens*; in the style of Pontius. Nature adored by the Graces; *do.*; in the manner of Bolswert. A Shepherd and Shepherdess; *after Casteleyn*. The Virgin suckling the Infant; *after G. Flinck*. Venus and Cupid; *do.* The Four Elements, represented by Children; *after A. Diepenbeck*. The Concert; *do.* The Monument of Admiral Cornelius Tromp; *C. van Dalen, sc.*; scarce.

DALENS, DIRK, or THEODORE, a Dutch landscape painter, who, according to Houbraken, was born at Amsterdam in 1659. He learned the first principles of the art from his father, William Dalens, an obscure artist, who fled with him to Hamburg in 1672, to avoid the wars. Here young Dalens became acquainted with John Voorhout, pursued his studies conjointly with him, and became an accomplished artist. On his return to Amsterdam, he met with great encouragement, and while his genius was budding with the finest powers, he was cut off in 1688, aged 29. His principal works are large landscapes, painted with a free and firm touch, and finely colored, which adorn the



saloons of some of the first people of Amsterdam. In the collection of the Elector Palatine is a picture by this artist—a landscape with water-fowl—which is considered not inferior to Hondekoeter. He painted some cabinet pictures, of landscapes with figures, which are esteemed worthy of a place in the first collections in Holland.

**DALENS, THIERRY VAN**, a Dutch landscape painter, who flourished at Amsterdam in the latter part of the 17th century. He also excelled in painting fruit, flowers, and still-life.

**DALENS, THIERRY VAN**, called the Younger, son of the preceding, and born at Amsterdam in 1688. He received instruction from his father, and became a very eminent painter of landscapes, enriched with figures, cattle, and ruins, much in the style of Pynacker. This artist has been confounded by authors with Dirk or Theodore van Dalen; but their chronology, history, and subjects do not agree. (See van Delen.)

**DALL, NICHOLAS THOMAS**, a Danish landscape painter who settled in London about 1760.—Though he excelled in painting cabinet pictures, he found so little employment that he almost entirely abandoned it for the more lucrative employment of painting beautiful scenery for Covent Garden Theatre. In 1768, he received the first premium given by the Society for the Encouragement of Arts; and for the best landscape painting, was elected an Associate of the Royal Academy in 1771, and died in 1777.

**DALLAMANO, GIUSEPPE**, an Italian painter of architectural pieces, born at Modena in 1679. Lanzi says that this artist exhibits a remarkable instance of the progress natural genius sometimes makes, without the assistance of any other instruction than observation affords. He was ignorant, even of his alphabet, and to appearance idiotic; yet he painted architectural views with such excellence as to surprise the best judges, and to command their admiration. Many of his works are in the collections at Turin, where they are highly esteemed; the best are in the royal palace. He died in 1758.

**DALLEVIA, A.**, an Italian engraver of little note, who executed with the graver, in a coarse and heavy style, a set of plates representing triumphal processions, published at Venice in 1686, entitled *Giuochi Festivi e Militari*. *A. Dalleria, sculp.*

**DALMASIO, LIPPO SCANNABECCHI**, called LIPPO DALLE MADONNE, for the beautiful character and expression he gave to his heads of the Virgin. He was a native of Bologna, where he lived, and died in 1410—time of his birth not recorded. He was a pupil of Vitale da Bologna, and as early as 1376 far surpassed all his cotemporaries. His works are distinguished from the hard, dry, Gothic style of his time, by a softer blending of tints, and broader and less formal folding of draperies. The expressions of his heads were so beautiful that, according to Malvasia, Guido declared that nothing short of inspiration could have enabled him, at that early period, to have given such majesty and sanctified sweetness of expression to the Virgin. Malvasia and Tiarini both assert that some paintings by this master in the churches of S. Petronio and S. Procolo at Bologna, were executed in oil. This circumstance, with other authorities, bring

into further doubt the claim of John van Eyck of Bruges, to the discovery of oil painting in 1410. A correspondent of the Gentleman's Magazine in 1841, asserts that a number of pictures of extraordinary antiquity had been discovered in the palace of the Podestà at Bologna, evidently painted in oil, and marked with the name of Lippo Dalmasio, and that the Academy of the Fine Arts had appointed a committee to examine into their authenticity, and to report on the same. The author has not seen any such report, nor been able to obtain any further information on the subject.

**DALTON, RICHARD**, an English painter, born at Deane in Cumberland, in 1720. His father, a clergyman, apprenticed him to a coach painter in London, and after he had served his time, he went to Rome to study painting, where he resided several years. There, he seems to have acquired more reputation as a connoisseur than as a practical artist. At Rome, he became acquainted with several English noblemen, and on his return to London Lord Charlemont recommended him to the Prince of Wales, who, on his accession to the throne, made him acquainted with his Librarian, and sent him to Italy to collect paintings. On his return, he changed his situation for that of keeper of the royal cabinet of drawings and medals. While he was abroad, he went to Egypt and made drawings of some of her monuments, and the manners and customs of her people, which he exhibited at some of the meetings of the Royal Academy, and afterwards published them. He died in 1791.

**DAM, ANTHONY VAN**, a German painter little known, born at Middlebourg about 1720. He chiefly painted marine subjects of large dimensions in a bold, free manner.

**DAM, GAUTIER VAN**, a Dutch painter, born at Dort in 1726, and a scholar of Schouman, whose manner he followed for some time. He afterwards painted landscapes in the style of Cuyp. He died at Dort in 1785.

**DAMBRUN, M.**, a French engraver who lived at Paris about 1760, and executed with the graver, in a neat style, some plates after the French masters, chiefly conversation-pieces, musical parties, and the like.

**DAME, GILES LA**, a French engraver, who, according to Le Comte, executed in line several Holy Families and other subjects, in which he imitated the style of Claude Mellan.

**DAMER, HON. ANNE SEYMOUR**, a distinguished sculptor, born in 1748, and died in 1828, aged 80. She was the daughter of field-marshal Conway, brother to Francis, first marquis of Hertford, by Lady Caroline Campbell. There are few more gratifying examples than that of a woman of high rank, beauty, and accomplishments, disdaining the frivolous and the frequently vicious pursuits by which females in the higher circles of society are unhappily absorbed, and occupying herself with studies of an intellectual character—studies, the tendency of which is to refine and elevate the tone of her mind, to secure to her sound, rational, and permanent enjoyment, and eventually to place her name among those whom posterity will contemplate with feelings of admiration and respect.

When yet very young, happening to see David Hume, the historian, talking with one of the Italian boys who carry plaster-casts about the streets,



she, in a subsequent conversation, depreciated the talents by which such works were produced. Mr. Hume frankly told her that, with all her attainments, she was wholly incompetent to any similar performance. Piqued at this observation, Miss Conway immediately procured some wax, and assiduously, but privately, modeled a head sufficiently well to excite Mr. Hume's surprise when she showed it to him. He remarked to her, however, that it was much easier to model than to carve. She instantly procured a piece of stone and a chisel, and cut out a rude bust that still more strongly called forth his wonder and praise. From that moment she became enthusiastically attached to sculpture; took lessons from the celebrated sculptor Ceracchi, who at the time happened to be in London; learned the technical part of working in marble in the studio of Mr. Bacon, the royal academician; studied the elements of anatomy under Mr. Cruikshank; subsequently made journeys into Italy, to contemplate the *chefs-d'œuvre* of the art, in order that she might perfect herself in the pure and simple style of the Greeks, which she always endeavored to follow, and repeatedly declared that she preferred the distinction of being an artist to any other that could be offered her.

In 1767, Miss Conway was married to the Hon. John Damer, eldest son of Joseph, first Lord Milton, and brother to George, Earl of Dorchester. The union was an unhappy one. He shot himself at the Bedford Arms, in Covent Garden, in 1776. The elegant, tasteful, and classical productions of her chisel are numerous and widely scattered. We cannot pretend to give anything even approaching to a complete list of her works; but among them are the following:

A statue, in marble, eight feet high, of his late majesty George the Third, placed in the Register Office at Edinburgh. Two colossal heads, in relief, executed in Portland-stone, representing Thame and Isis; forming the ornaments of the key-stone of the middle arch of the bridge at Henley upon-Thames. A bust, in marble, of her mother, the Countess of Aylesbury, erected as a monument in Tunbridge church, Kent. A bust, in terra cotta, of her father, field-marshal Conway. A group of two sleeping dogs, executed in marble, and given to her brother-in-law, Charles Lennox, Duke of Richmond. A bust, in marble, of Lady Viscount Melbourne, now placed in the collection of Earl Cooper, at Penshanger. A bust, in marble, of Lady Elizabeth Forster, afterwards Duchess of Devonshire. A bust of herself, executed in 1773, and placed in the Hall of Ancient and Modern Painters, in the Royal Gallery of Florence. Another bust of herself, in the collection of the late R. P. Knight, Esq., transferred with that collection to the British Museum, and placed at the entrance opposite to the great stair-case. A bust, in marble, of Bacchus (portrait of Prince Lobomirski), placed in the gallery of the University of Oxford. A bust, executed in bronze, of Sir Joseph Banks, the late president of the Royal Society, presented to the British Museum. A dog, executed in marble, presented to her late majesty Queen Charlotte, and now in possession of her royal highness the Landgravine of Hesse Homberg. Two kittens, in white marble, presented to the right honorable Horace Walpole. An osprey eagle, in terra cotta, also presented to Mr. Walpole. A bust, in marble, of the right honorable Charles James Fox, which Mrs. Damer presented in person to Napoleon Bonaparte, on the first of May, 1815, at the Palace Elysée, at Paris. This bust had been promised on a journey which Mrs. Damer made to Paris at the period of the Treaty of Amiens. She quitted Paris shortly after her presentation of the bust of Mr. Fox; but, before her departure, she received, by the hands of Count Bertrand, a magnificent snuff-box, with the portrait, surrounded by diamonds, of the emperor, who begged her acceptance of it in remembrance of him. Paris, a small bust, in marble. Thalia, a small bust, in marble. Isis, a bust, in Greek marble, in the collection of Thos.

Hope, Esq. Bust, in marble, of Sir Humphrey Davy, late president of the Royal Society. A bust, in marble; portrait of the late Hon. Penniston Lamb, in the character of Mercury. A bust, in terra cotta, of the late Queen Caroline. A small bust, head of a Muse, in bronze. A bust, in marble, heroic size, of Lord Nelson. For this bust Lord Nelson, who was a great friend of Mrs. Damer's, sat immediately after his return from the battle of the Nile. She made a present of it to the city of London, and received a letter of thanks in return. It was put up in the Common Council Chamber at Guildhall, where it now is.

In early life, Mrs. Damer traveled much; and she had written descriptions of her various tours, which at one period it was her intention to publish. By her will, however, she directed her executor to destroy all her papers, which is the more to be regretted, as she was in possession of numerous letters from Lord Orford, and other distinguished persons. Retaining to the last her attachment to the fine arts, she desired that her working apron and tools might be deposited in her coffin.

DAMERY, JACOB, a Flemish painter of fruit, flowers, and still-life, probably a native of Liege. He went to Rome while young, where he is supposed to have resided until his death. He also engraved some plates of similar subjects. He died about 1665, aged 58.

DAMERY, SIMON, a Flemish historical painter, born at Liege in 1597. He went to Italy, and settled at Milan, where he became eminent in his profession, and died there in 1640, in the prime of life, much regretted.

DAMERY, WAUTIER, or WALTER, born at Liege in 1614. He studied under Nicholas Bertin, at Paris; from thence he went to Italy, where he resided several years; received instructions of P. da Cortona; became a reputable painter of historical subjects, and eminent in landscapes; and settled himself at Liege, where he died in 1678.

DAMIANI, FELICE, an eminent Italian painter, born at Gubbio, and flourished from 1584 till 1616. He is supposed to have been educated in the Venetian school, and subsequently to have studied under Benedetto Nucci; for his works contain the principles of the Venetian and Roman schools, the latter predominating. He principally painted for the churches in his native city. Lanzi says one of his most esteemed works is the Baptism of St. Agostino, in the church of that name at Gubbio—a grand composition of many figures, finely grouped, with an admirable expression of piety in their heads, and enriched with noble architecture, painted in 1594. Another admirable work is the Decollation of St. Paul, in S. Recanati, at Castel Nuovo. The expression of the head of the martyr is admirable, the drawing correct, and the coloring brilliant and harmonious; dated 1584. About 1596, he decorated two chapels in the church of the Madonna de Lumi at S. Severino with paintings—scenes from the Life of the Virgin, and the Infancy of Christ. Time of his death not recorded.

DAMINI, PIETRO, an Italian historical painter, born at Castelfranco in 1592, and, according to Ridolfi, studied under Giovanni Battista Novelli, who had been educated in the school of Palma. Such were the extraordinary expectations raised by the early display of his genius, that some writers have not hesitated to affirm that he would have equalled Titian, had he not died young. Lan-

zi regards him as a man of great genius, but by no means equal to such praise. He appears to have frequently changed his manner in search of greater perfection. His later works are his best, some of which are admirable in design, execution, and coloring. There are many of his works in Castelfranco, Vicenza, Crema, and Padua. In the church of Il Santo, at Padua, is his most capital work of the Crucifixion, with the Virgin Mary and St. John, which Lanzi says is a picture of extraordinary beauty, of the most rich and harmonious coloring. In the church of S. Clementino, in the same city, is another admirable picture, of Christ giving the Keys to St. Peter. In the monastery of the Padri Serviti, at Vicenza, are several of his works, representing scenes from the life of St. Filippo, the founder of the order. Damini had acquired a distinguished reputation, when he fell a victim to the great plague that desolated Venice in 1631.

**DAMINI, GIORGIO**, a distinguished Italian painter, brother to the preceding, who also died from the same dreadful calamity. He excelled in portraits, and painted historical and mythological subjects of small size in an admirable manner.

**DAMOCRITUS**, an eminent Greek sculptor, who flourished about B. C. 400. He studied under Pisto of Calaurus, and, according to Pliny, was greatly distinguished for his statues of philosophers, in which branch of the art he deserves to rank with the most eminent sculptors.

**DAMOPHILUS, or DEMOPHILUS**, an ancient painter and sculptor, mentioned by Pliny, who decorated, in concert with Gorgasus, the temple of Ceres at Rome with paintings and sculptures.

**DAMOPHON**, an eminent Greek sculptor, born at Messina, who is supposed by Winckelmann to have flourished about B. C. 512. He executed many beautiful marble statues for the temple of Esculapius, in the city of Ithome; but his masterpiece was a statue of Cybele in Parian marble. He also produced a number of other admirable works, among which was a statue of Diana; a statue of Lucina, for the temple of that goddess at Egium; the statues of Ceres and Juno, from a single block of marble, in a temple of Arcadia.

**DANCE, GEORGE**, an English architect of considerable eminence, born at London in 1741. He was one of the forty artists elected as the first members of the Royal Academy. He was also the delineator of a series of portraits published in two folio volumes, by Daniels, entitled, *Portraits sketched from the life since 1793*. He died in 1825.

**DANCE, NATHANIEL**, an English artist, brother to the preceding, who had the good fortune to *dance* into the affections of a widow of large fortune, and, through her influence, into a baronetcy under the title of Sir Nathaniel Dance Holland. He was born at London, in 1734; studied under Francis Hayman; went to Italy, where he resided about eight years. On his return to London, he acquired some eminence as a painter of portraits; married Mrs. Dummer, the widow of a wealthy country gentleman; was elected a member of Parliament from his borough; and was finally made a baronet. To his credit, he it said, the smiles of fortune did not induce him to relinquish altogether his profession; but as an amateur, he continued to contribute to the annual ex-

hibitions of the Royal Academy, some very creditable landscapes.

**DANKERT, or DANCKERS, CORNELIUS**, a Dutch engraver, born at Amsterdam in 1561. He established himself in his native city as an engraver and print-seller, and executed some works of considerable merit, among which the following are the principal:

#### PORTRAITS.

Gustavus Adolphus, King of Sweden. Jacob Wassenauer, Lord of Obsdam. Cornelius de Wit, with a Battle in the back-ground. John Calvin; oval. John Casimir, Count of Nassau.

#### SUBJECTS FROM HIS OWN DESIGNS.

Four, of Figures on Horseback, called the Monarchies; representing Ninus, Cyrus, Alexander, and Cæsar, with emblematical ornaments. Seven, of the Planets, with Emblems. The Seven Wonders of the World, with the same. Twelve, of the Sybils; full-length. Twelve, of Animals and Birds. Sixteen Views in Holland. One hundred subjects from the Old Testament; four on each plate, twenty-five plates. A set of Prints of the Ruins of Rome. Meleager and Atalanta; an etching; *after R. Picou*.

**DANKERT, or DANCKERS, DANCKER**, son of the preceding, was born at Antwerp about 1600. He succeeded his father in his business, and surpassed him in talents and skill as an engraver. He engraved quite a number of portraits, as well as other subjects, mostly after the Flemish or Dutch masters, among which the following are the best:

The Portrait of Charles II. of England. The Departure of Charles II. for England at the Restoration. Venus and Cupid, with a Satyr; *after Titian*.

#### VARIOUS SUBJECTS AFTER BERGHEM.

Hawking, called *Hel Vinkebaantje*. A Stag Hunt, called *De Hartenjagt*. Four, of Landscapes and Figures, in one of which is a Man passing a Bridge. These are considered his best prints; *after Berghem*. Four smaller plates, of Landscapes and Figures. Six middle-sized plates, in the title print a Shepherd riding on an Ox, playing on the Flute, and a Shepherdess dancing. Four large plates of Landscapes; on the title print is inscribed, *Dankert Danckerts, fec. et exc.* A set of fine Etchings; *after Wouerman*.

**DANKERT, or DANCKERS, HENRY**, supposed to have been a son of the preceding, born about 1630. He was bred an engraver, but went to Italy to study painting, where he resided for several years. On his return, he settled in England, under the patronage of Charles II., who employed him in taking views of the royal palaces, painting landscapes and sea views. In the collection of James II., there were twenty-eight pictures by this artist. He also engraved some plates, as follows: A Portrait of Charles II.; a large View of Amsterdam and the Y, with Shipping, in three sheets; and a set of Views of the Palaces and Seaports of England. There were several other artists of this name, who flourished about the middle of the 17th century, but the accounts of them are very confused, and their works are not worth any disquisition. Jan Danckers, according to Balkema, painted portraits, and made some copies after Titian and Palma, about 1648. He also etched a few prints. Justus Danckers engraved a few portraits about the same time.

**DANDINI, CESARE**, an Italian painter, born at Florence in 1595. He studied successively with Curradi, Passignano, and Cristofano Allori. Under these masters, he acquired correctness of de-

sign, and an agreeable tone of coloring. He was very correct in his drawing, and labored his pictures extremely. He executed many pictures and altar-pieces for the churches and convents at Florence, which are much admired. He also painted easel and cabinet pictures, esteemed for their high finish and sweet coloring. He died in 1658.

**DANDINI, VINCENZIO.** This artist, a brother of the preceding, was born at Florence, in 1607. After studying under Cesare, he went to Rome, where he placed himself under the instruction of P. da Cortona, whose style he followed. He became an eminent painter of history, and was made principal of the Academy at Rome, on which occasion, Orlandi says, he painted a grand composition, which gained him great reputation. He afterwards returned to his native city, where the Grand Duke and other personages gave him ample employment. He decorated the ducal palace, and in one apartment he painted the ceiling, representing Aurora with the Hours, much in the style of Cortona. In the Chiesa di Ognissanti at Florence, is an admired picture of the Conception of the Virgin. He died there in 1675.

**DANDINI, PIETRO,** was a nephew of the preceding and son of Cesare, born at Florence in 1646. Lanzi says, that having lost his father when he was four years of age, he received his first instruction from Valerio Spada, who excelled in drawing, especially in pen and ink sketches. Under the tuition of this artist he made such progress, and gave such evident proofs of genius, that he was placed with his uncle Vincenzo, who instructed him in the principles he had adopted from the style of P. da Cortona. He afterwards traveled throughout Italy, studying the best masters with assiduity, especially of the Venetian and Lombard schools. On his return to Florence, he found abundant employment. The Grand Duke Cosimo III. patronized him largely, and he painted for him many works in oil, and adorned his palace with frescos, mostly historical and mythological subjects. He also executed many works for the churches and convents at Florence. Lanzi mentions, as one of his most important works, the cupola in the church of S. Maria Magdalena, executed in the style of Correggio. In the church of S. Maria Maggiore, is a picture of St. Francesco, and in a church of the Monks of S. Servi is an altar-piece, representing that Saint officiating at the Altar.

This master had an extraordinary talent for imitating the styles of the most celebrated painters of every school, particularly Titian, Veronese, and Tintoretto; and with a force and elegance equal to his sacred and historical subjects, he painted portraits, landscapes, marines, architecture, battle-pieces, animals, fruit and flowers, proving himself a universal genius, and excellent in everything he undertook. Fuseli says that it is to be lamented that the avidity of gain led him to despatch and mediocrity in many of his works, compensated by little more than the admirable freedom of his pencil. He exerted his powers according to the price he was to receive for his labors. He died in 1712.

**DANDINI, OTTAVIANO,** was the son of the preceding artist, who instructed him in the art, whose subjects and style he followed, and whose reputation he sustained. Lanzi commends several of his works in the churches and convents at Florence. There are several fresco paintings of sacred sub-

jects by him, in the church of S. Lorenzo; also in the church of S. Magdalena at Pescia.

**DANDOLO, COUNT CESARE,** a noble Venetian painter, who, according to Morigia, was instructed by Titian. Lanzi says he went from Venice to settle at Milan, and that his works adorn various palaces, which are esteemed not less for their excellence, than for the noble rank of the artist. He was living in 1595.

**DANEDI, GIOVANNI STEFANO,** called **MONTALTO**, a Milanese painter, born at Treviglio in 1608. He studied under Cavaliere Morazzone; became an eminent historical painter; and, during a long residence at Milan, executed many works in the churches and convents of that city. One of his most esteemed works is the Martyrdom of St. Guistina, in the church of S. Maria at Pedone. He died at Milan in 1689.

**DANEDI, GIUSEPPE,** a brother of the preceding, was born at Treviglio in 1618. He studied under Guido Reni, at Bologna, and after quitting that master he settled at Turin, where he executed, in a reputable manner, some works for the churches and public edifices in that city. In the church of S. Sebastiano is a fine altar-piece by him, representing the Murder of the Innocents. He died there in 1688.

**DANET, JOHN.** See **DUVET**.

**DANET, LEON.** See **DAVEN**.

**DANIELE, VOLTERRA DI,** a celebrated Italian painter and sculptor, born in Tuscany in 1509, and died in 1556. He first studied under Antonio de Verceil; and next, Balthazar of Siena; and last, under Michael Angelo, who highly esteemed him, and whose style he adopted. His finest paintings are in the church of the Trinity, at Rome. He finally quit painting, and directed his attention to sculpture. His most famous work in sculpture is the bronze horse now in the Palais Royal at Paris, which was intended for an equestrian statue of Henry II., and which the artist did not live to finish.

**DANIELL, THOMAS,** an English landscape painter of considerable eminence, born in 1750. He commenced his career as a painter of English scenery, with some attempts at poetical compositions. In 1784, he went to India with his nephew, William Daniels, where they remained ten years. He painted many views of fine Indian scenery, from Cape Comorin to Seriuagur in the Himalayas, which he sent home to the annual exhibitions of the Royal Academy, and which, from the novelty of the subjects treated, attracted a great deal of attention. They also made a multitude of sketches of oriental scenery, Hindoo temples, mosques, wild elephant and tiger hunts, &c., which they published on their return to England, in 1808, in colored aqua-tints, with descriptions, in eight folio volumes, entitled "Oriental Scenery." Thomas D. was elected a Royal Academician in 1795, and died in 1840, aged 90.

**DANIELL, WILLIAM,** nephew of the preceding, and whose history is identified with that of his uncle, who took him to India when he was only twelve years of age and instructed him in his art, in which he made such excellent proficiency that he executed a greater part of the drawings for their "Oriental Scenery." He also painted some oriental scenery and subjects which equalled, and

some say surpassed, those of his uncle. He was elected a member of the Royal Academy, after his return from India. He was born in 1773, and died in 1837, aged 64.

**DANKERS DE RY, CORNELIS**, a Dutch architect, born in 1561, was the son and scholar of Cornelis Dankers. They held the same offices for nearly forty years, and during that time enlarged the city of Amsterdam, embellishing it with a number of excellent edifices. Among their principal works were the three new churches, and the gate of Haerlem, which is a fine specimen of architecture. They commenced the Merchant's Exchange in 1608, and finished it in 1613. It is two hundred and fifty feet long by one hundred and forty feet wide, and is supported by three large arches, under which run canals. Dankers invented the method of building stone bridges without piers, and erected with perfect success a single arch over the river Amstel, where it is two hundred feet wide. He died in 1634.

**DANKS, FRANCIS**, a Dutch painter of history and portraits, born at Amsterdam in 1650. He went to Rome, where he resided some time, and obtained the name of Tortoise. He settled in his native city, and practised with good reputation till his death, in 1703.

**DANLEUX, PIERRE**, a French painter, born at Paris in 1745. He acquired considerable reputation as a painter of history and portraits, in his native city. During the French Revolution, he fled to England for his life. He painted an admirable portrait of Delille the poet, who sang his praise in his poem of *La Pitie*. The Punishment of a Vestal, faithful to her Vows, to which Delille alludes, is one of his best works. He died at Paris in 1809.

**DANNECKER**, a German sculptor, born at Stuttgart in 1758. He studied under Grubel, and gained the prize of sculpture for his statue of Milo of Crotona, in the Academy founded in 1761, by the Duke, Charles Eugene. He then visited Paris, with the royal pension, and remained there two years; after which he went to Rome, and resided there seven years. On his return to Wurtemberg, he was highly honored, and appointed director of the Royal Academy, with a pension of 15,000*l*. He was for about fifteen years considered an eminent artist, but on account of several bodily afflictions his powers fell into decay, and he saw himself surpassed by Tieck, Rauch, and Schwanthaler. Among his finest works are a figure of Cupid; a statue of Alexander, for the cabinet of the Duke Charles Eugene; the monument of Count Zeppelin; and a statue of Ariadne. But the noblest effort of his genius is the statue of Christ, which occupied his undivided time for eight years, and was completed in 1823, when it was sent to Russia, and is now in the possession of the Emperor. His Ariadne is in the collection of M. Bethonan, at Frankfort. The works of Dannecker are especially remarkable for grace and lightness of form, beauty of features, and attractive and elegant attitudes. He died in 1834.

**DANNOOT, PETER**, a Flemish engraver of little note, who lived about 1690. He engraved some portraits and other subjects, the best of which is a Head of Christ crowned with Thorns, *after Rubens*.

**DANTE, GIROLAMO**, a Venetian painter, who, according to Lanzi, was a scholar of Titian, whose style he imitated. Zanetti says that he assisted Titian in some of his less important works, and that, in copying the works of that master, he attained to such excellence that such of them as were retouched by Titian, bid defiance to the connoisseur to distinguish them,—doubtless too high praise. He also painted from his own designs. There is a fine altar-piece, entirely in the style of Titian, in the church of S. Giovanni, in Orio, attributed to this artist. He flourished in the first part of the 16th century, but the time of his birth and death are not recorded.

**DANTI, ANTONIO**, an Italian painter, born at Rome in 1634, and died there in 1675. He painted portraits and historical subjects in a reputable manner.

**DANTI, PADRE IGNAZIO**, a Dominican friar, born at Perugia in 1537, and died at Rome in 1586. He was descended from a family devoted to the fine arts, and was a man of superior knowledge and judgment. Pope Gregory XIII. employed him to decorate a room in the Vatican with geographical illustrations of ancient and modern Italy. Lanzi says that the Pope, having resolved to complete the continuation of the Gallery of Raffaele, and to paint four subjects from the New Testament in every arcade of the Gallery; and it having been found by experience to be prejudicial to the execution of such works, to entrust them to the entire direction of practical artists, who were for the most part influenced in the selection of their assistants, by favoritism, jealousy, or avarice, he employed Danti to superintend the work, in whose excellent judgment, profound knowledge of design, and integrity of character he could confide. Under the direction of Danti, the works were executed in such an admirable manner, that the spirit of Raffaele seemed to be revived in the Vatican.

**DANTI, VINCENTIO**, an Italian painter, sculptor, and architect, born at Perugia in 1530. Pascoli says he executed some part of the pictures in the Vatican Gallery, the direction of which was assigned by Gregory XIII. to Ignazio Danti. As a sculptor, he executed a number of works, among which the bronze statue of Pope Julius II., which he executed at the age of twenty, is considered a model of art. He was an architect of lively genius, and Milizia says that his designs for the Escurial, made by order of the Grand Duke, Cosimo, were so highly valued by Philip II., that the latter earnestly entreated him to go to Spain and execute them. He restored the fountain at Perugia in a very ingenious manner, and executed several other works. He died in 1576.

**DANTI, GIROLAMO**, a brother of the preceding artist, was born at Perugia in 1547, and died in 1580. There are some of his works in the church of S. Pietro in his native city, but his early death cut short his promising career.

**DANTI, TEODORA**, an Italian paintress, who, according to Pascoli, was born at Perugia in 1498; studied under Pietro Perugino, in whose style she painted small cabinet pictures in excellent taste and coloring.

**DANUS, MIGUEL**, a Spanish historical painter, born at Majorca. He first studied at Valencia, and afterwards went to Italy and entered the

school of Carlo Maratti. After a residence of several years in Italy, he returned to his own country, where he painted many pictures in the style of Maratti, which are to be found in various collections at Majorca. He also painted some works in the convent of the *Secours* at Palma. He flourished at Palma, in the latter part of the 17th century.

**DANZEL, JEROME**, a French engraver, born at Abbeville in 1755. He studied under Flipart, and engraved quite a number of plates in a neat, firm style, executed with the graver. He was elected a member of the French Academy. The following are his best prints:

An Old Man, half-length; *after Rembrandt*. A Flemish Merry-making; *after Tilborough*. Venus and Adonis; *after J. Bethon*. Venus and *Eneas*; *after Ant. Boissol*. Alexander giving Campaspe to Apelles; *after Laocencé*. Socrates pronouncing his Discourse on the Immortality of the Soul; *after Sané*. The Roman Charity; *after N. N. Coypel*. Vulcan presenting to Venus the Arms of *Eneas*; *after Boucher*. The Rape of Proserpine; *after Vien*.

**DAPHNIS**, a Greek architect, who erected, in concert with Peonius, and Demetrius, a priest of Diana, the famous temple of Apollo at Miletus, entirely of marble, and of the Ionic order, which was preëminently distinguished for its grandeur and magnificence, as is evident from the present remains. Strabo terms it "the greatest of all temples," and says "it remained without a roof in consequence of its bigness." Pausanias mentions it as unfinished, but as one of the wonders peculiar to Ionia; and Vitruvius numbers it among the four temples which had raised their architects to the suanmit of renown. The plan of this temple is a parallelogram, 302 1-2 feet in length, by 164 1-2 feet in breadth. The cella is surrounded by a double row of columns, the outer peristyle having twenty-one in the sides, and ten in each front. The height of the columns is sixty-three feet, which is about nine and a half diameters of the columns.

**DARDANI, ANTONIO**, a Bolognese painter, was born, according to Zanetti, in 1677, and died in 1735. He studied under Flaminio Torre. He was a reputable painter of easel pictures of historical and other subjects, some of which may be found in the collections at Bologna.

**For D. DARET, PIERRE**, a French engraver, born at Paris in 1610. After serving his apprenticeship, he went to Rome in search of improvement, where he resided several years, and then returned and settled in his native city. He executed a multitude of works, chiefly with the graver, in a very neat manner, though deficient in effect and correctness of drawing. His works exceed four hundred prints, among which are the following. He frequently marked his plates with his monogram, a P. within a D.:

#### PORTRAITS.

Bust of Alexander the Great, with an explication from Plutarch. Pope Alexander VII. Charles I. of England. Henry de Bourbon, Prince of Condé. Charlotte Margaret de Montmorency, Princess of Condé. Margaret Gaston, Duchess of Orleans. Vladislaus IV., King of Poland.

#### SUBJECTS AFTER VARIOUS MASTERS.

St. John sitting in the Desert with his Lamb; *after Guido*. The Virgin suckling the Infant; *after Caracci*. St. Peter delivered from Prison; *after Domenichino*. The Entombing of Christ; *after Baroccio*. A Holy Family, with an Angel presenting Fruit to the Infant Jesus; *after S. Vouet*. The Dead Christ, with the Marys; *do*. St. Je-

rome, half-length; *after Blanchard*. Thetis ordering Vulcan to forge the Arms of Achilles; *do*. A Charity with Five Children; *do*. The Visitation of the Virgin to St. Elizabeth; *after Corneille*. The Virgin and Infant; *after Sarazin*. He also engraved one hundred small plates for a work entitled, *La Doctrine des Mœurs*, after the designs of Otto Venius, 1646; and a great number of portraits for a publication entitled, *Tableaux historiques où sont gravés les illustres François, et Etrangers de l'un, et l'autre sexe*, par Pierre Daret, et Louis Boisselin, published in 1652 and 1656.

**D'ARGENVILLE, ANTOINE JOSEPH DEZALIER**, a French amateur painter, who resided at Paris. He was the author of an excellent work, entitled *Abregé de la Vie des plus fameux Peintres*, first published in Paris in quarto, 1755. According to Basan, he etched some landscapes and other subjects from his own designs.

**DASSONVILLE, JACQUES**, a French engraver, born near Rouen in 1719. He etched about fifty plates in the style of Adrian Ostade, and although they are by no means equal to the playful and spirited point of that master, yet they possess much merit.

**DAUDET, JEAN BAPTISTE**, a French engraver, born at Lyons in 1737. He was the son of a print-seller, who sent him to Paris, and placed him under Ballehou, and afterwards in the school of J. G. Wille. He executed a number of landscapes and marine views, after various masters, besides many plates for the illustrated works published about this period. Among these works were the *Voyage a Naples*, by the Abbé de Saint Non; the *Galerie de Florence*; the *Voyage en Syrie*, of Cassas; the *Musée Robillard*, &c. He was very industrious, and executed his plates in a neat and spirited style, though rather highly finished. Huber gives a full list of his plates, among which are the following:

Two Landscapes, with Figures and Cattle; *after Berghem*. An Italian Landscape, with Figures and Cattle; *after Both and Berghem*. A Stag-hunt, etched by *Dunker*, and finished by *DauDET*; *after Houwermans*. Italian Ruins; *after C. Poelenburg*. The Corsican Fishermen; *after Vernet*. The Washerwomen; *do*. Two, of Roman Ruins; *after Dietrich*. Evening; *do*.

**DAULLÉ, JEAN**, an eminent French engraver, born at Abbeville in 1703. He settled in Paris, where he became one of the ablest engravers of his time, and was admitted a member of the Academy in 1742. He engraved many portraits, historical and other subjects, executed in a clear, neat style, with the graver, the principal of which are the following:

#### PORTRAITS.

Catherine, Countess of Fenquiere, Daughter of P. Mignard, holding the Portrait of her Father; *P. Mignard, pin. J. Daullé, sc.* Hyacinth Rigaud, painter; engraved for his reception at the Academy in 1742. Margaret of Valois, Countess of Caylus; *after Rigaud*. Charles Edward Stuart, son of the Pretender; 1744; scarce. Clementina, Princess of Poland; his consort; scarce. John Baptist Rousseau; *after J. Aved*. John Maricette, engraver; *after Pesne*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Magdalene; *after Correggio*; for the Dresden Gallery. Diogenes with his Lantern; *after Espagnoletto*; *do*. The two sons of Rubens; *after that painter*; *do*. Neptune appeasing the Tempest; *do*. A Charity with three Children; *after Albano*. The Triumph of Venus; *after Boucher*. Latona; engraved in 1762; *after J. Jouvenet*. Four, Marines and other subjects; *after Vernet*. The Bath of Venus; *after Raour*. Two subjects; *after G. Metz*. Jupiter and Calisto; *after N. Poussin*.

DAVANZO, JACOPO. See AVANZI.

DAVEN, LEON, sometimes called DANET, or DARIUS, a celebrated French engraver, whose early history is unknown. He went to Italy, and acquired distinction at Rome and Florence, where he became acquainted with Primaticcio, who esteemed him highly, and many of whose works he engraved. When that master visited France, Daven accompanied him, and engraved several plates after the great works he executed at Fontainebleau. His works are chiefly etched in a broad, bold, and singular manner, but they have such merit as to be held in high estimation by collectors. His plates are frequently marked with the initials of his name, L. D. The following are his principal works :

*After Francesco Primaticcio.*—Christ with a Glory of Angels. The Virgin in the Clouds, surrounded by Angels. The Holy Family, with St. Elisabeth and St. John. Christ Triumphant. St. Mary of Egypt taken up to Heaven by Angels. Alexander taming Bucephalus. Fontainebleau. The Marriage of Alexander and Roxana. Ditto. The Death of Cleopatra. Jupiter and Danae. The Bath of Venus; a grand composition. Mars and Venus. The Rape of Proserpine. Diana reposing after the Chase. Fontainebleau. Hercules and Omphale. Cadmus combating the Dragon. A Sacrifice to Priapus. Cupid blinded, mounted on an Ass, with two Satyrs, and a Man blowing a Trumpet. The Death of Meleager. The Rape of Europa. The Continence of Scipio.

*After Il Rosso.*—Francis I. surrounded by his Courtiers, a Child kneeling presenting a Pomegranate. Francis I. marching to the Temple of Glory. The Death of Adonis.

*After L. Penni.*—Psyche attempting to get water at the Fountain guarded by Dragons, is aided by the Eagle of Jupiter. Parnassus, with Apollo and the Muses.

*After Giulio Romano.*—The Body of Patroclus taken from the Field of Battle.

*After Parmigiano.*—Circe drinking in the presence of the Companions of Ulysses.

DAVID, CHARLES, a French engraver, born at Paris about 1605. Little is known of his early history, but he takes a respectable rank among the engravers of his time. His plates are executed with the graver, in a clear, firm manner, and his drawing is tolerably correct. His plates are esteemed by collectors. He usually marked them with his initials, C. D., or C. D. F. The following are his best prints :

*Ece Homo, or Christ shown to the People by Pilate; C. David, sc.* The Virgin and Infant with Angels; *after J. B. Champagne.* The Virgin with St. Bernard; *after Ph. Champagne.* A Nurse carrying a Child; with six verses; *C. David.* The Roman Charity. Twelve, of the Labors of Hercules; *after Francis Floris.* Sixteen, of the Cries of Rome; copied *after Villamena* with such exactness that they may easily be mistaken for the originals. Wisdom awaking a Man sleeping; *after Champagne.* A set of Landscapes; *after M. and P. Bril.* A Print, *after Callot*, representing a Man with a Snail on his Finger, with a Goat wearing a Crown of Snails on its Head; very scarce.

**DF or HD or HC**

DAVID, JEROME, a French engraver, brother to the preceding, born at Paris in 1608. His plates are executed in the same style as those by his brother, which renders it probable that both received instructions from the same master. The works of the brothers consist of about two hundred and twenty plates. Jerome usually marked his plates with the initials H. D. F., or one of the above monograms, which signifies *Hieronymus* (Jerome) *Davidius, fecit.* The following is a list of his principal works :

Charles I., King of England, on Horseback; *H. David,*

*sc.* Henrietta Maria, his Queen, on Horseback; *do.* Anne, Queen of France; *do.* Gaston of France, Duke of Orleans. Cardinal Richelieu; *H. David, sc.* Giovanni Battista Montana, celebrated sculptor. 1621.

#### SUBJECTS AFTER VARIOUS MASTERS AND HIS OWN DESIGNS.

The Heads of the Philosophers, thirty-six plates from his own designs. Adam and Eve driven from Paradise; *H. David.* Christ bearing the Cross; *after Ercole Ferrata.* 1630. *Ece Homo; after Guercino.* The Virgin of the Rosary; *after Guido.* 1633. The Assumption of the Virgin; *after Camillo Procaccini.* St. Francis of Paola; *after Robert Picou.* He etched forty-two plates from the designs of *Montano*, of churches, tombs, and altars at Rome, published by Soria.

DAVID, FRANÇOIS ANNE, a French engraver, born at Paris in 1741. He was a pupil of Le Bas, and executed some portraits and other subjects with the graver, in a neat and finished style, among which are the following :

#### PORTRAITS.

Monsieur, brother of Louis XVI.; *after Drouais.* Denis Diderot; *after L. M. Vanloo.* C. G. de Choiseul, Duc de Praslin; *after Rossin.* Catherine II., Empress of Russia; *after Mad. Rameau.* Gaspard Netscher, painter, his Wife and Son; *after a picture by himself.* Charles I. of England with his Family; *after Vandyck.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Dutch Sportsman; *after G. Meutz.* The Greenmarket at Amsterdam; *do.* The Quack Doctor; *after Karel du Jardin.* The Bull; *after Paul Potter.* Two Views of the Gulf of Venice; *after Vernet.* Two Views near Dunkirk; *do.* Adam and Eve in Paradise; *after Santerre.* He also engraved and published the *Antiquities d'Herculanum*, 12 vols.; the *Antiquities Etrusques, Grecques, et Romaines*, 5 vols.; the *Musée de Florence*, 8 vols.; *l'Histoire de France*, 5 vols.; *l'Histoire d'Angleterre*, 3 vols.; *l'Histoire de Russie*, 3 vols. He afterwards commenced a History of France under the time of Napoleon, of which he issued twenty-four numbers, when Louis XVIII. was established on the throne. The latter appointed him engraver to his cabinet. David afterwards published *Le Cabinet du Roi.*

DAVID, JACQUES LOUIS, one of the most eminent painters of modern times, was born at Paris in 1750. His countrymen have conferred upon him the distinguished title of *The Head and Restorer of the French School*, which he brought back from its previous gaudy and affected style, to the study of nature and the antique. David first studied under Vien at Paris, and, in 1772, gained the second prize of the Royal Academy. In 1775, he gained the grand prize, for his picture of the Amours of Antiochus and Stratonice, which entitled him to the royal pension, and he immediately went to Rome, where he devoted himself to the most diligent study of the antique, with a view to make it his standard in his works. "I wish," said he, "that my works may have so completely an antique character, that if it were possible for an Athenian to return to life, they might appear to him to be the productions of a Greek painter." At Rome, he devoted himself particularly to historical painting, and his great talents soon gained him the reputation of one of the most promising artists of the age. In 1780, he returned to Paris, and distinguished himself by several classic productions. In 1783, he was received into the Royal Academy, and was appointed painter to Louis XVI., with apartments in the Louvre. In 1784 he again went to Rome, where he executed one of his master-pieces, the Oath of the Horatii, which Louis XVI. had commissioned him to paint. The French connoisseurs declared this work une-

quailed, and that it breathed the dignity and spirit of Raffaele. In the same year, he painted his *Belisarius*; in 1787, the *Death of Socrates*; and in 1788, *Paris and Helen*. His reputation was now established as the first painter in France. The French Revolution now broke out, and, seized with an ardent zeal for liberty, he lent all his powers in overturning the government, and establishing the Republic. For this purpose, in 1789, he executed a large painting, representing Brutus condemning his Sons to Death. He also furnished the designs for the numerous republican monuments and festivals of the time. It is not our intention to follow the artist through his political career, further than to show its effect on his works. In 1792, he was chosen an Elector in Paris, and afterwards, a deputy to the National Convention. During the Reign of Terror he was one of the most zealous Jacobins, and wholly devoted to Robespierre. He proposed to erect a colossal national monument on the Pont-Neuf, from the materials of the king's statue. At the trial of Louis XVI., he voted for his death. In January, 1794, he presided in the Convention. Among the scenes of the Revolution which David strove to immortalize by his pencil, were the Entrance of Louis into the National Assembly; the Oath taken in the Tennis-Court, and the Murder of Murat and Lepelletier, the former of which he presented to the National Assembly in 1790. After the fall of Robespierre, David was thrown into prison, and his great reputation as a painter alone saved him from the guillotine. Disgusted with the excesses and revolting scenes committed on all sides, and seeing no hopes of the Republic being established on any permanent basis, he retired in disgust, and resolved to devote himself exclusively to historical painting. In 1799 he executed the masterpiece of his genius, the *Rape of the Sabines*, from the Exhibition of which he is said to have received 100,000*fr.*

When Napoleon came into power, he perceived the advantage of employing such a painter as David to immortalize his glorious victories on canvass; and he appointed him his first painter. But these subjects were not congenial to his taste; he, however, painted several portraits of the Emperor, and other members of the Imperial family, the most celebrated of which were Napoleon as First Consul, on horseback, crossing Mount St. Bernard, and pointing out to his troops the path to glory, and Napoleon in his Coronation Robes. In 1814, he finished his great work of *Leonidas at Thermopylae*, the last painting he executed at Paris. When Napoleon returned from Elba, he appointed David a commander of the Legion of Honor. After the second restoration of the Bourbons, he was included in the decree which banished all the regicides forever from France, when he established himself at Brussels, where he continued to reside till the time of his death. At Brussels, he painted the portraits of several distinguished personages, and other subjects, particularly *Cupid and Psyche*, and a picture of *Venus, Cupid, and the Graces* disarming Mars, which was exhibited in Paris in 1824, and attracted much attention.

The most famous works of this great painter, several of which have been admirably engraved by Moreau, are *The Oath of the Horatii*; *Belisarius in Banishment*; *The Death of Socrates*; *Paris and Helen*; *Brutus ordering his*

*Sons to Execution*; *The Rape of the Sabine Women*; *The Oath taken in the Tennis Court*; *Leonidas at Thermopylae*; and *The several Portraits of Napoleon*. The opinions of the merits of this artist are various; envy, hatred, or jealousy have doubtless made some detractions. It has been said of his works that they are "colored statuary;" that his figures have the ideal beauty of the ancient sculptures (no small praise), but are too cold and inexpressive to excite any sympathetic interest in the beholder. On the other hand his countrymen honor his memory, and generally consider him the father or restorer of the modern French school of painting. As a grand designer, he undoubtedly ranks among the first artists of modern times, and the praise of correct delineation and harmonious coloring is universally conceded to him. He died at Brussels, Dec. 29, 1825, aged 75 years. Had he lived in more peaceful and less exciting times, so that he could have lent his whole time and energies to his favorite branch of the art, he doubtless would have far surpassed himself, and his history would have graced one of the brightest pages in the annals of the fine arts.

DAVID, LODOVICO ANTONIO, an Italian painter, born at Lugano in 1648. He first studied under Cavaliere Cairo, and then Ercole Procaccini, at Milan. He afterwards went to Bologna, and entered the school of Carlo Cignani. He became a painter of eminence, and executed many works for the churches and convents at Milan and Venice. In the church of S. Silvestro in the latter city, is a Nativity especially commended for its beautiful coloring, and finished execution. He also painted many portraits of distinguished personages of his time. The time of his death is not recorded.

D. or L. DAVID, Louis, a French engraver, who, according to Professor Christ, went to Italy, and settled at Venice, where he flourished about 1667, and engraved some plates after the Italian masters, executed in a clean, neat style, with the graver. He marked his plates with a monogram of his initials, as above.

DAVIS, EDWARD LE, an English engraver, stated to have been born in Wales. He went to France, where he learned the art of engraving. He returned to his native country, and settled in London about 1670. He engraved some portraits and other subjects in a poor style, after Lely, Vandyc, and other eminent artists, as follow:

#### PORTRAITS.

Charles II. seated; the Head was afterwards effaced, and that of King William III. substituted in its place. James, Duke of York. Catherine, Queen of England; whole-length; after *J. B. Carpers*. William, Prince of Orange; after *Lely*. Mary, Princess of Orange; *do.* 1678. The Duchess of Portsmouth. General Moneke. Charles, Duke of Richmond; 1672, when a boy. Stephen Montague. 1675. Bertram de Ashburnham, engraved for *Guillim's Heraldry*. A Merry-Andrew; after *Francis Hals*; inscribed *Edward le Darcis, Londini, sculp.*

#### SUBJECTS AFTER VARIOUS MASTERS.

St. Cecilia, with Angels; after *Vandyc*. An Ecce Homo; after *Caracci*; very scarce. A Holy Family; after a basso-relievo by *Algaradi*.

DAWE, GEORGE, an English portrait painter, and a member of the Royal Academy, who went to Russia, and is said to have painted four hundred portraits of the chiefs and leaders of the Russian army, who with the assistance of the frosts and snow, vanquished Napoleon, to adorn a Gallery



for the Emperor, at St. Petersburg. He made much money by this expedition, but died soon after his return to London, in 1829.

DAWE, PHILIP, an English mezzotint engraver of considerable eminence, who flourished about 1770. He engraved a number of portraits, and some subjects after Morland.

DEAN, JOHN, an English mezzotint engraver, who lived about the commencement of the present century. He studied under Valentine Green, and executed some portraits and other subjects in a good style, of which the following are the best:

#### PORTRAITS.

James, Earl of Abercorn; *after Gainsborough*. James Caulfield, Earl of Charlemont; *after Lacey*. George Vernon, Lord Vernon; *after Gainsborough*. The Son of Sir Watkin Williams Wynne, when a child, as St. John; *after Reynolds*. Elizabeth Hamilton, Countess of Derby; *after Romney*. Lady Elizabeth Windham, when Lady Herbert, with her Son; *after Reynolds*. Lady Gertrude Fitzpatrick; *do*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Four Evangelists; *after Rubens and Jordaens*. St. Anthony of Padua; *after Murillo*.

DEAN, HUGH, an Irish landscape painter of considerable promise, whom Lord Palmerston took under his patronage and sent to Rome. The impropriety of his conduct lost him his noble patron, and blasted his fair prospects. He died in 1784.

DEBLINCK, DANIEL, a Dutch painter, who flourished about 1650. He was a good painter of perspective, and of architectural subjects, especially of the interiors and exteriors of churches.

DECKER, CORNELIUS, a German engraver of little note, who, according to Professor Christ, resided at Nuremberg, where he was much employed by the booksellers. He principally etched from his own designs. His best prints are those engraved for a work entitled *Athanasii Kercheri Turris Babel*. He usually marked his plates with a monogram of his initials.

DECKER, FRANCIS, a Dutch painter of great merit, whose history is unknown. He was probably a pupil of Jacob Ruysdael, and flourished in the latter part of the 17th century, as his works are said to be found in almost every foreign collection, bearing his signature, and executed in the natural and pleasing style of that charming master, without the servility of imitation.

DECKER, PAUL, a German painter, engraver, and architect, born at Nuremberg in 1677. He studied design and engraving under G. C. Eimart, and architecture under Andrew Schluter. He established himself at Bareuth, where he executed many pictures for the palaces of Berlin. These have been engraved by Hofer, Corvinus, and others, representing huntings, conversations, country amusements, naval battles, &c. As an engraver, Decker executed a number of plates after Schluter and Terwesten, but the work which does him most honor is his admirable treatise on architecture, entitled *Furstlicher Baumeister, oder Architectura civilis*, published with sixty-four plates, in folio, at Augsburg, in 1711. In 1716, three years after his death, two continuations to this work appeared, with seventy-four plates. He left a manuscript, which was published at Liepsic in 1720, entitled, *Architectura theorico practica*. Decker was architect to the court at Bareuth, and died in 1713.

He had a brother, who succeeded him in that office, and who deserves a place among the distinguished German painters. He executed a number of subjects from the Old and New Testaments, besides many pictures from profane history. His works are entirely in the German taste, and are principally landscapes with historical figures. All of his productions were engraved by the best artists of his time.

DECKER, or DEKKER. There are no less than ten artists of this name mentioned by Bartsch, and other writers, in admirable confusion, as to merit, and as to which one certain works are to be attributed. Their respective names are Adrian, Charles, Coenraet, Cornelius, Custos, Francois, Henry, Jan, Jacques, and Paul. They flourished in the 17th, and commencement of the 18th century. Adrian is said to have been a scholar of Albert van Everdingen, and to have painted landscapes and marines in his manner. There are, in foreign collections, many beautiful small landscapes ascribed to an artist of this name, executed in the style of Ruysdael, with great freedom of pencilling and harmonious coloring, which are highly esteemed. Bryan says these pictures are often ornamented with figures and cattle by Adrian Ostade and Adrian Vandervelde, and that they were probably executed by Adrian Decker, the scholar of Everdingen; and Pilkington attributes them to Francis D. On the other hand, the German writers variously attribute them to Coenraet, Charles, Cornelius, and Henry. Balkema ascribes them to Charles, and says that engravings by him have been discovered, signed by him, and dated Haerlem, 1685. Brulliot and Heineken say that Charles was an engraver, and flourished about 1700, and call the painter Cornelius. Custos and Francis are said to have painted grotesque subjects; Jan, interiors, conversations, and landscapes, in the style of Murant; Paul, an architect and engraver.

DECLOCHE, N., a Flemish historical painter, who flourished at Liege about 1750. He painted sacred subjects in a reputable manner: two pictures of this kind in the church of St. Jacques in that city, are commended. He also painted battle pieces, in a spirited manner.

DEFRANCE, LEONARD, an eminent Flemish painter, born at Liege in 1735. He studied under J. B. Coelers, and painted historical subjects of large and small dimensions with considerable reputation. He seems to have been a universal artist, for he painted landscapes, architecture, still-life, fruit, flowers, &c. He was appointed the first professor in the Academy of the Fine Arts at Liege, established by Prince Velbruck. He afterwards filled the same office in the school of the central department of Ourthe. He died in 1805.

DEINE, J. C., a German engraver, who flourished in the first part of the 18th century. He engraved a large number of curious plates representing or taking off the gods, goddesses and heroes of antiquity in the most ludicrous manner. He also engraved several portraits for the work published at Nuremberg, entitled *Icones Bibliopolarum et Typographorum*.

DEI, MATTEO, a Florentine artist of the 15th century, who was an eminent worker in niello, a species of engraved work, which led Maso Finiguerra to discover the art of copper-plate engraving.



See *Finiguerra*. In 1801, a silver *pax* from the collection in the Ducal Gallery, supposed to have been executed by this artist, was taken to pieces, to examine the workmanship. The embellishments in niello upon it represented the conversion of St. Paul, and on the niello being extracted, the engraved work was found not at all deep, and ink and press being provided, twenty-five fine proofs were struck from it, which were distributed among a few eminent artists and connoisseurs. One of them is in the collection of Senator Bati Martelli at Florence.

DEJOUX, an eminent French sculptor, born of obscure parents, at Vadans, near Arbois, in 1731. At the age of twenty-five, he went to Marseilles, and saw several of the works of Puget, which at once inspired him with a passion for sculpture. He immediately visited Paris, and entered the atelier of Guillaume Coustou. In 1768, he gained the grand prize of the Royal Academy, and went to Rome with the king's pension, where he passed six years. On his return to Paris, he was admitted to the Academy, and presented as his reception piece, a marble statue of St. Sebastian dying, which gained him great reputation, and he was considered worthy to rank with the distinguished sculptors of his age. He exhibited a number of works at the Royal Academy, among which were a statue of Philopœmen; a colossal statue of Achilles; and in 1787, his admirable model group of Ajax carrying off Cassandra, which has been highly praised for its correctness of design and grandeur of conception. In 1800, he executed for the Gallery of the Musée, called afterwards the Musée Laocœon, two bas-reliefs, representing France accompanied by Victory, and Minerva distributing crowns to the Arts and Sciences. He was made a chevalier of the Legion of Honor, and died in 1816.

DELARAM, FRANCIS, an English engraver, who lived about 1620. He engraved a great number of portraits of eminent personages, and some other subjects, in a neat but formal style, which are only worthy of notice as early specimens of the art in England. The following are the principal :

#### PORTRAITS.

King Henry VIII. Queen Mary, holding a Paper. Queen Elizabeth. James I.; as large as life. Henry, Prince of Wales, son of James I. Frances, Duchess of Richmond and Lennox. 1623. Henry Percy, Earl of Northumberland. 1619. James Montagu, Bishop of Winchester. Henry Percy, Earl of Northumberland.—John, Bishop of Lincoln, with Angels playing on Musical Instruments, and six Latin verses; a curious print. Sir Henry Montagu, Chief Justice of the King's Bench. Sir Horatio Vere, with an armed Soldier on each side. John Abbott, Bishop of Salisbury. Sir William Segar, principal Herald at Arms. Sir Thomas Gresham, holding a Globe. George Withers, poet; 1622: *Nec habeo, nec curo, nec curo*. Frontispiece to *Withers's Preparation to the Psalter*. Frontispiece to the *Seven Golden Candlesticks*. 1624. Frontispiece to *Nero Caesar, or Monarchie depraved*. 1627.

DELAULNE, ETIENNE, a reputable French engraver, born at Orleans in 1520; died about 1595. He went to Strasburg, where he acquired a knowledge of the art. Papillon says he engraved the wooden cuts for an edition of Petrarch, published at Frankfurt in 1572, but, this cannot be the case, as Delaulne never engraved on wood. He copied with good success, a number of the productions of Marc' Antonio, but most of his works are from his own

designs, and are distinguished by an elevated style, and great delicacy of execution, though his design is not very correct. The Abbe Marolles had 318 prints by this artist, of which the following are the principal: Twelve, of the Months of the Year. Thirty, from Old Testament History. The Three Graces. The Brazen Serpent, after *Jean Cousin*. Leda, after *Michael Angelo*. The copies after Marc' Antonio, are the Death of Goliath, the Massacre of the Innocents, the Rape of the Sabines, the Works of Hercules, the Martyrdom of St. Felicitas, &c.

DELCOUR, JAN GILES, a Flemish painter, born at Liege about 1630. He studied under Bertholet Flénael, with whom he made rapid progress. He went to Italy, where he resided several years, studying the best masters. He made some copies of Raffaele's paintings, which were considered excellent. He settled in his native city, where he practised with reputation and success. It is said, there are several fine original paintings in the churches at Leige, executed by him. He died there in 1694.

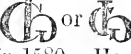

DELEN, DIRK, or THEODORE VAN, a Dutch painter, was born, according to Descamps, at Heusden, about 1635, and was a disciple of Francis Hals, in whose style he practised for some years, and painted portraits and conversation pieces; but his prevailing taste for architectural views and perspective, led him to direct his attention to those branches, in which he became so eminent that his works were admired throughout the Low Countries. His favorite subjects were the interiors of churches, grand temples, magnificent saloons, and galleries, filled with assemblages of people at prayers, or concerts, feasting, or dancing. His architecture is of a noble taste, and his figures are well designed, judiciously grouped, and highly finished. In some of his works the figures were inserted by Van Harp, or Wouwerman, which greatly enhanced their value. The best works of this master are allowed worthy of a place in the most distinguished collections in the old country. There is much uncertainty as to the exact time of the birth and death of this eminent painter, and different authors spell his name *Delen*, *Daelens*, *Dalens*, *Delins*, and some confound him with Daelens the landscape painter.

DELFINO, CAV. CARLO, a French painter, who flourished at Turin about 1664. He painted portraits and history, and was much employed at the court, and by the churches at Turin. There are a number of altar-pieces by him, in which Lanzi says he displays considerable merit, though his genius was more natural than ideal, and his works lack that fire which gives life to gestures and composition, yet he was a lively and agreeable colorist.

DELFINONE, GIROLAMO, a very eminent artist in pictorial embroidery, who flourished at Milan about 1495. He was much employed by the last Duke Sforza, for whom he executed several large pictures representing the chases of different animals. This kind of work was in great request, at that time, for the royal cabinets of Europe, and specimens of his work were sent to Philip V. of Spain and Henry VIII. of England. He also executed portraits and subjects from sacred history, in the same style of work, some very beautiful specimens of which, representing the history of the Virgin, he wrought for the Cardinal Baiosa.

The art became hereditary in the family, and his son Scipione D., and his grand son, Marc' Antonio D., were equally skillful. The latter was living in 1591.

DELFOF, A. a Dutch engraver, who, according to Basan, flourished about 1760. He executed several plates of landscapes with figures and animals, *after Berghem*; and subjects after Teniers and other Dutch and Flemish masters, which are etched with considerable spirit.

 OF  DELFT, JAMES WILLIAM, a Dutch painter and engraver, born at Delft in 1580. He was the son of Jacob van Delft, a portrait painter of little celebrity, who instructed his son in his own profession. It does not appear that he acquired much distinction as a portrait painter, but bending his attention to engraving, he rose to eminence. He engraved many portraits after the celebrated Mirevelt, whose daughter he had married. He engraved the portraits of Charles I. of England, and of Henrietta Maria, his queen, *after Mytens*, which, it would appear, gave so much satisfaction to the king, that he appointed him his engraver, as the title of *Engraver to the King*, appears on some of his plates, though Vertue asserts that he never was in England. He handled the graver with uncommon freedom and clearness, and his heads are finely drawn. The plates he executed in the earlier part of his life are more neatly finished than his later works, but they are by no means equal to them, for the latter are engraved in a more bold and open style, producing a finer effect. His plates are sometimes signed with his name; at others, with a monogram of his initials J. G. D., the J. in the centre and the other letters reversed for *James Gulielmus Delft*. Some authors latinize his name and call him *Delphius*. The following are his best works:

Charles I. of England; *after D. Mytens*. Henrietta Maria, his Queen; *do.* George Villars, Duke of Buckingham; *after Mirevelt*. Michael Mirevelt, painter; *after Vandijk*.

#### PORTRAITS AFTER MIREVELT.

Jacob Cato, poet and philosopher. Hugo Grotius, Syndic of Rotterdam; fine. Three fine Heads, of William, Maurice, and Henry, Princes of Orange. Gustavus Adolphus, King of Sweden. Frederick, King of Bohemia, Elector Palatine. 1632. Elisabeth, Queen of Bohemia. 1630. Wolfgang William, Duke of Bavaria. Gaspar, Count de Coligni. 1631. Louisa, Countess de Coligni. 1627. Florentio, Count of Culenborch. 1627. Catherine, Countess of Culenborch. 1636. Philip William, Prince of Orange. 1628. Marc' Antonio de Dominis, Archbishop of Spalatro. Sir Dudley Carleton, Ambassador at the Hague. John Olden Barnevelt. 1617. Abraham vander Meer. Hans de Ries. Jacobus Triglandus, Professor in the University of Leyden. 1636. Felix de Sambix, famous writing-master of Antwerp.

DELFT, JAMES WILLIAM, son of the preceding artist, was born at Delft in 1619. Under the able instructions of his grandfather, Michael Mirevelt, he became an able painter. He also distinguished himself as an engraver, having received instructions in this art from his father. A set of oval portraits of illustrious personages, without the name of painters or engraver, is generally attributed to him, among which are Louis XIII., king of France; Philip III., king of Spain; Philip IV. *do.*; Vladislav V., king of Poland; Frederick Henry, Prince of Orange, &c.

DELGADO, DON JUAN, a Spanish historical

painter, who, according to Bermudez, flourished at Madrid about 1700. He was a good colorist, but was somewhat of a mannerist. A picture of St. Francis Xavier in the Hermitage of Notre Dame is commended as one of his best works.

DELGADO, PIETRO, a Spanish painter, born at Orgaz, where he flourished about 1529. In the Hermitage of the Conception in that city are two large pictures, painted on panel, one of which represents the Virgin surrounded with saints, and the other, the Descent from the Cross, painted in the style of the 15th century.

DELIBERATORE, NICCOLÒ, called NICCOLÒ FOLIGNATE. According to Lanzi, this painter was a native of Foligno, where he flourished from 1461 to 1480. He obtained a great reputation in his time, though his style is extremely Gothic. The Abate G. Colucci, in his *Antichità Picene*, notices a picture in the church of St. Francis at Cagli, painted by this artist in conjunction with Pietro di Mazzaforti in 1461, for which they were paid 115 golden ducats. Another picture is mentioned by Lanzi in the church of S. Venanzio at Camerino, representing the Crucifixion with several figures painted on a golden ground, inscribed *Opus Nicolai Fulginatus*, 1480.

DELLO, ANTONIO, an Italian historical painter, born at Florence in 1603. Little is known of this artist, though he must have excelled in his profession, for he was invited by the king of Spain to assist in the execution of the great works in the Escorial in 1658. He died in Spain, and is said to have painted historical subjects of small size in an admirable manner.

DELLO, FIORENTINO, an old fresco painter of whom little is known. It is evident that he was an able artist, as he was one of the first to paint in fresco without retouching, by which means his pictures had a more uniform and brilliant tone of color. He was invited to the court of Spain, where he was well received and liberally rewarded, and he returned to Florence with honor and affluence, where he died in 1426, aged 49.

DELMONT, or DELMONTI, DEODATO, a Flemish painter born at St. Tron, near Antwerp, in 1581. He was from an ancient family, and received an education suitable to his birth. His inclination for the profession of a painter, induced his parents to place him with Rubens, under whose instructions he made excellent progress, and when that master went to Italy, he took young Delmont with him. Here he studied with such assiduity, that he soon acquired great reputation as a historical painter. He was for a long time employed at the court of Nieubourgh, and the Duke honored him with the order of Knighthood. He also received some commissions from the king of Spain. The composition of his works is said to be grand, the design and drawing correct, his penciling free and firm, and his coloring excellent, with an admirable breadth of light and shadow. Rubens himself was profuse in his praise, and the approbation of that incomparable judge is sufficient to secure the approbation of the rest of the world. Some of his works are preserved in the churches and convents of Italy, and of his native country. Three paintings by him at Amsterdam, are especially commended; the Transfiguration in the cathedral; Christ bearing the Cross, in the church of the Jesuits; and the Adoration of the Magi, in

the Convent of the Façons. He died at Antwerp in 1634.

**DELPO, GIACOMO**, a Neapolitan painter, born in 1709. Little is known of him, though he is said to have excelled in architectural pieces and perspective, and to have painted historical subjects in a spirited and pleasing manner. He died at Naples in 1754.

**DELSENBACH, JOHN ADAM**, a German engraver, who flourished at Vienna, at the commencement of the 18th century. He was chiefly employed in engraving for the publishers of that city. He engraved some of the portraits in the work entitled *Icones Bibliopolarum et Typographorum*, published at Nuremberg. He also engraved some of the plates for *The History of Architecture, with Views of the most famous Buildings in the World*, after designs by J. H. Fischers, published at Vienna in 1721.

**DELVAUX, LAURENT**, a reputable Flemish sculptor, born at Ghent in 1695. After acquiring the elements of the art in his own country, he went to Italy, and resided many years at Rome, where he practised the art with good success, and received various tokens of encouragement and approbation from Popes Benedict XIII. and XIV. On his return to his native country, he was much employed, and executed many excellent works. The productions of his chisel were rather distinguished for vigor than for grace; and his general conceptions were more pleasing than the details. He received much patronage and support from Charles VI. of Spain, from Maria Theresa, and especially from Prince Charles of Lorraine, governor general of the Low Countries, who was accustomed to visit his studio. Among other fine works, are his statue of Hercules, in the archducal palace at Brussels; several statues of David and others in the court chapel; and the choir of the cathedral at Ghent. These works and others evince talents worthy of a distinguished rank in the 18th century. He died in 1778.

**DELVITO, NICCOLO**, a Neapolitan painter, who, according to Dominici, was born at Naples in 1435, and died there in 1496. He was a pupil of Antonio Solario, whose style he followed. He assisted that master in the execution of some of his frescos at Naples, and painted portraits and history with reputation.

**DEMARNE, JEAN LOUIS**, a Flemish painter, born at Brussels in 1744. He resided chiefly at Paris, where his merits gained him considerable eminence, and he was elected a member of the royal academy in that city. His works consist of landscapes with figures and animals, village festivals, fairs, and subjects from low life. He also painted night scenes and battle pieces. He treated his subjects in a very artistic and pleasing manner, and his coloring is rich and harmonious. His works are found in many foreign collections where they are highly esteemed. Some of them having found their way to St. Petersburg, they were so much admired, that he received many orders from that city. He died at Paris in 1829.

**DEMETRIUS**, a Greek sculptor, who flourished about B. C. 348. Quintilian, in comparing the works of Demetrius with those of Lysippus and Praxiteles, seems to reproach him for preferring

truth of resemblance to the beauty of the art, and for not rendering the likeness in the most exquisite manner. He executed a statue of Lysimachus, who for sixty-four years was priestess of Minerva; and also that of Sarmenes, and a remarkable statue of Minerva, which was called the Musician.

**DENANTO, FRANCESCO**, an Italian wood engraver, who flourished about 1530, and executed some prints in a very spirited and graceful style, among which is a large wooden cut, from his own design, representing Christ healing the Lame Man. It is inscribed *Franciscus Denanto de Sabaudia f.*

**DENEYN, PETER**, a Flemish painter, was born in 1597; studied under Esias Vandervelde, in whose manner he painted landscapes and battle pieces, with considerable reputation.

**DENNEL, LOUIS**, a French engraver, born at Abbeville in 1741. He studied under Beauvarlet, and engraved several plates after Italian and French masters, which are executed with neatness and delicacy. The following prints are enumerated as worthy of notice: The Triumph of Galatea after *Giordano*; Pygmalion enamoured of his Statue. The Triumph of Painting, and Painting Cherished by the Graces, after *Lagrené*.

**DENNER, BALTHASAR**, a German painter, born at Hamburg in 1685, who acquired great reputation in his day, but whose only merit seems to have been in mechanical execution. He was principally employed by the princes of Germany, the king of Denmark, and George I. of England. He painted in miniature the portrait of Duke Christian Augustus, Administrator of Holstein-Gottorp, with so much success, that it established his reputation at that court. The Duke also commissioned him to paint a large picture with the portraits of himself and family, consisting of twenty-one persons, which he executed to the satisfaction of that prince. He introduced his own portrait into this picture. George I. invited him to England, but he succeeded so little to the satisfaction of the king in painting the portraits of two of his favorite ladies, that he did not meet with that encouragement he anticipated. His fame, however, rose very high on his exhibiting the portrait of an old woman, in which not only the hairs, the down, and the glassy humor of the eyes, but the pores of the skin, were represented with most scrupulous exactness. The Emperor Charles VI. gave him 600 ducats for this picture, and commissioned him to paint the portrait of an old man to match it, for a like sum. These pictures were only sixteen inches high and fourteen wide. Denner painted a small picture of himself, wife and children, which he wrought up to the highest degree of circumstantial detail, representing not only each particular hair, but the pores of the skin. This faculty of imitation, and German patience, constituted the whole merit of this artist, and gained more applause than custom in his day, and no lasting reputation. He died in straitened circumstances at Hamburg in 1747.

**DENON, DOMINIQUE VIVANT, BARON DE**, a celebrated French connoisseur, and an artist of great merit, was born at Chalons in 1747. He was sent to Paris to study law, but preferred devoting himself to the arts, and made some progress in painting and engraving. He was honored

with court favor, on several occasions, being sent with an embassy to St. Petersburg, and afterwards to Switzerland, at which time he drew a portrait of Voltaire, (engraved by St. Aubin,) and the well-known picture, *Le Dejeuner de Ferney*. During seven years, he occupied a place in the French embassy at Naples. His residences in this city, and repeated visits to Sicily and Malta, gave him an opportunity of exercising his talent for drawing and engraving. Denon had the principal direction of the artists engaged in preparing the Abbé St. Non's *Voyage Pittoresque de Naples et de Sicile*, and the text was chiefly taken from his journal. This elegant work appeared at Paris in 1788. Denon was universally beloved for his good qualities, and admired for his talents and the purity of his taste. In 1787, he was admitted to the Royal Academy, on which occasion he presented his engraving of the Adoration of the Shepherds, after *Luca Giordano*. During the reign of terror, he devoted himself to engraving at Paris, having acquired the favor of Robespierre; but afterwards perceiving the rising fortunes of Bonaparte, he united himself to him. He accompanied that general in his campaigns in Italy and Egypt, and Desaix to Upper Egypt. Here he executed the admirable drawings for the great work on Egypt, which gained him an immense reputation. On returning to Paris with Bonaparte, he was appointed general director of the Museums and of all the works of art executed in honor of the French successes—monuments, coins, the erection of the triumphal pillar in the Place Vendôme, &c. Napoleon was warmly attached to him, consulted him on all matters relative to the fine arts, and employed him in selecting those master-pieces of art in the conquered countries which were taken to Paris as trophies. In 1815 he was compelled to witness the restoration of the spoils. After the abdication of the Emperor, he retained his office, but was deprived of it in 1815, in consequence of his having joined Napoleon on his return from Elba. He retained, however, his place in the Institute, but lived in retirement; and was engaged for several years in the preparation of engravings and lithographs of his splendid collection of works of art. He died in 1825.

DENTONE, IL. See GIROLAMO CURTI.

DENYS, JAMES, a Flemish painter, born at Antwerp in 1647. According to Descamps, he first studied under Erasmus Quellinus the elder, but while young went to Italy, where he spent some years in copying the works of the best masters, particularly of Raffaele, Giulio Romano, Guido, and Titian, and he formed his taste of design and coloring from these celebrated masters. His merit recommended him to the patronage of the Duke of Mantua, in whose employment he remained some time. The Duke of Tuscany invited him to Florence, where he painted several historical works for the Palazzo Pitti, the portraits of the Grand Duke, and the distinguished personages of his court, which gave his patron so much satisfaction that he liberally rewarded him, and presented him with a gold medal and chain, as a mark of his approbation and esteem. Denys now returned to Mantua, to the service of his first patron, with whose permission he had gone to Florence, with a promise to return, and executed several grand historical paintings, and adorned the principal apart-

ments of the ducal palace with works that entitled him to rank among the ablest artists of his time. Denys returned to his native city after an absence of fourteen years, where he was received with the most honorable distinction, but died soon afterwards in the prime of life, extremely regretted. Most of his works are in Italy; but an *Ecce Homo*, which he executed after his return to Amsterdam, is considered as a masterly work, approaching to Vandyck. His works are remarkable for correctness of design, and are executed with great force and freedom, with a coloring between the Roman and Venetian schools.

DEQUEVAUVILLER, FRANÇOIS, a French engraver, born at Abbeville in 1745. He was a pupil of J. Daulé, and executed with the graver several landscapes and other subjects, after the French and Flemish masters, in a very neat and pleasing manner. The following are mentioned as worthy of notice: Noon, a Landscape with figures and cattle; and Evening, do., after *Berghem*. A Landscape and cattle, after *D. van Bergen*. A View of Landeck; A View on the Adige, after *C. Brand*. The Bathers, after *C. Poelenberg*.

DERBY, WM., an English painter, born at Birmingham in 1786. He studied under Joseph Barber of that city; and at the age of 22, he settled at London. The first work he executed was the Stafford Galley, which was a task of great labor, and deserves commendation. From this time till 1825, he practised portrait and miniature painting in the metropolis with considerable success. In that year he was appointed to make the drawings for "Lodge's Portraits of Illustrious Persons," which office William Hilton, R. A., had resigned. This artist often made good copies in water colors, of oil paintings; and he executed, in this style, for the Earl of Derby, portraits of the ancestors of the latter, from the time of Henry VIII. Derby died in 1847.

DERSON, N., a French engraver of whom little is known. He was probably a native of Reims, in Champagne. There is a fine print executed in the style of Callot, representing the front of the church of Notre Dame at Reims, neatly etched and finished with the graver, with several spirited figures, inscribed *N. Derson, Reim. fe. sculp.* 1625.

DERVET, CLAUDE, a French painter and engraver, born at Nancy, in Lorraine, in 1600. He studied under Claude Henriot, and became the intimate friend of Callot, whose style of engraving he imitated. He engraved some plates after his own designs, and two others, said to be after Callot, viz: Charles IV., Duke of Lorraine on Horseback, with Military Attributes; and Pallas on Horseback, wielding a Battle-axe, inscribed *C. Dervet fec.*; 1628. He also painted portraits and history with reputation in his native city.

DERYCK, PETER CORNELIUS, a Flemish painter, born at Delft in 1568, and studied under Hubert Jacobsz. usually called Grimani. After leaving this master he went to Italy, where he studied the different styles of the most eminent masters in Rome and Venice. He finally settled on that of Giacomo Bassano, instead of striking out into one of his own, and imitated that master with such exactness, that his works have frequently been mistaken by good judges, for originals by Bassano. He resided fifteen years in Italy, execu-

ting many excellent works, which were highly esteemed. But his reputation would have been much greater had he not confined himself to servile imitation, for his landscapes are said to have been admirably designed, his penciling firm and free, and his figures and animals very spirited. He died in 1630.

DERYKE, WILLIAM, a Flemish painter, born at Antwerp in 1635. He was bred a jeweller, but quitted that business and bent his attention to painting, but did not arrive at any eminence, though he made some proficiency in history and portraits. He went to England in the reign of King William III., and died at London in 1697.

DESANI, PIETRO, an Italian painter, born at Bologna in 1595. According to Malvasia, he was a disciple of Lionello Spada, under whose able instruction he made rapid progress, and rose to great distinction. He resided chiefly at Reggio, and there is scarcely a church, convent, or public edifice in that city that does not possess some of his works. Among the most esteemed are a picture of the Crucifixion, with the Virgin Mary, Mary Magdalene, and St. John, in the Chiesa del Corpo di Christo; and St. Francis receiving the Stigmata, in the Church of the Padri Zoccolanti. The compositions of Desani are grand, and his design and drawing correct, but his coloring is cold and hard, which gives his pictures a disagreeable effect. He died at Reggio in 1657.

DESBARRES, BONAVENTURE, a French painter, born at Paris in 1700. He painted portraits and history with considerable reputation, but his works display the artificial taste of his time and country.

DESCAMPS, JEAN BAPTISTE. This painter was born at Dunkirk in 1714, and studied under his uncle Louis Coypel, after which he visited Paris, and entered the school of Largilliere. He painted there a number of good works, and subsequently settled at Rouen, where he established a school of design. His subjects were generally conversation pieces, and the pleasures of the French peasantry. When Louis XV. visited Havre, Descamps was employed to design the principal events of his journey, which were engraved by Le Bas. Descamps was also a Royal Academician, and has produced several admirable works on the arts, especially his *Vies des Peintres Flamants, Allemands et Hollandais*, 4 vols., 8vo., Paris, 1753—63. He died in 1791.

DESEINE, LOUIS PIERRE, a French sculptor, born at Paris in 1750. It is not known that he had any particular instructor. In 1780 he gained the grand prize of the Royal Academy, and visited Rome with the royal pension. On his return, he was received into the Academy, in 1785, and he subsequently executed a group of Bacchus and Hebe, for the Chateau de Chantilly, which gained for him the appointment of sculptor to the prince of Condé. He took no part in the scenes of the Revolution, being strongly attached to the ancient *regime*, and at the Restoration, he was commissioned to execute the monument of the Duke d'Enghien, which was completed by Durand, his nephew. Deseine executed many excellent works, among which are the busts of Louis XVI. and XVII., and Pius VII.; two bas-reliefs of the Passion and Burial of Christ; and the Mausoleum of Cardinal Belloy, in the church

of Notre Dame, which is an admirable work. He also published several works on the arts. He died in 1822.

DESENNE, ALEXANDRE JOSEPH, a French designer, born at Paris in 1783. He was much employed to execute designs for the various publications of the day, especially for the works of Rousseau, Voltaire, Moliere, Cervantes, Walter Scott, etc. His designs were highly esteemed for their correctness, and excellent composition. He died in 1827.

DESGODETZ, ANTOINE, a French professor of architecture, born in 1653. He set out for Rome in company with d'Aviler, but both were taken prisoners and carried to Tunis, where they remained sixteen months, after which they proceeded to Rome, where Desgodetz remained three years. Under the auspices of Colbert, he here composed his work entitled *Les Edifices Antiques de Rome*, which was published at Paris in 1682, at the expense of the government, and is greatly praised for the correctness of the admeasurements. On his return to Paris, he was appointed royal architect, and in 1719 succeeded M. de la Hire as professor of architecture. He then commenced his lectures, which he continued till his death, which occurred in 1728.

DESHAYS, JEAN BAPTISTE, an eminent French painter, born at Rouen in 1729. He studied under Colin de Vermont, and subsequently under Restout, where he manifested excellent talents, and painted a fine picture of the wife of Potiphar, which gained him considerable reputation. In 1751, he drew the grand prize of the academy, after which he was admitted to the school of Vanloo, where he remained three years, and produced several fine works, among which was a picture of Lot and his Daughters. He then went to Rome, and remained there about three years. On his return he was admitted to the Royal Academy in 1758, on which occasion he painted as his reception piece, Venus pouring over Hector's body a divine essence to guard him from corruption. This work gained him great reputation. Among his other productions are, Jupiter and Antiope; the Martyrdom of St. Andrew; and the Death of St. Benedict. The latter has been highly praised for its vigor and great truth of expression. Deshays would undoubtedly have attained a high rank among the artists of his day, had he not met with an accident, which occasioned his death, in 1765, at the age of 36.

DESIDERIO, M., a French painter, who flourished at Naples, according to Dominici, about 1600. He was very celebrated for his grand perspective pieces and frescos, and was largely employed in decorating the churches. The same author says that Belisario Corenzio assisted him in his works, in which he painted the figures.

DESJARDINS, called MARTIN VANDER BOGAERT. This eminent sculptor was born at Breda, in Holland, in 1640. When quite young, he went to Paris, and was received into the academy at the age of 31, at which time he executed a group of Hercules crowned by Glory. This work gained him considerable reputation, and he was soon extensively employed. Among his numerous productions were, six groups for the church of the Mazarin College, representing the fathers of the Greek

and Roman Churches; a statue of Diana for the park at Versailles; a statue of Louis XIV.; and the magnificent monument in the Place des Victoires. Desjardins also executed four bas-reliefs for the church of S. Catherine, representing the Four Cardinal Virtues; and a bronze statue of Vigilance for the church of the Capuchins. He acquired a large fortune by the practice of his art, and died at Paris in 1694.

DESPLACES, LOUIS, an eminent French engraver, born at Paris in 1682. He engraved a considerable number of plates after the Italian and French masters which possess great merit. Some of them are executed in the style of Gerard Audran, and though he is not equal to that distinguished artist, yet his drawing is correct and his works evince excellent taste, and have a fine effect. He worked with the point and the graver. His best prints are after Jouvenet. The following are his principal works:

SUBJECTS ENGRAVED FOR THE CROZAT COLLECTION.

Jupiter and Danae; after *Titian*. Paul Veronese between Virtue and Vice; after *P. Veronese*. Wisdom accompanying Hercules; *do.* Christ washing the Feet of his Disciples; after *G. Mutiano*. The Adoration of the Magi; after *Giulio Romano*. The Triumph of Titus and Vespasian; *do.* The Crucifixion; after *An. Caracci*.

SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Peter; after *H. Calabrese*. The Purification; after *Tintoretto*. Diana and Acteon; after *Carlo Maratti*. The Rape of Helen; after *Guido*. The Birth of Adonis; after *C. Cignani*. The Roman Charity; after *Le Brun*. Hercules combating the Centaurs; *do.* Christ curing the Sick; after *Jouvenet*. The Elevation of the Cross; *do.* The taking down from the Cross; *do.* St. Bruno praying; *do.* Venus prevailing on Vulcan to forge the Arms of Æneas; *do.* The Triumph of Venus; after *Ant. Coppel*. Cupid taking Refuge with Amoreon; *do.* Æneas saving his Family from the Burning of Troy; *do.*

DESPORTES, FRANCIS, an eminent French painter of hunting pieces and animals, born at Champigneul in 1661. According to D'Argenville, he was a scholar of Niclaus Bernaert, an eminent Flemish painter of similar subjects, who had studied under the celebrated Snyders. Bernaert died before his pupil had made very great progress, but without any further instruction, he applied himself with great assiduity to the study of nature, not only to landscape and animals, but to the figure in the Academy. He rose to great eminence in the branch he made his particular study, and painted every variety of hunting scenes to the life—huntsmen, game and animals correctly drawn and full of characteristic expression. He was principally employed by Louis XIV., who appointed him his painter, and gave him a pension. He executed a great many works for that monarch, representing every species of the chase, which adorned the royal palaces at Versailles, Fontainebleau and Meudon. In 1699 he was elected a member of the Royal Academy at Paris. He afterwards went to England in company with the French ambassador, the Duc D'Aumont, where he received considerable employment from the nobility. He also painted flowers and insects with equal truth. He died in Paris in 1743.

DESPORTES, CLAUDE FRANCIS, son of the preceding artist, born at Paris in 1696, and died in 1774, aged 78. He was instructed by his father, whose taste and style he followed with reputation, though

he never equalled him. His animals are highly commended.

DESPREZ, JEAN LOUIS, a French painter and architect, born at Lyons about 1750. After practising his profession in Lyons and Paris, he went to Italy, where he resided several years. While there he executed part of the drawings for the *Voyage Pittoresque de Naples*, published by the Abbé de St. Non. Gustavus III., king of Sweden, having seen Desprez at Rome, engaged him as his painter and architect. He accordingly went to Sweden, where he acquired a great reputation, and continued in that monarch's service all the rest of his days. He was a man of fine taste and talents, with a fertile and brilliant imagination, and contributed greatly to a dissemination of correct principles and love of the fine arts in that country. There are several of his works in the royal palace at Stockholm which are highly commended, particularly the *Battle of Sevenksund*. He died there in 1804.




DESUBLEO, or SOBLOEO, MICHELE. This artist was a native of Flanders, but lived most of his days in Italy. Lanzi says he was educated in the school of Guido Reni, whose style he followed very closely. He painted several pictures for the churches at Bologna, particularly in Jesu e Maria, in the style of his master, with something of the force of Guercino. He afterwards went to Venice, where he resided the rest of his life, and executed some works for the churches and convents of that city. One of his finest pieces is a Crucifixion in the church of the Carmelites.

DETRIANUS, an eminent Roman architect, who flourished about A. D. 125, under the reign of the Emperor Adrian. He was greatly in favor with that monarch, who confided to his management the most important works that were done at Rome. Detrianus restored the Pantheon, which was erected by Agrippa, and still remains at Rome, but has undergone frequent alterations in the interior. The simplicity and elegance of its portico cannot be sufficiently commended; the only fault ever attributed to it is the height of its pediment, the tympanum of which was once filled with a bronze bas-relief. It is in front octastyle, and consists in the whole of sixteen columns, the shafts each of a single block of granite. This portico is 110 feet in extent; the bases and capitals are Corinthian, of white marble, as well as the entablature and pediment. Detrianus also restored a number of fine old works, among which were the Basilica of Neptune, the Forum of Augustus and the Baths of Agrippina. He erected a magnificent temple, dedicated to Trajan. His most important works, however, were the vast Mausoleum of Adrian, and the bridge Ælius, now that of St. Angelo, which was ornamented with a high covering of brass, supported by forty-two columns, terminated at the top by as many statues. He removed the temple of the goddess Bona; also the bronze Colossus of Nero, 120 feet in height. In this difficult task he employed twenty-four elephants, and effected it without changing the erect posture of the statue. His sovereign Adrian, erected a vast number of edifices in Gaul, among which was the Basilica Plotina, the most superb building in that country. He then went to England, and erected a wall from Eden in Cumberland to the Tyne, in Northumberland, a distance of eighty

miles, to defend the province from the incursions of the Caledonians. In almost every province of the empire, Adrian founded new cities, rebuilt those which had been destroyed, and repaired the more ancient. In these works, he must necessarily have employed other architects besides Detrianus, but their names have not come down to us. He finished and embellished the famous temple of Jupiter Olympius, which was begun six centuries previous; also a Pantheon, with a dipteral portico, decastyle, of Corinthian columns, a triple porch, and double on the flanks. He rebuilt Jerusalem, and called it *Ælia Capitolina*, after the name of his family. He erected a theatre, and various heathen temples, using the stones of the Jewish temple, and placed a statue of Jupiter on the spot where Christ rose from the dead; also one of Venus on Mount Calvary. Finally, he returned to Tivoli, and erected the magnificent villa, which is still the admiration of travelers.

DEUTSCH, NICOLAS MANUEL, an old Swiss painter and wood engraver, born at Berne, according to Sandrart, in 1484. His pictures are very rare; his prints are more sought after than his pictures, and are only found in the richest cabinets. His most remarkable work was a set of six prints, representing the Wise and Foolish Virgins, very scarce, executed in a slight, free style. His works are marked with a monogram composed of the letters N. M. D., with a dagger underneath. Among other prints he has executed the following: A Figure of a Woman standing; to the cipher he has added, VON BERN; and a Composition of several female figures with the cipher, 1518.

 or  or  or  or  or .

 or  or  DEUTSCH, RODOLPHUS MANUEL, a Swiss wood engraver, probably son of the preceding. There are some wood cuts dated about 1548, executed in a free and spirited manner, and possessing great merit, which Professor Christ attributes to this artist from the monogram composed of the letters R. M. H. D., with a dagger underneath. In this case, the H. designates his country, *Helvetia*, or Switzerland. Sometimes the initials H. H. are found on prints marked with the above monogram, which has given rise to the supposition that Hans Holbein executed some cuts in conjunction with this artist. M. Strutt mentions some prints of animals, and one with three figures conversing, in a landscape, marked as above mentioned.

DEVIS, ARTHUR, an English painter, born at Preston, in Lincolnshire, about 1708, was a pupil of Peter Tillemans. According to Bryan, he settled in London, and painted portraits, mostly in small whole-lengths, and conversation-pieces with reputation. He died in 1787.

DEVIS, ARTHUR WILLIAM, an English historical painter, son of the preceding, was born in 1762, and received instructions in the art from his father. He made rapid progress, obtained a medal from the Royal Academy at an early age, and in his twentieth year was appointed draughtsman by the East India Company, to accompany Captain Wilson, in the *Antelope*, in a voyage round the world, which vessel was wrecked. He afterwards went to Bengal, where he painted the pic-

ture of Lord Cornwallis receiving the two sons of Tippoo Saib as hostages. He returned to England in 1795, where he painted several popular English subjects which gained him considerable reputation. The principal of these are: *Babington's Conspiracy*. *Archbishop Langton showing the Magna Charta to the Barons*. *A Portrait of Lord Nelson*. *The Death of Nelson on board the Victory*. *The Death of the Princess Charlotte*. Stanley says that "Deviss, as a historical painter, was equal, if not superior, to any of his day, had circumstances conduced to bring his powers into play." Yet Cunningham, in his *Lives of Eminent British Artists*, does not mention his name. He died in 1822.

DE WIT. See WIT.

DEWINT, P., an English painter in water colors, born in 1783. He was a distinguished member of the old Society of Painters in Water-colors; and for a period of forty years, his drawings formed one of the most attractive features in their exhibitions. His subjects were usually landscapes of a very simple character, which were treated in a free and masterly style, and with great faithfulness. He died in 1849.

DEYNS, JACQUES, a Flemish painter, born at Antwerp in 1645. He studied under Erasmus Quellinus, and afterwards visited Italy for improvement, where he studied and copied the works of the great masters with assiduity, and attained such skill that he was employed to execute a number of works for the edifices of Mantua and Florence. His style was entirely Italian, and was much admired by that people. His compositions were ingenious and abundant, his design pure and correct, and his coloring warm and vigorous. He afterwards returned to his native country, where he died in 1704.

DEYNUM, JOHN BAPTIST VAN, a Flemish painter, born at Antwerp in 1620. He was eminent as a painter of portraits in miniature. He also excelled in painting historical subjects and landscapes in water-colors, which he executed with so much neatness, judgment, and taste, and with such delicacy of touch, exquisite finish, and harmonious coloring that they were greatly admired. The Emperor of Germany and the King of Spain patronized this artist, and bought most of his performances. He died at Antwerp in 1669.

DEYSTER, LOUIS, a Flemish painter, born at Bruges in 1656, and studied under John Maes. He went to Italy, where he diligently studied the antique, and the best masters for six years, when he returned to his native country, and soon rose to distinction. He painted many pictures for the churches at Bruges, which distinguish him as one of the ablest artists of his time. His compositions are judicious, his design correct, and his coloring glowing and transparent, with the carnations resembling Vandyck. His works partake more of the Italian, than the Flemish school. In the church of St. James at Bruges, are three fine pictures by this artist, the Crucifixion, the Resurrection, and the Death of the Virgin; and in the church of St. Anne, the Martyrdom of St. Sebastian, which are highly esteemed. He died in 1711.

DEYSTER, ANNE, daughter of the preceding artist, born at Bruges in 1696. She possessed good talents, was instructed in the art by her fa-



ther, and acquired considerable reputation. She executed several works for the churches at Bruges, in the style of her father. She also painted landscapes with success. She died in 1746.

**DIAMANTINI, CAV., GIUSEPPE**, an Italian painter and engraver, born in Romagna in 1660. It is not mentioned under whom he studied. He resided chiefly at Venice, where he rose to great distinction, both as a painter and engraver. He composed and painted with great facility. In the church of San Moise, is a picture by him, representing the Adoration of the Magi, admirably executed. He is better known by his engravings, of which he has left a considerable number, principally etchings from his own designs, well composed and executed in a free and graceful manner. The following are his best prints, generally marked *Eques Diamantinus, in. f.*

The Holy Family, with St. John holding a Cross. Hagar in the Desert; oval. The dead Christ, supported by an Angel. The Death of Iphigeneia; octagon. Venus, Ceres, and Apollo. Mercury and Flora. The Fall of Phaeton. Mercury and Argus; octagon. Venus and Adonis; do. Another Venus and Adonis; different composition. Mars and Venus. Diana and Eurytion. The Sacrifice of Iphigeneia. Boreas carrying off Orythia. Justice and Peace. Eight emblematical subjects of different sizes. Also, the Marriage at Cana; after P. Veronese.

**DIAMANTE, FRA**, an Italian painter, born at Prato, in Tuscany, about 1390. He studied under Filippo Lippi, and followed his style. He became a monk, and afterwards painted many works for the different churches of Florence, particularly several in the church del Carmine, which were much admired. This artist may be placed among those who assisted in the establishment and improvement of modern art, and, as such, deserves great credit. He died about 1440.

**DIAMER, H. F.**, a Flemish engraver, who executed a series of plates of scriptural subjects in the style of Sebastian le Clerc, which have considerable merit. He also engraved some portraits after Vandyck and others, and flourished in the latter part of the 17th century.

**DIANA, BENEDETTO**, an eminent Venetian painter, who, according to Riolli, flourished in the latter part of the fifteenth, and first part of the sixteenth centuries. He excelled especially in architectural pieces, and found considerable employment in the churches of his native city. Lanzi says his altar-piece of St. Lucia, in the church of SS. Apostoli, and a picture in the college of the Limosina de' Confratelli di San Giovanni, approach the style of Giorgione. The latter was painted in competition with Cav. Gentile, and Giovanni Bellini.

**DIANA, CRISTOFORO**, an Italian painter, born at San Vito, in the Friuli, in 1553. Lanzi makes honorable mention of him, but records no particulars of his life. He studied under Pomponio Amalteo, who gave him every advantage. At the age of twenty, he executed a portrait of Oristilla di Parstinago, which shows an excellent knowledge of his art. In the principal church at San Vito, is a picture by Diana, representing the Crucifixion, which is probably his master-piece, as no other work of his is cited which combines such correctness of design and beauty of coloring.

**DIANTI, GIO. FRANCESCO**, was born at Ferrara about 1510, and died in 1576. According to

Baruffaldi, he studied under Benvenuto Tisio, in whose style he painted history and other subjects. He also mentions a fine altar-piece by him in the church of the Madonna at Ferrara. His tomb is also in the same place.

**DIAS, PEDRO MORANTE**, a Spanish painter, who, according to Berinudez, flourished at Madrid about 1630. He painted small historical pictures in good taste; but birds, animals, and ornaments were his best subjects. He wrote a work on art, entitled *Instrucción de los principios, &c.*, and he was denounced to the Inquisition as a sorcerer, because he wrote with both hands with equal facility.

**DIAZ, DIEGO VALENTIN**, an eminent Spanish painter, who lived at Valladolid, and died there in 1660. He executed many works for the churches and convents of that city. He acquired considerable wealth, and founded the House of Mercy, or Hospital for Orphans, which is a fine edifice, and which he painted in perspective in excellent style. He was buried in this building, and a monument erected to his memory. The portraits of himself and wife are placed above his tomb.

**DIBUTADES**, the founder of the school of Sicyon, from which many of the most famous artists of antiquity issued. He is said to have been a potter, and to have invented the art of modeling. Sicyon has been styled the Mother of the Arts. Sicyon, Egina, Corinth, and Athens were the first seats of commerce and the arts in Greece.

**DIEPENBECK, ABRAHAM VAN**, an eminent Flemish painter, born at Bois-le-Duc in 1607. He seems first to have practised painting on glass, which he is said to have carried to a higher degree of perfection than any of his time. Some of his performances in this line are still admired in Amsterdam, particularly the windows in the Cathedral, on which he painted the Works of Mercy; and those of the church of the Dominicans, which are embellished with representations from the Life of St. Paul. He abandoned glass painting; devoted himself to designing and oil painting; went to Italy in search of improvement; and afterwards studied under Rubens, whose style he adopted. His genius was great, his invention fertile, and his execution rapid and spirited. He imitated Rubens closely in design and coloring, and he had an excellent knowledge of chiaro-scuro. He settled in Amsterdam, where he found abundant employment; for such was the elegance of his design, and the rapidity of his execution, that the publishers continually applied to him to furnish designs for their works. His greatest productions in this line are the illustrations for the celebrated work, *The Temple of the Muses*, in which he has discovered a readiness of invention, and a clear conception of his subjects, which are alone sufficient to establish his reputation as one of the ablest artists of his country. This very employment, however, injured his reputation as a painter, by diverting too much of his attention to designing. He visited England during the reign of Charles I., and was employed by the Duke of Newcastle in making designs for a book on horsemanship. Diepenbeck executed a considerable number of paintings, which are highly esteemed, particularly the Assumption of the Virgin, in the church of the Carmelites at Antwerp. Descamps says there are several of his works in the church of the Recollets in that city, equal to



Vandyck, which doubtless is too high praise. Several pictures (said to be genuine) by this master, were brought to the United States some years ago, and sold as originals by Rubens, for enormous prices. One of these, the *Mocking of Christ*, was certainly an admirable performance.

**DIEPRAAM, ABRAM,** a Flemish painter, born at the Hague in 1665. He studied successively under Dirk Stoop and Henry Martin Rokes, called Zorg. He also attached himself to Adrian Brower, whose style of design, penciling, and coloring he adopted; and, unfortunately, whose dissipated habits he contracted, which destroyed his prospects, blotted a name that might have been bright from the list of Flemish painters, and early ended his days in poverty and wretchedness—for he is said to have possessed extraordinary talents, and bid fair to have equalled Brower himself.

**DIES, GASPARD,** a Portuguese painter, who flourished about 1525. He early manifested a strong inclination for art, and attracted the notice of Don Emanuel, who sent him to Rome for improvement. Here the young artist entered the school of Michael Angelo, and executed many excellent works, which were much admired at Rome. On his return to Portugal he painted, by order of the king, a number of excellent pictures for various churches and other edifices; and, in 1534, he painted his celebrated picture of the Descent of the Holy Spirit, for the church of the Misericordia. He died at Lisbon in 1571.

**DIEST, ADRIAN VAN,** a Dutch painter, born at the Hague in 1655. He was instructed in the art by his father, who was a marine painter. He went to England when he was seventeen years of age, where he was employed by Granville, Earl of Bath, for whom he painted several views on the coast of Devon and Cornwall. Pilkington says this artist possessed fine talents, which only wanted the advantages of study abroad, and proper encouragement, to have raised him to eminence. His best works have great clearness and transparency in the coloring, an admirable perspective, fine skies, uncommon freedom in the clouds, and an agreeable harmony pervading the whole. As a proof of his merit, Lord Orford states that Sir Peter Lely had seven of his pictures in his collection. But, as he had a family to support, and met with little patronage, he was obliged to disregard fame, accept of any commission he could get, and work accordingly, so that there is a great disproportion in his works. He etched some landscapes from his own designs, which possess considerable merit. He died in London in 1704.

**DIETEL, CHRISTOPHER** and **F. A.**, two engravers of Vienna, probably brothers, who were employed mostly by the book publishers. They engraved conjointly a set of plates representing the Fountains of Rome.

**DIETRICH, or DIETRICH, CHRISTIAN WILLIAM ERNEST,** a German artist, born at Weimar, in Saxony, in 1712. He learned the first principles of art from his father, an obscure artist, and afterwards studied under Alex. Thiele, a landscape painter. He made such progress, and exhibited such talents, that the king of Saxony sent him with a pension to Italy, where he resided about four years, chiefly at Rome and Venice, when he returned, and settled at Dresden. His studies

abroad do not appear to have changed his style, which is purely German. His chief talent consisted in a fanciful imitation of Rembrandt, Ostade, and Poelenburg; nevertheless, he had much original talent. His pictures are usually of cabinet size, well designed, and exquisitely finished, with a coloring peculiarly his own, in which he greatly excelled. He painted scriptural and historical subjects and landscapes equally well. As an engraver, Dietrich acquired a great and well-deserved reputation. He has left about two hundred etchings from his own designs, which are executed in a very neat and spirited manner, and like his pictures, mostly in the style of other eminent masters. Some of his prints have become exceedingly scarce, in consequence of his custom of destroying the plates after taking off a certain number of impressions. The following are his principal prints:

#### SACRED SUBJECTS.

Lot and his Daughters; scarce. Abraham going to sacrifice Isaac, 1730; scarce. The same subject differently composed; very scarce. The Nativity, 1740. St. Philip baptizing the Eunuch. The Adoration of the Shepherds; in the style of *Rembrandt*. The Circumcision. The Flight into Egypt. Another of the same subject, differently composed. The Repose in Egypt, 1732; scarce. Another Repose in Egypt, 1734. The Return from Egypt. Christ found disputing with the Doctors, 1731. Our Saviour healing the Sick. The Prodigal Son. The Resurrection of Lazarus; in the style of *Rembrandt*. The taking down from the Cross; in the same style; scarce, 1730. Another of the same subject differently treated; in the style of *Rembrandt*. 1742. The Disciples at Emmaus; extremely rare; the plate destroyed. Christ appearing to Magdalene; unfinished, 1760. The Predication of St. James, 1740. St. Jerome writing, 1731.

#### VARIOUS SUBJECTS.

Famine and Pestilence, 1731; very scarce. Nero on his Death-bed, tormented by Furies and the Shade of his Mother; scarce. Jupiter and Antiope, 1735; one of his best etchings; scarce. The Artist in his Painting Room, 1730. The same subject with variations, 1732. The Quack Doctor; in the style of *Teniers*, 1732. The Hungarian Quack Doctor, 1757. The ambulant Musicians; in the style of *Ostade*. The picture by him is in the National Gallery. The Alchemist in his Laboratory; in the style of *Rembrandt*, 1731; scarce. Twenty plates of Busts and Heads; chiefly in the manner of *Rembrandt*. About thirty-six plates of Landscapes, in the styles of *Berghem*, *Breemberg*, *Claude Lorraine*, *Ruysdael*, and *Salvator Rosa*, and in his own manner.

**DIETTERLIN, WENDELIN,** a German painter, and a writer on architecture, born at Strasburg about 1540. Jean Scheffer, in his work entitled *Graphices seu de arte Pignendi*, p. 78, says that he was the discoverer of pastel painting; but Fuseli has attributed it to Wendelin Dietrich, whom he has confounded with Dietterlin. V. Wynn, a poet of Strasburg, celebrates his reputation in high terms. He published a treatise on Architecture at Strasburg, in 1593, containing 200 plates, and afterwards reprinted at Nuremberg. He died in 1599.

**DIETZSCH, JOHN CHRISTOPHER,** a German painter and engraver, born at Nuremberg in 1710. He painted landscapes with reputation, and engraved a number of plates in the manner of Waterloo, which, though more finished, are far inferior to that master in picturesque simplicity.—Among these are a set of sixteen landscapes, designed in the manners of *Ruysdael* and *Waterloo*, and executed in the style of *Waterloo*, and the portraits of *Raffaello* and *Correggio*.

**DIETZSCH, JOHN ALBERT**, the brother of the preceding artist, was born at Nuremberg in 1720. He painted landscapes, battle-pieces, fruit, flowers, and portraits. He also engraved about twenty views in Nuremberg and its vicinity, published in 1760. Some of his landscapes have been engraved by Prestel.

**DIEU, ANTOINE**, a French painter, born at Paris in 1662. He hurried his works so much that they are very defective, and deserve little commendation. Jean Arnold has engraved some of his pictures, the best of which is Louis XIV. seated on his Throne. Dieu died in 1727.

**DIMO, GIOVANNI**, a Venetian painter, extolled by Vasari, who flourished at Venice about 1660. Boschini also speaks of him as a reputable artist, but Lanzi says he can not find any of his works, or commendations of him by other authors.

**DINARELLI, GIULIANO**, a Bolognese painter, who, according to Malvasia, was born in 1629, and died in 1671. He was a pupil of Guido, but does not seem to have gained much distinction.

**DINOCRATES**, a Macedonian architect, who, according to Vitruvius, proposed to Alexander to cut Mount Athos into the form of a giant, holding in his right hand a city, and in his left a shell from which all the rivers collected in the mountain were to be discharged into the sea. This plan may be seen in Fischer's History of Architecture. According to Pliny, Dinocrates founded the city of Alexandria, which was a work of great importance. It is believed that he rebuilt the temple of Diana at Ephesus, and another at Alexandria, in honor of Arsinoë, sister and wife of Ptolemy Philadelphus. The whole interior was to have been incrustated with loadstone, in order that an iron statue of the princess might be suspended in the centre; but at the death of Ptolemy the idea was abandoned. Dinocrates also directed the obsequies of Hephaestion, which cost 12,000 talents.

**DINOMENES, or DINOMEDES**, a Greek sculptor, who flourished about B. C. 400. Pliny mentions him as one of the celebrated artists of his day, and attributes to him a statue of Pythodorus, and that of Protesilas, the first of the Greeks who sprang upon the Trojan shore, where he was killed by Hector. He also executed the statues of Iphigeneia and Calisto, placed in the Acropolis at Athens; and many other works, among which the most remarkable was a statue of Besantides, queen of the Paeonians.

**DIOLAI.** See **SURCHI**.

**DIONYSIUS**, a native of Rhegium, in Magna Grecia, now Italy. He was the first sculptor who executed a statue of Homer. He cast it in bronze, and from it were taken numerous portraits of the fathers in verse, which are mentioned by Pliny as being common in his time. Of these there still remain two exquisite examples.

**DIONYSIUS**, an eminent Greek sculptor, who flourished about B. C. 160. He was the son of Timarchides, and the brother of Polycles. In concert with the latter, he executed a statue of Juno, which in the time of Pliny, was in the temple of that goddess at Rome; also a statue of Jupiter in a neighboring temple. There was another sculptor by this name, who flourished at Argos, about B. C. 484, and executed many works in con-

cert with Glaucus, some of which were sent to Elis.

**DIONYSIUS**, a Greek painter, a native of Colophon, who flourished about B. C. 412. He was a cotemporary and imitator of Polygnotus, whose style he followed with the utmost servility. There was another painter of this name, who flourished at Rome, and gained great reputation for his admirable portraits.

**DIOSCORIDES**, a famous ancient Greek engraver on precious stones, who flourished in the time of Augustus. The arts in his time had fallen much into decay in Greece, and Dioscorides established himself at Rome, where he attained great eminence in this branch. He engraved a portrait of the emperor Augustus, which excited great admiration, both for its purity of design, and the exquisite fineness of the work. He also engraved a portrait of that emperor on a seal. There is an amethyst in France, on which is engraved a head of Solon, with the name of Dioscorides in Greek characters; but the authenticity of this and many other works of a similar character may well be doubted, as imitators have arisen in modern times, whose skillful execution will deceive even the connoisseur.

**DIOTISALVI**, an old Italian architect, who flourished about 1150, but whose birth-place is unknown. His principal work is the Baptistery of Pisa, which he commenced in 1152, and finished in eight years. This work is one hundred feet in diameter inside the walls, which are eight and a half feet thick. It is one hundred and seventy feet in height, and is constructed of marble, with two orders of Corinthian columns.

**DIPENOS and SCYLLIS**, two very eminent Greek sculptors, were brothers, natives of the island of Crete, and flourished about B. C. 540. They are supposed by many writers to have been the sons of Daidalos; though Pausanias only mentions them as his disciples. These artists were the first who employed marble in sculpture, and they are also distinguished as the founders of the celebrated school of Sicily. Their works were all executed in concert. The people of Sicily invited them to their city, to execute several statues of the gods; but some disagreement arising, the artists left the works imperfect, and retired to Etolia. Soon after, however, the city experienced some great calamity, and, on consulting the oracle, the people were told that it was because the sculptors had not finished these statues. By dint of presents and entreaties they were induced to return, and the statues were soon completed. They used Parian marble, and executed a large number of works for various cities, among which was a statue of Minerva at Cleone; the statues of Castor, Pollux, Anaxias, and Menestheus, at Argos; and a statue of Hercules, at Tiryntus. Their school produced many eminent disciples, among whom were Teetees and Angelion, who executed the statue of Apollo at Delos; Learchus of Rhegium, who made a statue of Jupiter in bronze, at Chalcis; Doryclidas, Dantas, Theocles, and others.

**DIRICKSEN, D.**, a German engraver, who resided at Hamburg about 1690. He was chiefly employed by the publishers, and he engraved some portraits in a neat style, resembling that of Passe.

**DISCEPOLI, GIOVANNI BATTISTA**, an Italian

painter, born at Lugano in 1590, and studied under Camillo Procaccini. He is usually called il Zoppo di Lugano, from his having been a cripple. Lanzi says he was an able designer, and one of the best and chastest colorists of his time. There are several of his works in the churches of Lugano, Como, and Milan, which are highly esteemed. Lanzi particularly commends a picture representing Purgatory, in the church of S. Carlo at Milan, and an altar-piece in the church of S. Teresa at Como.

DITMER, or DITMAR, a Flemish engraver, who flourished in the latter part of the 16th century. Huber says he engraved some plates after Martin de Vos, and other Flemish masters, but he does not specify them. There is a print by him, after *Michael Corcie*, representing Christ in the Clouds, surrounded by Angels holding the Instruments of the Passion, with the Animals symbolical of the Four Evangelists, dated 1574.

DIXON, JOHN, an eminent English mezzotint engraver, who executed a number of fine portraits of distinguished personages, after Sir Joshua Reynolds and other masters, among which the following are the best:

After *Reynolds*.—Mary, Duchess of Ancaster. Francis Conway, Earl of Hertford. William, Duke of Leinster. 1775. Henry Herbert, Earl of Pembroke. The Countess of Pembroke, with her son, Lord Herbert. Charles Townshend, Chancellor of the Exchequer.

After other masters.—William Beckford, Lord Mayor of London; *ad vivum del.* 1771. Henry, Duke of Buccleugh, with Lady Mary Scot fondling a Dog; after *Gainsborough*. 1771. Mr. Garrick in the character of Richard III.; after *N. Dance*.

DIZIANI, GASPARO, a native of Belluno, who studied under Sebastiano Ricci, and became an eminent artist. He was noted for his skill and facility in executing large theatrical pictures and decorations, and found considerable employment in Italy and Germany in this branch of the art. Lanzi says he was also an excellent composer of pictures for private ornament, some of which are to be found in the collections at Rovigo. He died in 1667.

DO, GIOVANNI, a Neapolitan painter of the 17th century, who studied under Spagnoletto, and followed his style. He excelled particularly in coloring, and produced many fine pictures, which resemble the style of Spagnoletto more than the works of any other of his scholars, and the half-length portraits of Giovanni Do have been taken for the productions of that master. His best work is a Nativity, in the church della Penitentie, at Naples.

DOBSON, WILLIAM, an English painter, born at London in 1610. Pilkington says that he possessed such talents and genius that he only wanted proper encouragement, and the advantages of study abroad, to have raised him to the highest excellence. Yet he had the patronage of Charles I., and the advantage of studying the magnificent collections which that monarch had gathered in his galleries at Whitehall and St. James, consisting of 1,387 pictures, by the greatest masters of every school. (*See Hand-Book of the Public Galleries of Art in and near London, by Mrs. Jameson, p. 193.*) Vandyck, seeing some pictures by this artist exposed for sale in a shop window, sought him out, and found him living in a miserable garret, re-

lieved his necessities, and generously recommended him to Charles I., who took him into his employment, and, on the death of that great artist, appointed him his serjeant-painter, with a pension of £300 a year. He painted several portraits of the king, at Oxford; also the portraits of the Prince of Wales, Prince Rupert, and several of the nobility. King Charles complimented him with the title of the *English Titoretto*. On the fall of that monarch, Dobson also fell, and died in a distressed situation in 1646. "Of the painters of his time, Dobson," says Bryan, "approached nearest to the excellence of Vandyck." Sir Joshua Reynolds also speaks of him as one of the greatest artists England has produced. His touch was bold and free, his coloring warm and harmonious, and, though inferior to Vandyck in the gracefulness of his figures, yet he gave a life, dignity, and truth to his portraits which has seldom been surpassed. His works are highly esteemed, and are to be found only in the public galleries, and the collections of the nobility of England. Specimens may be seen in the superb galleries at Wilton, Belvoir, Chatsworth, Blenheim, Stowe, Windsor, Chiswick, Devonshire House, Castle Donnington, Althorpe, &c.

DOCENO. See CRISTOFORO GHERARDI.

DOES, ANTHONY VANDER, a Dutch engraver, born at the Hague in 1610. He wrought with the graver, in the style of Paul Pontius, of whom he is supposed to have been a pupil; and, though inferior to him, his works have considerable merit. He engraved some of the plates for the work entitled, *Portraits des hommes illustres dans le 17me siecle*, published at Amsterdam. He also engraved some portraits and other subjects, after the Flemish and Dutch masters, among which are the following:

#### PORTRAITS.

Ferdinand, Cardinal-Infant of Spain, Governor of the Low Countries, on Horseback; in the background is the Battle of Nortlingen; after *A. Diepenbeck*. Gerard Coch, Senator of Bremen; after *A. van Halle*. Georgeo Wagner, Quesor of Eslingen, Plenipotentiary at the Peace of Osnaburg; *do*. The Marquis of Castello Rodrigo; after *Rubens*. Francis de Mello, on Horseback; in the back-ground a Battle.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Magdalene; after *Vandyck*. A Miracle wrought by St. Francis; after *A. Diepenbeck*. The Virgin and Child; after *Eras. Quellinus*. The Holy Family; *do*.

DOES, JACOB VANDER, the Elder, was born at Amsterdam in 1623. He studied under Nicholas Moyaert, and at twenty-one years of age went to Paris, and from thence proceeded to Italy, where he resided several years, mostly at Rome, studying with great assiduity the scenery and ruins near that city, and designing therefrom. The works of Peter van Laer being in great estimation in Italy, he attached himself to the style of that master with considerable success. He was diffident of his own abilities, and often displeased with his work after he had exerted his utmost ability, and unfortunately being of a morose, fretful, and melancholy disposition, he imagined that his genius was not appreciated, and quarrelled with all his acquaintances, so that he was compelled to return to his own country. The only friend who did not quit him was Karel du Jardin; yet these two painters were as opposite in their styles as they were in

disposition, for du Jardin loved to paint Nature in her loveliest and most cheerful mood, while vander Does robed her in melancholy shades. And this is the fault of his works; for while they claim our admiration for the choice of his scenery, the correctness of the design of his figures and animals, especially his sheep and goats, which are touched with a precision and beauty of pencil that has hardly been surpassed, yet the coloring is too dark for the subjects, and as Descamps observes, seems to partake of the gloominess of his character. Vander Does, after his return to Holland, married a lady of fortune, and acquired considerable wealth by his profession. His pictures are said to have brought higher prices before than after his death, though some of them are works of extraordinary merit. He also etched some small landscapes, with figures, cattle, and animals, in a free, masterly, and painter-like manner, which are highly esteemed. He died at Amsterdam, in 1673.

DOES, SIMON VANDER, the eldest son of the preceding artist, was born at Amsterdam in 1653. He was instructed in the art by his father, whose subjects, style, and manner of painting he adopted, but with a more cheerful and pleasing tone of coloring. He went to Friesland, and from thence to England, where he resided about a year; but, failing to find adequate employment, he returned to his own country, and settled at the Hague, where he met with abundant employment,—but he is said to have led a miserable life, being constantly involved in his circumstances and depressed in his spirits, by the extravagance of his wife, who squandered all he could earn. His landscapes are extremely pleasing, and though the tone of his coloring rather inclines to yellow and brown, yet there is such correctness of design in his figures, cattle, and animals, such freedom and elegance of touch, agreeable distances, pleasing forms of his trees, transparency and delicacy of coloring, and such a look of nature, that his works must always be valuable. He also painted small portraits and domestic subjects in the style of Gaspar Netscher. After the death of his wife, this artist lived a very retired life, and died poor in 1717. He also etched a few landscapes from his own designs, in a neat and spirited manner.

DOES, JACOB VANDER, the Younger, the second son of the Elder, was born at Amsterdam in 1654. After receiving his first instruction in the art, he studied under Karel du Jardin till that master went to Rome, when he quit landscape painting, became the disciple of Gaspar Netscher, and afterwards sought improvement with Gerard de Lairesse, under whose instructions he made great proficiency in historical painting. He was very assiduous, and it is said that when he had spent three or four weeks upon a picture, if he was not satisfied with his effort, he destroyed it, and commenced the same subject anew. M. de Graaf recommended him to the patronage of M. Henskirck, ambassador from the States of Holland to the king of France, whom he accompanied to Paris, and while the most flattering prospects were before him, he died in the bloom of life in 1691. He had already produced some works which gained him great reputation at home, and it is supposed that had he lived to have executed the numerous commissions he had already received from the nobility at Paris, he would have won a distinguished reputation.

DOESBURGH, J., a Dutch engraver, who flourished about 1680, and etched and finished with the graver some plates in a coarse and indifferent style, among which is a plate representing Admiral von Tromp engaging the English fleet, and several plates of Roman customs.


DOFIN, OLIVIER, a French engraver, who, according to Basan, went to Italy, and settled at Bologna, where he died in 1693. He engraved some plates after Caracci, and other Italian masters.

DOLABELLA, TOMMASO, an Italian painter, was born at Belluno, about 1579. According to Ridolfi, he was a pupil of Antonio Vasilacchi. He painted historical subjects with reputation, but he greatly distinguished himself as a portrait painter, to which branch he mostly confined himself. He was invited to the court of Poland by Sigismund III., where he painted the portraits of the Royal Family, and the principal personages of the court, and was favored with the especial protection of that monarch, who appointed him his painter. The time of his death is not recorded.

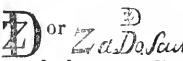
DOLCE, or DOLCI, LUZIO, a native of Castel Durante, in the State of Urbino, flourished from 1536 to 1589. Little is known of this artist, though his works are highly commended. He seems to have studied at Rome, where he resided for some time, and executed many excellent works. He was employed by the Duke of Urbino to paint the Imperiale. Colucci says that he painted many altar-pieces and other pictures for the churches in his native city and other places. He also says that his grandfather, Bernardino D., and his father, Ottaviano D., both excelled in fresco painting.

DOLCI, CARLO. This painter was born at Florence in 1616, and studied under Jacopo Vignali. Without the possession of much genius or invention, he acquired a great and lasting reputation, not for greatness of his design, but for a class of subjects admirably adapted to his pencil, and which he treated in a style peculiarly his own. These were chiefly confined to heads of the Saviour and the Virgin, and to Madonnas. His works were distinguished for their appropriate composition, and expression, for their pleasing coloring, improved by a judicious management of the chiaroscuro, which gives his figures a surprising relief, for the graceful air of his heads, and for their general harmony and exquisite finishing. The soft and tranquil expression of resignation or devotion in the patient sufferings of Christ, the plaintive sorrow of the Mater Dolorosa, the compunctious visitings of conscience in his Magdalens, are all treated with great delicacy and tenderness. His pencil was delicate, his touch inexpressibly neat, and his coloring transparent. He has been censured for bestowing immense labor on his works, and for giving his carnations more of the appearance of ivory than of flesh. In his manner of working, he was remarkably slow, and it is reported of him that his brain was affected on seeing Luca Giordano despatch more work in four or five hours than he could have done in as many months. He generally painted in small size, though he executed some works of the size of life, the principal of which are the St. Anthony in the Florentine Gallery, the Crucifixion in the collection of the Marchesi Rinnucini, and the St. Sebastian in the Palazzo Corsini, and the Four Evangelists in the Palace of the

Marchesi Riccardi. There is a fine picture of Christ breaking bread in the collection of the Marquis of Exeter, and a Virgin, with flowers painted by Mario da Fiori, in the Pembroke collection at Wilton. His half-length figures of the Saviour, the Virgin and of Madonnas, are more numerous and are more admired. He had a daughter, named Agnes, whom he instructed in the art, and who painted very beautifully in the style of her father, and copied some of his works. Many of his small pictures were also repeated by his pupils, Loma and Mancini. The works of Carlo Dolci have been so successfully copied and imitated that it is a well known fact that there are more pictures in the public and private collections of Europe, esteemed genuine by him, than he could have executed had he painted one every day of his life. He died in 1686.

 DOLEND, BARTHOLOMEW. A Dutch engraver, was born at Leyden about 1566. He is supposed, from his style, to have studied under Henry Goltzius. He worked entirely with the graver in an open, clear style. He engraved some plates after his own designs, as well as after the Dutch and Italian masters, among which the following are the best. He occasionally marked his prints with his name, but more frequently with one of his monograms:

Jonas in the Sea, swallowed by the Whale; circular. Jonas thrown back on the Sea-shore; the same. A Dutch Merry-making; after his own design. Adam and Eve taking the Forbidden Fruit; after C. van Mander. Christ appearing to Magdalene; *B. Dolendo, inv. et fecit*. The Holy Family; after M. Corcie. St. John preaching in the Wilderness. Pyramus and Thisbe; after Crispin vanden Broeck. Jupiter and Ceres; an allegorical subject; after B. Spranger. The Assumption of the Virgin.

 DOLEND, ZACHARY. This artist was probably a brother of the preceding, as they were both natives of Leyden, and cotemporaries. According to Huber, he was a pupil of James de Gheyn. He far surpassed Bartholomew D. in the execution of his plates and in the correctness of his design. Some of his portraits are not inferior to those of J. Wierix. His plates are usually marked with a monogram of his initials, as above. The following are some of his best prints:

William, Prince of Orange; half-length, in Armor; *Z. Dolendo*, 1531. Andromeda chained to the Rock; finely drawn; from his own design. Adam and Eve embracing, whilst Eve receives the Apple from the Serpent; after B. Spranger. The Continence of Scipio; after A. Bloem-aert. The Virgin and Infant, with Two Angels; after J. du Gheyn. The Crucifixion; *do*. St. Martin dividing his Cloak with two Beggars; after Spranger. A set of small Plates of the Gods and Goddesses; copied from the larger ones by Henry Goltzius.

DOLIVAR, JUAN, or JOHN. This artist, according to Huber, was born at Saragossa in 1641. He studied engraving at Paris. He engraved some of the plates of ornamental and decorative subjects for *Berain's Ornaments*. He also engraved some of the plates representing the conquests of Louis XIV. His works are compared to those of le Pautre and Chaveau, though inferior to both.

DOLLE, WILLIAM, an English engraver of little note, who flourished about 1630, and was chiefly employed by the booksellers. He engraved a few

portraits of eminent personages in a poor, tasteless style.

DOMENECH, ANTONIO, a Spanish painter, born at Valencia about 1550. According to Bernudez, he studied under Padre Nicolas Borrás, whom he assisted in his works, and whose manner he so closely imitated, that his pictures are all attributed to that master, even in his native city of Valencia.

DOMENICHINO. The real name of this great artist was DOMENICO ZAMPIERI, but he is generally known by the diminutive of his christian name, not only among Italian, but foreign authors. He was born at Bologna in 1581, and received his first instructions from Denis Calvart, but having been treated with severity by that master, who had discovered him making a drawing after Annibale Caracci, contrary to his injunction, Domenico prevailed upon his father to remove him from the school of Calvart and place him in the Academy of the Caracci, where Guido and Albano were then students. The great talents of Domenichino did not develop themselves so early as in many other painters. He was assiduous, thoughtful, and circumspect, which his companions attributed to dullness, and they called him the Ox, but the intelligent Annibale Caracci, who observed his faculties with more attention, testified of his abilities by saying to his pupils, "this Ox will in time surpass you all, and be an honor to the art of painting." It was the practice of this celebrated school to offer prizes to the pupils for the best drawings, to excite them to emulation, and every pupil was obliged to hand in his drawing at certain periods. It was not long after Domenichino entered this school before one of these occasions took place, and while his fellow students brought in their works with confidence, he timidly approached and presented his, which he gladly would have withheld. Lodovico Caracci, after having examined the whole, adjudged the prize to Domenichino. This triumph, instead of rendering him confident and presumptuous, only stimulated him to greater assiduity, and he pursued his studies with such patient and constant application, that he made such progress as to win the admiration of some of his cotemporaries and to beget the hatred of others. He contracted a friendship with Albano, and on leaving the school of the Caracci, they visited together Parma, Modena, and Reggio, to contemplate the works of Correggio and Parmiggiano. On their return to Bologna, Albano went to Rome, whither Domenichino soon followed him and commenced his bright career. The Cardinal Agucchi was the first who favored him with his patronage, doubtless through the recommendation of Annibale Caracci, and he employed him in his palace, and commissioned him to paint three pictures for the church of S. Onofria, representing subjects from the life of St. Jerome. At this time Annibale Caracci was engaged on his great works in the Farnesian Gallery at Rome, and he employed Domenichino to assist him, and he executed a part of them from the cartoons of the Caracci. He also painted in the loggia in the garden, from his own designs, the Death of Adonis, in which he represented Venus springing from her Car to succor her unfortunate Lover. The health of Annibale Caracci having been declining for a considerable time, and becoming daily more impaired, he was com-

pelled to refuse many commissions which were offered him, but he had the satisfaction of procuring them for his scholars. It was thus that Guido and Domenichino were engaged by the Cardinal Borghese to paint the celebrated frescos in S. Gregorio, of which the Flagellation of St. Andrea by Domenichino is so justly celebrated. The Cardinal Farnese next employed him to paint some frescos in a chapel in the Abbey of Grotto Ferrata, where he executed several subjects from the life of St. Nilo; one of these, representing the cure of a demoniac, is considered one of the finest productions at Rome. He was soon afterwards employed by the Cardinal Aldobrandini to decorate his villa at Frascati, where he executed in fresco ten pictures of the History of Apollo, which greatly increased his reputation. The next work of Domenichino was his famous Communion of St. Jerome, painted for the principal altar of S. Girolamo della Carità, a work which has immortalized his name. This admirable performance was accounted, next to the Transfiguration of Raffaele, the finest picture in Rome. It was taken to Paris by Napoleon, returned by the Allies, and it has since been copied in mosaic to preserve so grand a work, the original having suffered greatly from the effects of time. The reputation which Domenichino had acquired had excited the jealousy of some of his contemporaries, and the applause bestowed upon this work, served only to increase it. Lanfranco in particular, one of his most inveterate enemies, asserted that the Communion of St. Jerome was little more than a copy of the same subject by Agostino Caracci, at the Certosa at Bologna, and he employed Perrier, one of his pupils, to make an etching from the picture by Agostino. But this stratagem, instead of confirming the plagiarism, discovered the calumny, as it made it evident that there was no resemblance between the two works than must necessarily result in two artists treating the same subject, and that every essential part, and all that was admired was entirely his own. If it had been possible for modest merit to have repelled the shafts of slander, the work which he executed immediately afterwards in the Church of S. Lodovico, representing the life of St. Cecilia, would have silenced the attacks of envy and malevolence; but they only tended to increase the alarm of his competitors, and excite them to redoubled injustice and malignity. Disgusted with these continued cabals, Domenichino quitted Rome, and returned to Bologna, where he resided several years in the quiet practice of his profession, and executed some of his most admired works, particularly the Martyrdom of St. Agnes, for the church of that Saint, and the Madonna del Rosario, both of which were engraved by Gerard Andran, and taken to Paris and placed in the Louvre by order of Napoleon. The fame of Domenichino was now so well established that intrigue and malice could not suppress it, and Pope Gregory XV. invited him back to Rome, and appointed him principal painter and architect to the pontifical palace. The Cardinal Montalto employed him to decorate the vault of S. Andrea della Valle, where he represented the Four Evangelists with angels in such a masterly manner that they were the admiration of Italy and the study of artists. He also obtained new triumphs in the chapel of Cardinal Bandini in the church of S. Sylvestro, in the Quirinal, where he painted four pictures, queen Esther before Ahasuerus;

Judith with the Head of Holofernes; David playing on the Harp before the Ark; Solomon and his mother Bathsheba seated on a throne; esteemed among his finest works. Soon afterwards he painted the Four Cardinal Virtues in the church of S. Carlo Catenari, which were admirably engraved by Gerard Andran. Domenichino was now invited to Naples to paint the chapel of St. Januarius. He executed one of his most admired works in the Palazzo della Torre, representing the Dead Christ supported on the knees of the Virgin surrounded with Mary Magdalene and others. But he soon encountered such rancorous jealousy that his life was in danger from poison and the stiletto, and for safety he prepared his food with his own hands. His life was also so embittered that he threw up his commissions, quitted Naples in disgust, and returned to Bologna, where he died in 1641, aged 60 years.

Perhaps no artist has gone through the fiery ordeal of such severe criticism as Domenichino, and certainly no one has suffered less in his reputation. It had been foretold by his early friend and patron, the Cardinal Aguechi, that the great merits of Domenichino would not be appreciated till after his death, and while some more modern writers have not hesitated to declare that he possessed little genius, and that he was a copyist and a mannerist, the most judicious critics have done ample justice to the merits of this extraordinary painter. He is universally esteemed the most distinguished disciple of the school of the Caracci; the Count Algarotti does not hesitate to rank him before those great masters, and Niccolo Poussin considered him the first painter after Raffaele. The distinguishing excellence of the works of Domenichino is expression, in which he stands unrivalled since the time of Raffaele. His design, like that of the great painter just named, is pure and grand, often approaching to the sublime; his compositions are studied and appropriate, and his heads are full of grace and beauty. His forms are selected from the most perfect models, designed with great elegance and correctness, and impressed with a character peculiarly belonging to his works. The back grounds of his pictures are frequently enriched with noble architecture, in which he excelled. In fresco painting, few have equalled him. His oil paintings have been criticised as having an appearance of dryness, and wanting in effect, but some of his works, as the Communion of St. Jerome, the Martyrdom of St. Agnes, St. Cecilia, &c., are executed with a full pencil, and are admirably colored. No better proof can be desired of his great merits than the fact that upwards of fifty of his works have been engraved by Gerard Andran, Raffaele Morghen and other famous engravers, and that many of them have been frequently repeated.

**DOMENIQUE, JEAN**, a French painter, who went to Italy and studied under Claude Lorraine, whose style he successfully imitated. He resided chiefly at Rome where he died in 1684.

**DOMENIQUE, ALEXIS**. This painter was called the Greek, from his birth-place in one of the islands of the Archipelago. He visited Venice at an early age, where he studied under Titian, and followed his style in so admirable a manner, that his pictures passed for the works of that master. He practised the art at Venice for several

years with great reputation, but for some unaccountable reason he changed his style. This soon greatly diminished his reputation, and he left Italy for Spain, and resided at Toledo, where he resumed the style of Titian, and painted a number of excellent works, especially some pictures in the churches of Toledo, which are greatly admired. This artist is said to have practised sculpture and architecture, as well as painting; and he exercised the three arts in a church of Toledo, which was erected from his designs, and which he entirely ornamented with paintings and sculptures. He established a successful academy, which produced several excellent scholars; and he composed and published several works on the theories of the three arts. He died at Toledo in 1625.

DOMER, DOOMER, or DEMER, JAN, a Dutch painter, who flourished about 1680. He was so close an imitator of Rembrandt, that some of his landscapes have been attributed to that master. He is better known by his drawings, which are quite numerous in Holland, where they are highly esteemed for their simplicity, and truthfulness to nature.

DOMINGO, DON LUIS, a Spanish painter and sculptor, born at Valencia in 1718. According to Bermudez, he studied painting under Hippolito Robira, and sculpture under Battista Balaguer. There are several of his pictures in the convent of the Dominicans at Valencia, executed in a reputable manner. There are also some of his works in sculpture in the churches of his native city, where he died in 1767.

DOMINICI, BERNARDO, a Neapolitan painter, who flourished at Naples about 1740. He studied landscape painting under J. F. Beisch, who was then residing at Naples, whose style he adopted with success. He also painted conversation-pieces and scenes from low life. He is better known as the author of a work entitled *Vite de Pittori, Scultori ed Architetti Napolitani*, in two vols., published at Naples in 1742 and 1743.

DOMINICI, FRANCESCO. This artist was a native of Trevigi, where he died about 1530, aged 35. According to Ridolfi, he was an artist of promise, and executed in the dome of the great church of his native city, a picture representing an ecclesiastical procession, which he highly commends. He also excelled in portraits.

DONADO, HERNANDO ADRIAN, a Spanish painter, and a monk of Cordova, who flourished about 1610. Pacheco mentions him as an eminent artist, and Palomino asserts the same, citing a picture of the Magdalene penitent, which he says might be ascribed to Titian. This work was executed for the convent of which Donado was a member, in which are most of his works, among others, a fine picture of the Crucifixion. He was rarely satisfied with his own productions, and his friends had frequently to interfere, to prevent him from destroying his works. He died, at an advanced age, in 1630.

DONALDSON, JOHN, a Scotch painter, was born at Edinburgh in 1737. He only deserves mention as a warning to others, for though he possessed uncommon natural talents, he neglected to cultivate them, and instead of attending to his profession, fooled away his time in vague theories about politics, morals, and religion, and died in

great poverty in London in 1801. In 1765, he obtained the premium from the Society for the encouragement of the Arts, &c., for a drawing of the Tent of Darius, and also in 1768, for two pictures in enamel, representing the Death of Dido, and Hero and Leander. Pilkington says that he executed pen and ink sketches after the old engravers so accurately as to deceive the best judges, which is questionable, but he etched several plates of beggars after Rembrandt, which possess great merit.

DONATELLO, or DONATO, an old Florentine sculptor, born in 1383. He studied under Lorenzo de Bieci, and was the first who forsook the stiff Gothic manner, endeavoring to restore to sculpture the grace and beauty of the antique. He was much patronized by Cosmo de' Medicis and his son Pietro. The Venetian republic also gave him a commission to execute a bronze monument of her general, Erasmo Narin, at Padua. Among his chief works were four statue on the bell-tower of the cathedral at Florence; one of which, representing an old man in a senatorial dress, known by the name of Zuccone, he regarded as his master-piece. The statues of St. Peter, St. Mark, and St. George, made for the church of S. Marco in Orto, are also celebrated. He died in 1466. His brother, Simone, was also a sculptor of some eminence. Among other works, he executed one of the bronze gates of St. Peter's, and the tomb of Martin V., in the church of S. John of Lateran, at Rome.

DONATO, BERTOLO, a Venetian painter, was born in 1540, and died in 1601. He painted history with considerable reputation. His subjects are well designed, his style correct, and his coloring good. There are some of his works in the collections in his native city.

DONATO, LUIGI, DE', was a native of Como, and studied under Civerchio. Lanzi says there are some of his altar-pieces in his native city, one of which is dated 1510. He was a reputable artist.

DONATO, a Venetian painter, who, according to Ridolfi, flourished at Venice in 1459. He studied under Jacobello del Fiore. He surpassed that master in point of style and coloring, and there are one or two of his altar-pieces still preserved at Venice.

DONATO, ZENO, a painter of Verona, who, according to Orlandi, flourished about the middle of the 16th century. Lanzi says there is a picture by him in the church of S. Marino at Rimini, representing the titular saint, painted with singular care. It displays great simplicity of composition, good design, and excellent coloring. He seems to have belonged to the golden period of art, and it is known that he left other works at the same place.

DONCKER, PETER, a Flemish painter, was born at Gouda in 1612. He first studied under Jacob Jordaens, and then went to Italy, where he resided seven years, chiefly at Rome, carefully studying the antiques, and the works of the best masters. On his return to his native country he painted history with so much reputation that he found abundant employment from persons of the highest rank. He died in 1668.

DONCKER, JAN, a Dutch painter, born at Gouda in 1610. He was prematurely cut off in early life; but his great abilities are attested by an



admirable picture by him in his native city, which is painted with so much freedom of pencil and vigor of coloring, that it looks more like the work of an experienced professor than that of a young artist.

**DONDOLI, ABATE**, a painter of the Roman school, who flourished at Spello in the beginning of the 18th century. According to Lanzi he was an able designer, but an indifferent colorist.

**DONDUCCI, GIO. ANDREA**, called **IL MASTEL-LETTA**, was born at Bologna in 1575, and died in 1655. According to Malvasia, he possessed a natural genius for the art, but, unfortunately, being impatient of the precepts of the Caracci, in whose school he studied, he neglected to ground himself well in the art, so that he was unequal to the task of designing the naked figure, and far from being capable of producing any masterly work. His method was therefore short, and wholly intent upon powerfully arresting the eye. He loaded his pictures with shadow in such a way as to conceal his outlines, and opposed to his shadows masses of light sufficiently strong, thus disguising his inaccuracies of design, and sacrificing the good opinion of judges to gratify the multitude by a display of apparent novelty. He however gained considerable reputation, and a good deal of patronage from the churches at Bologna and other cities. He also painted many works for the public edifices and palaces of the nobles. He painted landscapes in a better style, which are to be found in many galleries, where they are often attributed to Annibale Caracci, who, while at Rome, strongly recommended Donducci to confine himself to this branch of the art, a course that was no way agreeable to him. When advanced in life, he was induced, by the applause bestowed on the clear open style then prevalent, to abandon his legitimate method for the new one, but meeting with a total failure, he entered himself a friar, first among the Conventuals, and afterwards with the Canons of S. Salvatore. Lanzi says this artist exerted a powerful influence on the sect of the Tenebrosi, (Shadowists) who afterwards spread themselves throughout Lombardy and the Venetian states. The following are among his principal works at Bologna: The Assumption and the Death of the Virgin in the Madonna della Grazie; the Adulteress before Christ, in S. Procolo; the Last Supper, one of his best works, in the Refectory of the Franciscans; the Flight into Egypt, with a fine landscape in the Mendicanti; and St. Irene drawing the Arrow from the breast of St. Sebastian at the Celestini.

**DONGEN, DIONYSIUS VAN**, a Dutch painter, was born at Dort in 1748. He first studied with J. Xavery at the Hague, and painted landscapes and cattle in the style of his master for some time. He afterwards went to Rotterdam, where he carefully studied the works of Paul Potter, Cuyp, Wynants, and other masters, by which means he became an admirable painter in the line of those great masters, and his works are highly esteemed, not only in his own country, but in Germany, France and England. He died at Rotterdam in 1819.

**DONI, DONE, or ADONE**, an Italian painter, born at Assisi in 1472. He studied under Pietro Perugino, whom he greatly excelled. His style is nearly free of the dry, gothic manner of his mas-

ter, and Lanzi says some of his portraits are surprising for their truth and vigor of coloring. There are some of his works in the Chiesa degli Angeli at Assisi, and a picture of the Last Judgment in the church of S. Francesco at Perugia.

**DONNABELLA**. See **GENTILONI**.

**DONNE, W.**, a Dutch engraver of little note, who lived about 1680, and executed, among other prints, a plate representing Venus and Cupid, in a landscape, after *Alzheimer*.

**DONNER, RAPHAEL**, an Austrian sculptor, born about 1680. He visited Italy, where he studied the works of the great masters, and on his return to his native country he executed a number of excellent works, which were especially distinguished for their correctness of design. His principal productions are a fountain in the new square at Vienna, and the statue of Charles VI. at the villa Breitenfort. Donner died in 1740.

**DONNINI, GIROLAMO**, was born at Correggio, in 1681. He studied successively under Francesco Stringa at Modena, Giuseppe Soli at Bologna, and Carlo Cignani at Forlì. He was a good artist, and was considerably employed by the churches.—There is an altar-piece in the church of the Madonna de Galiera at Bologna, and there are some of his works in the churches at Turin, and in the Romagna, said not to be unworthy of the school of Cignani. His best works, however, are his easel pictures, which he executed in a masterly manner. He died in 1743.

**DONNINO, AGNOLO DI**, a Florentine fresco painter, who studied under Ghirlandaio. He was one of the Florentine painters chosen by Michael Angelo to assist him in the execution of his great works in the Sistine Chapel at Rome.

**DONOSO, JOSEF**, an eminent Spanish painter, born at Consuegra in 1628. He studied the elements of art under his father, a painter of some reputation, and then entered the school of Francisco Fernandez at Madrid, after which he went to Rome. He remained there six years, and on returning to Spain, he entered the school of Juan Carreno, called the Spanish Titian, from his excellence in coloring. Palomino says that Donoso attained great reputation, and that his works were considered equal to those of P. Veronese. He executed a large number of works for the churches and public edifices of Madrid, among which are those in the Convent de la Victoire, viz.: The Canonization of St. Peter of Alcantara; six large pictures from the Life of St. Benedict; the Conception; the Last Supper, etc. He also wrote an excellent treatise on architecture and perspective. He died in 1686.

**DONZELLI, PIETRO** and **POLITO**, two Neapolitan painters and architects, brothers, who studied painting under Solario, and acquired a great reputation in their time. According to Zani, Polito was born in 1405, and died in 1468; and Pietro in 1412, and died in 1470. They distinguished themselves by their paintings, both in oil and fresco, and they excelled in their architectural ornaments, and in painting friezes, trophies, and other subjects in chiaro-scuro, so as to give them the appearance of bassi-relievi, an art which it is supposed they were the first to practice, at least in Naples. They were much employed in decorating the churches and public edifices at Naples, and they painted sev-



eral large pictures in the palace of Poggio Reale, for King Ferdinand. Pietro also excelled in portraits; and a few years ago, on the destruction of some of his works on a wall in the palace of the Dukes of Mantalona, some of his heads were removed with the greatest care, and preserved for their excellence. They studied architecture under Giuliano da Majano. At the death of that master, they finished several edifices which had been commenced by him. They erected also a number of excellent works from their own designs, among which is the magnificent Caraccioli palace of the princes of Santa Buono, in the square of S. Giovanni at Carbonara.

DONZELLI, PIETRO, a native of Mantua, who studied under Carlo Cignani, and followed his style. There is an altar-piece by this artist in the Cathedral at Pescia, representing St. Carlo administering to the sick of the plague, executed in the manner of his master.

DOORNIK, JAN VAN, a Dutch painter, born at Leyden, who is said to have successfully imitated Wouwerman. He also painted history and portraits. Nothing definite is known of his life, or at what time he flourished.

DOORT, P. VAN, a Dutch engraver of little note, who wrought entirely with the graver, and was a poor imitator of Cornelius Cort. His best work is a plate after *Bernardino Passari*, representing a Holy Family, with St. Elizabeth presenting an apple to the infant Jesus.

DORA, JOSEPH, a painter of Bavaria, was born in 1759. He studied in the galleries at Munich, Vienna, and Dusseldorf. He acquired great celebrity for his wonderful talents as a copyist. He is said to have copied the works of Francis Mieris, Gerard Douw, Terburg, Teniers, Vander Werf, and other eminent Dutch and Flemish masters, with such accuracy of tint and touch as to deceive the best judges.

DORBAY, FRANÇOIS DE, a reputable French architect, who flourished at Paris about 1670. He studied under Louis Levan, who employed him to superintend the erection of the College des Quatre Nations, and the Palace des Beaux Arts. After the death of the latter he was commissioned to erect, from the designs of Levan, the palaces of the Louvre and the Tuilleries. He designed a number of edifices, among which were the convent and church of the Capuchins, in the Place Vendome; the Church des Prémontrés à la Croix Rouge; and the Hotel des Comédiens Français. He died in 1697.

DORDONI, ANTONIO, an Italian engraver on precious stones, born at Bussetto, in the State of Parma, in 1528, and died at Rome in 1584. His works are very scarce, and highly esteemed for their exquisite beauty and finish. The finest are in the Duke of Devonshire's collection.

DORIGNY, MICHEL, a French painter and engraver, was born at St. Quintin in 1617. He studied under Simon Vouet, whose daughter he married. He painted history with reputation, in the style of Vouet, and there are some of his works in the castle of Vincennes. He was, however, more celebrated as an engraver, to which he afterwards mostly directed his attention. He engraved a considerable number of plates, some of them

from his own designs, but mostly after Vouet. They are etched in a free, bold, and spirited style, but there is a degree of harshness in the effect of his prints, from a heavy darkness in the shadows, which renders them disagreeable to the eye. He died at Paris in 1665. The following are his principal plates:

The Holy Family; dated in 1649. The Nativity. The Adoration of the Magi; in four sheets; in the manner of a frieze. Jupiter giving Apollo the conduct of the Chariot of the Sun. Apollo killing the Python. Peace descending on the Earth. Venus at her Toilet. Venus, Cupid, and Hope, plucking the Feathers from the Wings of Time. Mercury and the Graces. The Rape of Europa. A set of six Bacchanalian subjects; from his own designs.

DORIGNY, LOUIS, an eminent French painter and engraver, the son of the preceding, was born at Paris in 1654. Having lost his father at the age of ten years, he entered the school of Charles le Brun. At the age of seventeen, he competed for the grand prize of the Royal Academy; but, as he obtained only the second, he refused to accept the medal, and immediately went to Rome at his own expense. After remaining there four years, he executed the grand altar-piece for the Feuillants de Foligno, which gained him great reputation, and plenty of employment. He afterwards visited Venice, where he remained ten years. In 1704 he returned to Paris, and would have been chosen an Academician, had it not been for the intrigues of Hardouin Mansard, which he did out of revenge for an engraving executed by the father of Dorigny, which satirized François Mansard. He immediately returned to Italy, and in 1711 was invited to Vienna, where he decorated the palace of Prince Eugene with many excellent works. The city of Prague also possesses many of his productions. But the work which does him most honor, is the cupola of the Cathedral at Trent, which he painted in fresco. As an engraver, he executed about forty plates, etched with great freedom and spirit. The following are the principal:

A set of thirty-two Plates, with the Title; from his own designs, engraved for an Italian edition of the *Pensées Chrétiennes*, by *Pere Bouhours*. Six subjects from Ovid's *Metamorphoses*. Five Emblems of Horace. A View of the Amphitheatre at Verona. The Descent of the Saracens at the Port of Ostia; after *Raffaële*.

DORIGNY, SIR NICOLAS. This celebrated engraver was the younger son of Michel Dorigny, and was born at Paris in 1657. He was educated for the bar, and practised that profession till he was thirty years of age, when he turned his attention to the arts, and went to Italy, where he resided upwards of twenty years. He first attempted painting, but by the advice of his brother, he soon directed his attention to engraving. His earlier works are executed with the point, but in his later productions he united the point and graver, and taking Gerard Andran for his model, he obtained a great celebrity for the beauty and excellence of his works. The French justly esteem him as one of their greatest engravers; and, although he does not equal Gerard Andran in the purity of his drawing, or in the picturesque effects of his lights and shadows, his prints will always be esteemed, not only for their merit as engravings, but for the admirable subjects he selected. In 1711, he was invited to England, to engrave the cartoons of Raffaële, which occupied him eight years. He finished them in 1719, on which occasion King George I. conferred on him the honor

of knighthood. He returned to Paris in 1724, where he died in 1746, at the great age of 89 years. The following are his most capital prints :

Nine plates of the Seven Planets, and the Creation of the Sun and Moon; after the paintings by *Raffaello*, in the Chigi chapel, in the Madonna del Popolo. The Cartoons; after *Raffaello*; in eight plates, including the title. Twelve, of the History of Cupid and Psyche, and the Triumph of Galatea, including the title; after the paintings from the designs of *Raffaello* in the little Farnesian Gallery. The Transfiguration; after *Raffaello*. The taking down from the Cross; after *Daniello da Volterra*. St. Peter and St. John healing the Lame Man at the Gate of the Temple; after *L. Cigoli*. The Martyrdom of St. Sebastian; after *Domenichino*. St. Petronilla; after *Guerreino*. St. Francis kneeling before the Virgin and Infant; after *Caracci*. St. Catherine in Meditation; after *Carlo Cignani*. St. Peter walking on the Sea; after *Laufanco*. The Virgin and Infant, with St. Charles Borromeo and St. Liborius; after *B. Lamberti*. The Trinity; from the picture by *Guido Reni* in the church of la Trinità de' Monti. The Adoration of the Magi; after *Carlo Maratti*. The Birth of the Virgin; do. The Virgin and Infant, with St. Charles and St. Ignatius; do. Eight plates of the Paintings in the Cupola of St. Agnes; after *Ciro Ferri*.

DOSI, GIROLAMO, a distinguished Italian architect, born at Carpi in 1695. He went to Rome at the age of fifteen, and entered the school of Fontana, where he made rapid progress, and was greatly esteemed by his master. He soon attained distinction, and was appointed state architect by Clement XII. That pontiff and his successors employed Dosi to execute a number of important works, which attest his talents and pure taste in architecture. Among them are the Villa Cibo; the Botanical Garden at Rome; the chateau of Civita Castellana; the cathedrals of Albano and Velletri; and the Basilica of S. Maria Maggiore, which is a very difficult work. In the latter part of his life he left Rome, and resided at Carpi, where he died in 1775. There are many of his architectural designs in that city, remarkable for their purity and delicacy of execution.

DOSIO, GIO. ANTONIO, a reputable Italian sculptor and architect, born at Florence in 1533. At the age of fifteen he visited Rome, where he first learned the business of a goldsmith, and then turned his attention to sculpture, which he studied in the school of Raffaello de Montelupo. He was commissioned to restore a number of ancient statues discovered in the Villa Belvidere, which he executed in an admirable manner. Dosio also produced various works in stucco and in marble, besides a number of sepulchres for noted personages, adorned with fine statues. His works gained him an extended reputation, and he deserves an honorable rank among the sculptors of the 16th century. He also studied architecture, and erected several fine edifices at Rome and elsewhere, besides the noble chapel of Santa Croce at Florence, for the Niccolini family, which is of the Corinthian order, and rich in statues. He also erected the superb palace of the archbishop of Florence. The time of his death is not recorded.



DOSSI, DOSSO, and GIOVANNI BATTISTA. These painters were born in the vicinity of Ferrara, near the close of the 15th century. According to Baruffaldi, Dosso was born about 1490, but Zani places his birth about 1474, and quotes from Pungilione, to prove that he painted as early as 1512, which might as well have

happened had he been born in 1490. Dosso studied under Lorenzo Costa, and on leaving that master, he and his brother Gio. Battista went to Rome and Venice, in which cities they passed eleven years, diligently studying the works of the best masters. They thus formed a style of their own, distinguished for originality of design, and great harmony of coloring. They appear to have wrought mostly in conjunction, though, according to some authors, their fortes were very different. Dosso is said to have excelled in figures, in which Gio. Battista was less successful, but he distinguished himself for his landscapes, in which Lomazzo considers him little inferior to Gaudenzio, Pordenone, and even to Titian. These brothers were much employed by Alfonso, Duke of Ferrara, and by his successor, Ercole II. They painted the cartoons for the tapestry in the dome of the cathedral at Ferrara, and for those in the church of S. Francesco, and in the ducal palace at Modena. There are several of the works of Dosso in the churches of Ferrara, the principal of which were his celebrated picture of St. John in the Isle of Patmos, in the church of S. Maria del Vado; a fine picture of the Crucifixion, in S. Agostino; and a picture of the Virgin and Infant, with St. John and St. Augustine, in the Certosa. His best preserved works are in the Dresden Gallery, of which Lanzi particularly commends one representing the Four Doctors of the Church. Dosso also excelled in portraits, and he painted the portrait of the poet Ariosto, who has immortalized the names of the Dossi in his verse, by enrolling them with Leonardo da Vinci, Michael Angelo, Raffaello, and Titian. The Dossi made designs for Ariosto, to embellish his Orlando Furioso. Dosso died at Ferrara in 1560. The time of his brother's birth or death is not recorded, and authors seem to attribute all the works to the former, whereas it is highly probable that, while Dosso painted the figures, Gio. Battista painted the landscapes and other accessories. At all events, it is certain that they painted much in conjunction, and that Gio. Battista excelled in landscapes, the figures in which were painted by Dosso.

DOSSIER, MICHEL, a French engraver, was born at Paris in 1684. He executed some plates entirely with the graver, in a neat style, somewhat resembling that of P. Drevet. They are mostly after the French masters, of which the following are the principal :

The Portrait of John Baptist Colbert, Marquis de Torci; after *Rigaud*. 1711. The Marriage of the Virgin; after *Jouvenel*. Christ curing the Blind at Jericho; after *N. Colombel*. Christ driving the Money-changers from the Temple; do. Mary Magdalene washing the Feet of Christ; do. Vertumnus and Pomona; after *Rigaud*.

DOTTO, VINCENZIO, a nobleman of Padua, who lived about 1610, and had an excellent knowledge of architecture. In 1607, he designed the beautiful staircase in the Capitano palace, at Padua, which is ornamented with Ionic columns, supporting the roof, and the small cupolas of the landings. Its construction is so much admired, that it has even been attributed to Palladio. Dotto also designed the Monte di Pietà, contiguous to the above named palace, the gate of which has four Doric columns, and above them the same number of composite columns.

DOUDYNS, WILHELM, a Dutch painter, was born at the Hague in 1630. He was of a distin-

guished family, and first followed the art for his amusement. He learned the rudiments from Alexander Petit, an obscure artist, and then went to Italy, where he remained twelve years, carefully studying the antique and the works of the great masters, by which he acquired a correctness of design and an elevation of taste which distinguish his works. On his return to the Hague he was warmly received, and commissioned to execute several grand works in fresco, in which he excelled. He had a perfect knowledge of foreshortening, which enabled him to paint domes and ceilings with an admirable effect. Some of his works of this description are in the Town House at the Hague. He also painted easel pictures of historical subjects in a style of excellence, which are to be found in the best collections in his country. He designed and composed his subjects in the grand or Italian style, his contours are remarkably correct, and he gave to his naked figures elegant forms; his draperies are well cast, in broad and natural folds, his pencilling is free and firm, and his coloring rich and harmonious, with broad masses of light and shadow, managed with great intelligence. Doudyns was one of the principal founders of the Academy at the Hague, of which he had the honor to be appointed the first Director. He died in 1697.

DOUFFLEST, GERHARD, an eminent Flemish painter, born at Liege in 1594, and studied in the school of Rubens at Antwerp, after which he went to Italy. His works evince a good style of composition and design, and his subjects of history are highly esteemed. His coloring approaches nearer the Italian than the Flemish taste. At Liege there is an admirable picture by this artist, representing the Elevation of the Cross; also another valuable work, representing Doufflest and his cotemporary, B. Flemael, painting each other's portraits. Two of his works were purchased for the Dusseldorf Gallery for the sum of 19,000 florins. They represent the Finding of the True Cross, and Pope Nicholas V. visiting the Cave of St. Francis d' Assisi. The first was originally purchased by John William, the Elector Palatine, who was so much enchanted with its excellence, that he offered the artist double the price agreed upon. The latter work is particularly distinguished for its originality and grandeur of composition, boldness of design, and fine expression in the figures. The name of this artist is spelled variously—Doufflest, Doufflet, Duffleit. He died, according to Balkema, in 1660.

DOUGHTY, WILLIAM, an English artist, was a native of York, where he practised portrait painting with considerable success about 1760. He also etched a few plates, and scraped some mezzotinto portraits, among which are Dr. Samuel Johnson, Thomas Beckwith, the Antiquarian, Thomas Gray, the Poet, Admiral Keppel, and Miss Palmer, afterwards the Marchioness of Thomond.

DOUVEN, JEAN FRANÇOIS, a painter of French descent, born at Ruremonde in the Duchy of Cleves, in 1656. He first studied under Gabriel Lambertin, at Liege, who had studied in Italy, and had formed an excellent collection of drawings, which were of great utility to his pupil. He next placed himself under Christopher Poutlink, who excelled in painting landscapes and animals. On leaving this master, he obtained the favor and patronage of Don John de Velasco, who held the

office of Superintendent of Finances for the King of Spain. This nobleman had a collection of valuable paintings, which he allowed Douven freely to copy, by which means he greatly improved himself, and bid fair to acquire distinction as an historical painter, when an incident diverted his attention to portraiture. The Elector of Dusseldorf sent him a flattering invitation to visit his court, and he painted the portrait of that prince with such success as to establish his reputation at once, and gain him abundant patronage. After having painted the portraits of the principal personages at the court of Dusseldorf, he accompanied his patron to Vienna, where he painted the portraits of the Emperor and Empress, for which he was amply rewarded, and honored with a gold chain and medal. His fame was now established, and his services were sought and obtained by almost every court in Germany. He received many marks of favor and distinction. He was likewise employed at the courts of Denmark, Portugal, Modena, and Tuscany. The Duke of the latter country complimented Douven by directing his portrait, painted by himself, to be placed in the Florentine Gallery. His portraits are well colored, and are remarkable, not only for their striking likeness, but for their noble dignity of expression, which makes them appear to live and think. He also occasionally painted small historical subjects, well composed, designed, and colored. In the Louvre are two pictures by Douven, representing the Holy Family, and Susannah and the Elders. He died in 1727.

DOUW, GERHARD. This extraordinary artist was born at Leyden in 1613. He was the son of a glazier, and early exhibited a passion for the fine arts, which his father encouraged. He received his first instruction in drawing from Dolendo, the engraver. He was afterwards placed with Peter Kowenhoorn, to learn the trade of a glass-stainer or painter; but disliking this business, he became a pupil of Rembrandt when only fifteen years of age, in whose school he continued three years. From Rembrandt he learned the true principles of coloring, and a complete knowledge of chiaro-scuro, to which he added a delicacy of pencilling, and a patience in working up his pictures to the highest degree of neatness and finish, superior to any other master. He was more pleased with the earlier and more finished works of Rembrandt, than with his later productions, executed with more boldness and freedom of pencilling; he therefore conceived the project of combining the rich and glowing colors of that master with the polish and suavity of extreme finishing, and he adopted the method of uniting the powerful tones and the magical light and shadow of his instructor with a minuteness and precision of pencilling that so nearly approached nature as to become perfect illusion. But though his manner appears so totally different from that of Rembrandt, yet it was to him he owed the excellence of coloring which enabled him to triumph over all the artists of his time. His pictures are usually of small size, with figures so exquisitely touched, and with a coloring so harmonious, transparent, and delicate, as to excite the astonishment and admiration of the beholder. Although his pictures are wrought up beyond the works of any other artist, there is still discoverable a spirited and characteristic touch that evinces the hand of a consummate master,

and a breadth of light and shadow which is only to be found in the works of the greatest masters of the art of *chiaro-scuro*. The fame acquired by Douw is a crowning proof that excellence in art is not confined to any particular style or manner, and had he attempted to arrive at distinction by a bolder and less finished pencil, it is highly probable that his fame would not have been so great. It has been truly said that there are no positive rules by which genius must be bounded to arrive at excellence. Every intermediate style, from the grand and daring handling of Michael Angelo, to the laborious and patient finishing of Douw, may conduct the painter to distinction, provided he adapts his manner to the character of the subjects he treats.

Gerhard Douw designed everything from nature, and with such exactness that each object appears as perfect as nature herself in color, freshness, and force. The first pictures he painted were small portraits, and he wrought by the aid of a concave mirror, and sometimes by looking at the object through a frame of many squares of small silk thread. He spent so much time in these works that, notwithstanding they were extremely admired, his sitters became disgusted, and he was obliged to abandon portrait painting entirely, and devote his attention to fancy subjects, in the execution of which he could devote as much time as he pleased. This will not appear surprising, when Sandrart informs us that, on one occasion, in company with Peter de Laer, he visited Douw, and found him at work on a picture, which they could not forbear admiring for its extraordinary neatness, and on taking particular notice of a broom, and expressing their surprise that he could devote so much time in finishing so minute an object, Douw informed them that he should work on it three days more before he should think it complete. The same author also says that in a family picture of Mrs. Spiering, that lady sat five days for the finishing of one of her hands, supporting it on the arm of a chair.

Douw was incontestibly the most wonderful in his finishing of all the Flemish masters, although the number of artists of that school who have excelled in this particular style is quite large. Everything that came from his pencil was precious, even in his life-time. Houbraken says that his great patron, Mr. Spiering the banker, allowed him 1000 guilders a year, and paid besides whatever sum he pleased to ask for his pictures, some of which he purchased for their weight in silver; but Sandrart informs us, with far more probability, that the thousand guilders were paid to Douw by Spiering on condition that the artist should give him the choice of all the pictures he painted. The following description of one of Gerhard's most capital pictures, for a long time in the possession of the family of Van Hoek, at Amsterdam, will serve to give a good idea of his method of treating his subjects. The picture is much larger than his usual size, being three feet long by two feet six inches wide inside the frame. The room is divided into two apartments by a curtain of curiously wrought tapestry. In one apartment, sits a woman giving suck to her child; at her side is a cradle, and a table covered with tapestry, on which is placed a gilt lamp which lights the room. In the second apartment is a surgeon performing an operation upon a countryman, and by his side stands a wo-

man holding some utensils. The folding doors on one side show a study, and a man making a pen by candle-light; and on the other, a school, with boys writing, and sitting at different tables. The whole is lighted in an agreeable and surprising manner; every object is expressed with beauty and astonishing force. Nor does the subject appear too crowded, for it was one of his peculiar talents to show, in a small compass, more than other painters could do in a much larger space. His pictures are generally confined to a few figures, and sometimes to a single one, and when he attempted larger compositions he was generally less successful. The works of this artist are not numerous, from the immense labor and time he bestowed upon a single one; and from this circumstance, and the estimation in which they are held by the curious collectors, they have ever commanded enormous prices. They were always particularly admired in France; in the days of Napoleon, there were no less than seventeen of his pictures gathered into the Louvre, most of which were, after his downfall, restored to their original proprietors, among which was the famous *Dropsical Woman*, from the collection of the King of Sardinia. At Turin, are several pictures by Douw, the most famous of which is the one just named—the *Dropsical Woman*, attended by her physician, who is examining an urinal. This picture is wonderfully true to nature, and each particular hair and pore of the skin is represented. In the gallery at Florence is one of his pictures, representing an interior by candle-light, with a mountebank, surrounded by a number of clowns, which is exquisitely finished. The great fame of Gerhard Douw, and the eager desire for his works, have given rise to numerous counterfeits. We may safely assert that there is not a single original picture by this artist in the United States. Douw died very rich in 1674.

DOYEN, GABRIEL FRANÇOIS, an eminent French painter, born at Paris in 1726. He early manifested a strong inclination for art, and at the age of eleven years entered the school of Vanloo, who cherished for him a warm friendship. At the age of twenty, he drew the grand prize of the Royal Academy, and in 1748 he went to Rome, where he devoted himself, with great assiduity, to the study of the works of Annibale Caracci, and often passing entire days in the Farnese Gallery, copying the frescos of that great master. He was also much attached to the works of Giulio Romano, Polidoro da Caravaggio, and Michael Angelo. He afterwards visited Venice, Bologna, and Parma, and in 1753 returned to Paris. He now executed his admirable picture of the *Death of Virginia*, which occupied him two years, and gained him admission to the Royal Academy. His next work, for the church of St. Roch, represented a *Group of Persons attacked by the Plague*, and has been highly extolled for its richness of composition, vigorous coloring, and great truth of expression in the heads, representing in a most admirable manner the sufferings caused by disease. The death of Vanloo gained him the commission to paint the chapel of St. Gregory aux Invalides. He afterwards executed a number of other fine works at Paris, among which his *Death of St. Louis*, in the chapel of the Military School, is highly esteemed. Doyen was invited to St. Petersburg by the Empress, Catherine II., who gave him

apartments in the palace, and a pension of eleven hundred roubles; he was also appointed Professor of the Academy of Painting. After the death of that princess, Paul I. continued to Doyen the same favors, and employed him to paint a number of ceilings in fresco—among others, those of the grand saloon called the St. George; the king's apartment; and one of the galleries of Palawski. He died in 1806.

DOYER, LE, a French engraver of little note, who lived at Paris about 1666, and executed some plates for booksellers in an indifferent style.

DOZZELLO, PIETRO IPPOLITO DEL, an old Neapolitan artist, was born in 1405. He studied under Antonio Cola and was distinguished in his time, both as a painter and an architect. He died at Naples in 1470.

DRAGHI, GIOVANNI BATTISTA, an Italian painter, was born at Genoa in 1657. He studied under Domenico Piola, whose style he adopted, with some modifications. He designed and painted with great facility, yet his works are well finished. His coloring is brilliant, and he exhibits a masterly judgment in the turn and relief he gives his figures. He painted both in fresco and in oil, but his oil paintings are most esteemed, though the former are fine, and exhibit the genius of a master. In the convent of the Franciscans at Placenza, is a picture by him, representing the Martyrdom of St. James, which is highly commended. He also painted the dome of the church of S. Agnese, and in S. Lorenzo, an altar-piece of that saint, in the same city. There are some of his easel pictures in the collections at Genoa, where they were much admired. He died at Genoa in 1712.

DRAPENTIERE, JEAN, a French engraver, who went to London in 1691, where he was considerably employed by the booksellers in engraving plates of portraits and frontispieces, which he executed in a neat style, but without much effect. He also engraved the following portraits:

William and Mary, when Prince and Princess of Orange. John Graham, Viscount Dundee. Thomas White, Bishop of Peterborough. Benjamin Calamy, Prebendary of St. Paul's. Henry Cuttes, of the Middle Temple; serjeant. Sir James Dyer, Chief Justice of the Common Pleas. Peter Perkins, Mathematician. Daniel Burgess, 1691; Dissenting minister. Benjamin Keach, Anabaptist minister. Elias Keach. John Todd, A. M.

DREVER, ADRIEN VAN, a Dutch landscape and marine painter who went to England in 1673, where he resided the rest of his life, without acquiring any particular distinction.

DREVET, PIERRE, the Elder, an eminent French engraver, born at Lyons in 1664. After having studied under Germain Andran in his native city, he went to Paris to complete his studies. He acquired a great reputation, and executed many works, chiefly portraits of distinguished personages. He wrought entirely with the graver, and his works are executed in a masterly manner. His drawing is correct, and although his plates are very highly finished, his stroke is firm. He died at Paris in 1739. The following are his best prints:

#### PORTRAITS.

Charles II. James Francis Edward Stuart, called the Old Pretender. Clementina Sobieski, his Consort. James Fitzjames, Duke of Berwick. Oliver Cromwell. Louis XIV., a full-length; *after H. Rigaud*. Louis XV., seat-

ed on his Throne; *do*. Philip V., King of Spain; *do*. Louis, Dauphin of France; *do*. Frederick Augustus King of Poland; *after F. de Troy*. Francis Louis, Prince of Conde; *after H. Rigaud*. Louis Alexander, Count of Toulouse, with the Glove. The same Portrait, without the Glove. René-François de Beauveau, Archbishop of Narbonne; *after Rigaud*. Andrew Hercules, Cardinal de Fleury; *do*. Mary de Neufchatel, Duchess de Nemours; *do*. Louis Anthony; Duke de Noailles; *do*. Louis Hector, Duke and Marechal de Villars; *do*. Ernest Augustus, Duke of Brunswick Lünebourg. Andrew Felibien; *after le Brun*. Nicholas Boileau Despreaux; *after de Piles*. Myacynth Rigaud; *from a picture by himself*. Mary de Serre, mother of Rigaud; *do*. John Forest, painter; *after N. de Largillière*.

#### SUBJECTS OF DEVOTION.

The Entry of Christ into Jerusalem; *after A. Dieu*. The Crucifixion; in two sheets.

DREVET, PIERRE, the Younger, a son of the preceding artist, was born at Paris in 1697. He was carefully instructed in the art of engraving almost from infancy by his father, and at the age of thirteen he produced a plate which was the surprise and admiration of the time. He is claimed by his countrymen as one of the greatest engravers of any age or country, and it is perhaps to be regretted that he did not select some of the works of the great Italian masters for his subjects, instead of choosing the works of his own countrymen exclusively. His works are executed entirely with the graver, and though he may have been surpassed in boldness and freedom, he has scarcely been equalled in the clearness of his stroke, and the precious finish of his plates. His celebrated portraits of J. B. Bossuet, Bishop of Meaux, and Samuel Bernard, are considered master-pieces of the art. He died at Paris in 1739, in the very prime of his life. The following list comprises his best works:

#### PORTRAITS.

Louis XV., when young, conducted by Minerva to the Temple of Glory; *after Ant. Coypel*. Louis, Duke of Orleans; *after Charles Coypel*. Francis de la Mothe Fenelon, Archbishop of Cambray; *after Virien*. Francis Paul de Villeroy, Archbishop of Lyons; *after Santerre*. Claude le Blanc, Minister of War. William, Cardinal Dubois, Archbishop of Cambray; *after Rigaud*. J. B. Bossuet, Bishop of Meaux; full-length; *do*.; extremely fine. Samuel Bernard; the first impressions are before the words *Conseiller d'Etat*; very fine. Isaac James de Vertamont, Bishop of Conferans; *after de Troy*. René Pucelle, Abbé and Counsellor of the Parliament; *after Rigaud*. Nicholas Peter Camus, first President of the Parliament of Rouen; *after Jouenot*. Robert Cotte, first intendant of Buildings, &c.; *after Rigaud*. Mademoiselle le Couvreur, in the character of Cornelia; *after Charles Coypel*; fine.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after H. Rigaud*. The Holy Family; *after Ant. Dieu*. The Entry of Christ into Jerusalem; *do*. Adam and Eve after their Transgression; *after A. Coypel*. The same subject; smaller; very highly finished. Abraham going to sacrifice his son Isaac; *do*. Abraham's Servant meeting Rebecca; *do*. The Annunciation; *after Coypel*. The same subject; smaller; *do*. The Crucifixion; *do*. The Presentation in the Temple; *after Louis de Boullogne*. This is esteemed his best historical print. Christ in the Garden of Olives, with Angels; *after J. Restout*. The Resurrection; *after J. André*.

DREVET, CLAUDE, a consin-german of the preceding artist, was born at Lyons in 1710. He went to Paris, and studied under his cousin, in whose manner he executed some portraits which possess considerable merit, among which are the following. He died at Paris in 1768.

## PORTRAITS.

Henry Oswald, Cardinal d'Anvergne; *after Rigaud*. Charles Gaspar William de Vintimille, Archbishop of Paris; *do*. Philip Louis, Count de Sinzendorf; *do*. Peter Calvaire, Abbot of Pontignan; *after A. le Prieur*. Madame le Bret, in the character of Ceres; *after Rigaud*.

**DRIELST, EGBERT VAN**, a Dutch painter, was born at Groningen in 1746. He studied under several masters, the last of whom was Hendrick Meyer of Haarlem. He carefully studied the works of Hobbema, Ruysdael, and Wynants, and compared them with nature, by which means he approached nearer to the style of the great masters of the preceding century than those of his own time. The subjects which he delighted to represent were well-wooded landscapes, with farms and cottages, which he ornamented with cattle and figures, designed with great taste. He was always fond of the picturesque effects of old ruined huts, old broken or uprooted trees, and barren heaths. His works are generally characterized by a thorough knowledge of the effects of light and shadow, and his coloring is suited to his subject. He died in 1818.

**DRILLENBURG, WILLIAM VAN**, a Dutch painter, was born at Utrecht in 1625. He first studied landscape painting under Abraham Bloemaert merely for his amusement; but he afterwards made it his whole study, and practised it as a profession. On quitting Bloemaert, he imitated the charming style of John Both, not only in the choice of his subjects, but in his trees, skies, and distances; and, although he never could approach the excellence of that master, even with the greatest assiduity, yet Houbraken, who was his pupil, says his works possess great merit. He was a perfect enthusiast in his art, and wrought with so much eagerness that he often suffered a whole month to pass without walking abroad, and here doubtless was his great error—for had he studied nature more, and art less, he would, with his talents and passion, have acquired an honorable reputation as an original painter, rather than that of an imitator. The time of his death is not recorded.

**DROESHOUT, MARTIN**, a Dutch engraver who went to England about 1623, where he was chiefly employed by the booksellers in engraving portraits of distinguished personages, which are valued more for their subjects and rarity, than for their beauty of execution. The following are the principal:

James Hamilton, Marquis of Hamilton, Thomas Coventry, John Donne, Dean of St. Paul's. Helkiah Crooke, M. D. William Shakespeare, prefixed to his works in 1623. John Fox, the Martyrologist. John Howson, Bishop of Durham. Lord Mountjoy Blount, afterwards Earl of Newport. He also engraved some plates for Haywood's Hierarchy of Angels, and the Death of Dido for Stapylton's Virgil.

**DROESHOUT, JOHN**, a Dutch engraver of no note, probably a son or brother of the preceding artist, who lived in London about 1640.

**DROLLING, MARTIN**, a native of Oberbergheim, was born in 1752. Having a natural taste for the fine arts, he went to Paris, that he might have the advantage of better models and instructors than in his native place. He pursued his profession with much ardor, and obtained a well-earned reputation for a class of fancy subjects which he treated with great skill in the style of the Flemish masters. Such are his Charitable

Lady, the Confessional, the Milk-Maid, the Orange Vender, the School Mistress, the Foreign Merchant, &c. His subjects are treated with great truth and beauty, both in sentiment and in coloring; and, though taken from low life, he never introduced anything ignoble into them. His design is correct, and his penciling is free and animated. His works were highly esteemed during his life, and much more so since his death, and will ever find a distinguished place in the finest collections. He died at Paris in 1817.

**DROOGSLOOT, JOOST CORNELISZ**, a Dutch painter, was born at Utrecht, where he flourished from 1616 to 1660. There is considerable discrepancy and dispute among authors about Droogsloot, arising from the fact that they confound the two Droogsloots, whose places of nativity, manner, and merits were totally different. According to the best German authors, this artist was a very reputable painter of his time, and his works were much admired. His landscapes are especially commended, and he painted scenes from low life, village festivals, &c., in an admirable manner. He also painted portraits and history. In 1628, he painted a large picture of Job and his Friends, which he presented to the Hospital of St. Job at Utrecht, of which he was appointed regent in 1838. This picture is highly commended, and the landscape part of it said to be very beautiful. His own portrait, executed by himself, is in the same institution. It is dated 1630, and he appears about 50 years of age.

**DROOGSLOOT, NICHOLAS**. This painter was born at Dort in 1650, and it is supposed he studied under Henry Mommers. He painted scenes from low life, as village wakes and rural assemblies, which are marked by a disgusting vulgarity of character that excludes them from choice collections; though they are executed with a spirited pencil, and an agreeable and lively tone of coloring. He died in 1702.

**DROSSAERT**, a Dutch painter, who flourished about the middle of the 17th century, and painted landscapes with ruins, stag-hunts, and the like, which possess considerable merit. Little more is known of him.

**DROST, N.** There is considerable disagreement as to the Christian name and the time of birth of this painter. Some say he was born at Amsterdam in 1625; Balkema states in 1636. Nagler calls him Van Terle W. Drost. He studied under Rembrandt, whose style he followed with a bold and flowing pencil, and strong coloring. On leaving this master he went to Italy, where he diligently strove to improve himself by studying the works of the best masters. While in Italy he resided chiefly at Rome, and formed an intimacy with Carlo Lotti and other eminent painters. He thus acquired a taste in design far superior to his master, and executed some excellent works. Houbraken highly commends his picture of St. John preaching in the Wilderness, which contains a multitude of figures, well designed and executed. He died in 1690.

**DROUAIS, JEAN GERMAIN**, a distinguished French painter, born at Paris in 1763. His father, Henri D., and his grandfather, Hubert D., were distinguished in portrait painting, and under the

instruction of the former the young artist made rapid progress. He afterwards entered the school of Brenet, who, though an inferior artist, had the reputation of being an excellent instructor. Here Drouais advanced with great rapidity, designing by night, and painting by day. He gained the grand prize of the Royal Academy by his admirable picture of the Canaanitish Woman at the feet of Christ, which received high praise. He soon after went to Rome, and painted his picture of Marius at Minturna, which he sent to Paris. His next work was a picture of Philoctetes, and he would undoubtedly have attained great eminence, had he not died suddenly, in 1788, at the age of 25. His monument is in S. Maria via Lata, at Rome.

DROUIN, a reputable French sculptor and architect, born at Nancy about 1605, and studied the art at Paris, after which he returned to his native place, where he was greatly encouraged, and was commissioned with the principal part of the public works of the city. Among other excellent productions, he executed the beautiful mausoleum of the Cardinal Charles de Lorraine, for the church of the Cordeliers; the mausoleum of the Bassompierre family, in the church des Minimes; besides a number of marble statues for the churches. Drouin was also attached to architecture, and made it a study during his leisure hours. Prince Henry of Lorraine, having determined to rebuild at his own expense the church of the Benedictines at Nancy, charged Drouin to design the plan for the new edifice. The artist immediately went to Rome, and made the design; and the church was commenced, but not completed, on account of the death of the prince. Drouin died in 1647.

DRUYVESTÉYN, ARNOLD JANSSE, a Dutch painter, born at Haerlem in 1564. According to Karel van Mander he was a person of fortune and of a distinguished family, and practised painting only for amusement. He also says he executed landscapes with small figures and animals with great taste and beauty. He died in 1617.

DUBBELS. There are four painters of this name, of whom little is known, except their works, which is very surprising, as their pictures are of great merit. Their names are Henry, Jan, Thierry, and Peter. Balkema says, the names of Henry and Thierry are found in the catalogues of Hoet and Terwesten, but without containing any information as to family, or place of birth. He also speaks of a River Scene painted in the style of W. Vander Velde, and a Winter-piece with Skaters, which were sold in 1773, under the name of Peter Dubbels, and another in Vander Linden Slingelandt's sale, by Henry Dubbels; and this is all the information he could collect respecting artists whose works rank them among the best marine painters of the Dutch school. This much is certain, that there were two painters of the name of Dubbels, both marine painters, whose styles were totally different, and whose works are highly esteemed. Their names are Henry and Jan. Henry Dubbels is said by some to have been the master of Backhuysen, and by others his pupil. There are many of his works in the best collections, in England, as well as his own country. Bryan says "he was probably the master of Backhuysen. His works bear not the least resemblance to Backhuysen or Vander Velde, except in their subjects. Several pictures by Dubbels have passed through

the writer's hands, and many under his observation, which would warrant the highest encomiums for artistic skill." He says further that there are many of his works in the rich collections of England, though unfortunately for the reputation of the painter, they pass under another name.

Jan Dubbels was a pupil of Backhuysen, whose style he followed very closely, and with such success, that his works are frequently taken for originals by his master. He was living in 1715.

DUBOIS, CORNELIUS, a Dutch landscape painter, who was probably a pupil of Jacob Ruysdael, whose style he imitated, though his mark is found on pictures more in the style of Saftleven, than of Ruysdael. He flourished about 1650.

DUBOIS, EDWARD, a Flemish painter, born at Antwerp in 1622. He studied with an indifferent painter, named Groenwegen. He afterwards went to Italy, where he resided the greater part of his life, and was for a time patronized by the Duke of Savoy. In the reign of William III., he went to England, where, according to Pilkington, he practised landscape and portrait painting with great success, though Bryan says, he met with little success. He died in London in 1699.

DUBOIS, JEAN, a reputable French sculptor, born at Dijon in 1626. He was of a retiring disposition, and remained in his own city until the age of 60, when he was persuaded to visit Paris, to execute the bust of the chancellor Boucherat. The latter wished to present him to the king, but he refused the honor, and returned to Dijon. His talents were highly esteemed, and he was greatly encouraged during his whole life. Among other excellent works, he executed the following: The Statues of St. Stephen and St. Medard, and the Tomb of Pierre Odebert, in the Cathedral of Dijon; the grand altar, and the Assumption of the Virgin, in the church of Notre Dame, (the statue of the Virgin is considered his master-piece); the Mausoleum of Claude Boucher at Carnes; and the Tomb of Marguerite Mucie, at the Minimes. At Plombieres, near Dijon, is an obelisk, erected from his designs, by order of Louis XIV. He died in 1694.

DUBOIS, SIMON, was a younger brother of Edward Dubois, and studied under Philip Wouwerman. His forte lay in painting battle-pieces and landscapes with cattle, which he executed more in the Italian than in the Flemish style. He went to England, where he met with so little employment in his legitimate branch of the art, that he turned his attention to portrait painting, which was not suited to his fancy or inclination, and after painting the portrait of Lord Chancellor Somers, and those of a few of the nobility at the recommendation of the latter, he returned to his own country, where he met with good encouragement, married the daughter of Vandervelde, and acquired considerable wealth. He died in 1708.

DUBORDIEU, PETER, a Dutch portrait painter of French descent, who flourished at Leyden about the middle of the 17th century. He acquired considerable eminence as a portrait painter, and some of his portraits have been engraved by Suyderhoef, Matham, and Natalas.

DUBOSCH. See BOSCH.

DUBOS, MARIE JEANNE RENARD, a French female engraver, born at Paris about 1700. She



engraved a number of plates for an illustrated work entitled *Versailles Immortalisé*; besides a number of other works, among which is a Girl caressing a Rabbit, *after Basseporte*.

DUBOURG, LOUIS FABRICIUS, a Dutch historical painter, was born at Amsterdam in 1693, and died there in 1775. He painted some historical pictures for the churches at Amsterdam, which are much admired, some of which may be seen in the Westerkerk and the New Church in that city. It is said that he afterwards abandoned the palette for the graver.

DUC, or DUCQ, JOHN LE, a Dutch painter, was born at the Hague in 1636. He studied under Paul Potter, whose manner in painting animals, he at first imitated, but he afterwards changed his style, and painted interiors, with card-players, assemblies of officers, corps de gardes, &c. Having a passion for a military life, he abandoned the art after he had acquired the reputation of an able artist, for that profession. He afterwards returned to painting, and was appointed director of the Academy at the Hague in 1671. He etched a considerable number of plates of landscapes, animals, and other subjects, after his own designs, in a neat and spirited manner, a list of which may be found in Nagler's *Kunstler Lexicon*, and in Bruliot's Dictionary of Monograms. He died in 1758.

DUCA, GIACOMO DEL, a Sicilian architect, and a native of Palermo, who flourished in the latter part of the 16th century. He studied at Rome, and erected the lantern over the cupola of the Madonna di Loretto, and the Pamfili Palace at Fontana di Trevi. The latter work is somewhat defective, having distorted modillions in the entablatures, and other deformities in the windows. He also erected several other works at Rome and Caparola, which have considerable merit, among which is the small palace in the Strozzi gardens near to Villa Negroni. He designed the Villa Matteo, which was erected at Rome about 1583, on the Coelian Mount. Duca afterwards went to Palermo, and was appointed chief engineer; but so much envy was excited against him, that he was barbarously murdered.

DU CART, ISAAC, a Dutch painter, born at Amsterdam in 1630. He acquired a great reputation in his time for his flower pieces, usually painted on satin or velvet, in the execution of which, he is said to have rivalled nature, and to have surpassed every other painter in his time. He went to England, where he resided several years, and met with good encouragement. He afterwards returned to his own country, where he practised his art with extraordinary success till his death in 1697.

DUCCI, VIRGILIO, an Italian painter, was a native of Città di Castello, of whom little is known. Lanzi says he was a scholar of Albano, and a successful imitator of his style, and that there are two pictures of Tobias in the chapel of the Duomo in his native city, executed in a graceful and elegant style. He flourished about 1660.

DUCCIO, BUONINSEGNA, sometimes called IL NUTINI, was a native of Siena. There is considerable dispute about this old artist. This much is certain, that he was a cotemporary with Giotto, and was, next to him, the first painter of his time; Tizio says he was the first (*primarius*), and it

is evident he enjoyed great celebrity in his day. While Giotto was at Avignon, he executed his famous picture intended for the great altar of the metropolitan church at Siena, and which is still preserved in the Opera House of that city. He was occupied upon it three years. As this picture forms almost an era in the art, Lanzi thus describes it: "On the side facing the people, he painted large figures of the Virgin and various Saints surrounding her. On that fronting the Choir, he represented scriptural subjects in many compartments, in which he introduced a vast number of figures, of a palm in length. Pius II. relates in his unpublished Annals of Siena, that it cost 2000 florins, and others raise the price to 3000." He also designed and wrought in mosaic the pavement of the Duomo of Siena, representing the Death of Absalom, part of which remains perfect at the present day. For farther information respecting this old, but neglected artist, the reader will find much interesting information in Rosmini's *Storia della Pittura Italiana*, &c., published in 4 vols. at Pisa, 1836—1843.

DUCHANGE, GASPAR, an eminent French engraver, born at Paris in 1662, and received into the academy there in 1707. Duchange may be ranked among the ablest artists of his country, particularly for the mellowness and harmony with which he has combined his etching with a tasteful management of the graver. His plates, after Correggio, are peculiarly expressive of the admirable style of that painter. He lived to a very advanced age, and the number of his works is considerable. The following are his most esteemed prints:

#### PORTRAITS.

Francis Girardon; *after Rigaud*; for his reception into the Academy in 1707. Charles de la Fosse; *do.*: for the same occasion. Antoine Coypel, with his son; *after a picture by himself*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Jupiter and Io; *after Correggio*. Jupiter and Danae; *do.* Jupiter and Leda; *do.* (The good impressions of these fine prints are before the name of *Sorniguel*, who retouched the plates, and added draperies.) The Entombing of Christ; *after Paolo Veronese*; fine. Mary Magdalene washing the Feet of Christ; *after Jouvenet*. Christ driving the Buyers and Sellers from the Temple; *do.* The Sacrifice of Jephtha; *after Ant. Coypel*. Tobit recovering his sight; *do.*: fine. Solon explaining his Laws to the Athenians; *after N. Coypel*. Trajan administering Justice to the People; *do.* Diana disarming Cupid; *after Désormeaux*. Venus sleeping, with three Loves, and a Satyr; *after A. Coypel*. The Death of Dido; *do.* The Bath of Diana; *do.* Five of the plates of the Luxembourg Gallery; *after Rubens*.

DUCHEMIN, CATHERINE, a Parisian paintress, was born in 1630, and died in 1698. She excelled in painting fruit and flower pieces, which she executed with great truthfulness to nature, and elegance of composition.

DUCHINO, IL. See LANDRIANI.

DUCK, JACOB LE, a Dutch painter, whom some have supposed the father of John le Duc, though there is a difference in the spelling of their names, a circumstance not unfrequent in the history of artists. He painted interiors and conversation-pieces with great beauty in the style of John le Duc, though with a less delicate touch and finish. He was elected Master of the Associated Body of Painters of St. Luke at Utrecht in 1626, and there is a fine picture by him in the Hospital of St. Job



in that city, representing a Musical Reunion, which he presented to that institution.

**DUCLOS, ANTOINE JEAN**, a French engraver, born at Paris in 1742. He studied under St. Aubin, and has executed a number of plates for the booksellers, particularly those after Moreau, for the editions of Rousseau and Voltaire, published at Brussels. He also engraved a number of prints after various masters, among which are the Ball, and the Concert, *after St. Aubin*.

**DUCQ, JOSEPH FRANÇOIS**, a Flemish painter, born at Ledeghem, near Courtrai, in 1762. In 1780 he went to Bruges, and entered the school of Paul de Cock, where he made rapid progress. Having gained the grand prize of the Academy, he went to Paris and entered the school of J. B. Suvée. In 1789, 1796, and 1800, he gained prizes at the Royal Academy; and in the latter year he obtained the second prize of the National Institute, with apartments in the Palace of the Fine Arts. In 1807 he visited Rome, where the ambassador of France, by order of the Viceroy of Italy, furnished him with an atelier. He executed many excellent works at Rome, among which one was exhibited at Paris in 1810, and drew a gold medal; another was in the collection of Prince de la Paix. In 1813 he returned to Paris, and in 1815 was appointed first professor of the Academy of Fine Arts at Bruges, and subsequently painter to the King of the Low Countries. Many of his subjects of history are in the collection of Prince Eugene at Munich. In the Palace at St. Cloud, are two pictures of Night and Aurora, which were engraved in the *Annales du Musée de Paris*. At Ghent, in 1820, he exhibited two pictures of Antonnello la Messina visiting the atelier of John van Eyck, and the Marriage of Medor and Angelica. He died in 1829.

**DUCREUX, JOSEPH**, a French painter, born at Nancy in 1737. He was the only scholar of Laour, and was sent to Vienna in 1769 by the Duke de Choiseul, to paint the portrait of Maria Anoinette, who appointed him her first painter. He practised the art with reputation in that city for a number of years, and was admitted to the Imperial Academy. He died in 1802.

**DUCROS, PETER**, a Swiss engraver and an eminent painter in oil and water-colors, born in 1745. He settled early at Rome, where he formed an intimate acquaintance with Volpato, and painted a series of views of Rome and the Campagna, which he engraved, in concert with the latter. He executed twenty views in Sicily and Malta, and various others, in a masterly manner. Among these, his engravings of Palermo, the Theatre of Tauromenium and Etna, and the Amphitheatre at Syracuse, attest his taste and skill, and rank him among the ablest artists of his time. He died at Lausanne in 1810, leaving a great number of drawings made by him during his stay in Italy, some of which are of large dimensions.

**DUDLEY, THOMAS**, an English engraver, who flourished about 1678. He was a pupil of the celebrated Hollar, and executed a few plates in a reputable manner, among others, a set of 27 plates, for the Fables of Æsop, published by Barlow, and the portraits of Richard Russell, Bishop of Portogregory, James Sharpe, Bishop of St. Andrews, and Titus Oates.

**DUETECUM, or DOETECUM, JONN and LUCAS A.**, two German engravers, supposed to have been brothers, flourished about the middle of the 16th century. They wrought together, and executed several large plates, representing the funeral pomp of the Emperor Charles V., which are etched in a bold and masterly manner.

**DUETECUM, or DOETECUM, BAPTIST**, a German engraver of little note, who flourished about 1610. He executed with the graver in a coarse, indifferent style, a set of plates representing the habits and customs of the Indians.

**DUFAU, FORTUNÉ**, an historical painter, born in St. Domingo, from whence, at the age of 12 years, he went to France, and soon after became the pupil of David, whose political principles he warmly espoused. He traveled in Italy for improvement, and after serving in the army in Belgium, returned to Paris at the close of the war, and resumed his pencil. He practised the art for many years, and was successively appointed professor of painting at St. Germain and St. Cyr. His picture of Count Ugolino in prison is a noble work, and together with his St. Vincent de Paul, gained him the former appointment. He died at Paris in 1821.

**DUFLOS, CLAUDE**, a French engraver, was born at Paris in 1678, and died there in 1747. It is not known by whom he was instructed, but his style resembles that of François Poilly. He was an ingenious artist, and executed a large number of plates after the great masters in a very neat and finished manner. He wrought principally with the graver, but he occasionally brought in the assistance of the point in his more delicate work. The following are his best prints:

#### PORTRAITS.

Philip, Duke of Orleans; *after R. Tourniere*. John Francis Paul de Gondy, Cardinal de Retz. Denis Francis de Chavigny, Bishop of Troyes. Nicholas Lyon, Procureur du Roi; *after Herluyson*. John James Gaudart, Conseiller du Roi; *after Largilliere*. Mark René de Voyer; *after Hyacinth Rigaud*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Entombing of Christ; *after P. Perugino*; for the Crozat collection. The same subject; *after Raffaele*. St. Michael discomfiting the Evil Spirit; *do.*; for the Crozat collection. Christ with the Disciples at Emmaus; *after P. Veronese*; for the same collection. The Adulteress before Christ; *after N. Colombel*. Christ at Table with the Disciples; *after Titian*. Bust of the Virgin; *after Guido*. The Annunciation; *after Albano*. Christ appearing to Magdalene; *do.* St. Cecilia; *after P. Mignard*. The Presentation in the Temple; *after Le Sueur*. The Descent from the Cross; *do.* The Murder of the Innocents; *after le Brun*. Christ on the Mount of Olives; *do.* The Crucifixion; *do.* The same subject; *after the print by Edelinck*. The dead Christ, with the Virgin and St. John; *do.* The Descent of the Holy Ghost; *do.* The Assumption of the Virgin; *do.* Mary Magdalene, penitent; *do.* The Annunciation; *after Ant. Coypel*. Magdalene at the Foot of the Cross; *do.* A Concert; *after Domenichino*. The Triumph of Galatea; *do.* Cupid stung by a Bee; *do.* The same subject; smaller and circular. Bacchus and Ariadne; *do.* The Triumph of Bacchus; *after C. Natoire*. The Triumph of Amphitrite; *do.*

**DUFRESNE, CHARLES LOUIS**, a French painter, was born at Nantes in 1635, and died at Argentin in 1711. He painted portraits and history with reputation.

**DUGHET**. See **POUSSIN**.

**DUGY, M.**, a French engraver, who flourished

about 1760, and executed a few prints, after Boucher, and other French masters.

DUIVEN, JAN, a Dutch painter, born at Gouda in 1600. He studied under Wantier Crabeth, and acquired considerable reputation in portrait painting. The most noted of his works was a portrait of P. Simpernel, of which he executed a great many copies for different individuals, so much was it admired. He died in 1640.

DULIN, PIERRE, a French painter, born at Paris in 1670. He formed his style from the study of the works of le Brun, and was considered an artist of reputation. He was a member of the Royal Academy, and painted, among other works, a large picture, representing St. Claude resuscitating a dead Infant, which was much esteemed. He died in 1748.

DULIN, PIERRE, a French historical painter, born at Paris in 1670, and died there in 1748. He does not seem to have acquired much reputation, as nothing further is known of him or his works.

DULLAERT, HEYMAN, a Dutch painter, was born at Rotterdam in 1636, and died there in 1684. According to Houbraken, his father was a dealer in pictures, and his son showing an early inclination for the art, he placed him with Rembrandt, under whose able instructions he became a perfect master of his manner of coloring and chiaro-scuro, so that he could imitate him so closely as to deceive the best judges. A capital picture by this artist is a Hermit kneeling, which was often taken for an original by Rembrandt, till the name of *Dullaert* was discovered upon it. The same author says that another picture by him, representing the Amours of Mars, was sold at a public sale in 1696, for an undoubted original by Rembrandt. He generally painted cabinet pictures of historical subjects and portraits, which are greatly admired for harmony of coloring, a vigorous touch, and a masterly effect of light and shadow.

DUMAREST, RAMBERT, an eminent French engraver of medals, born at St. Etienne, in Forey, in 1750. He took lessons in the Royal Academy, and exhibited two pictures of his execution, one, the head of Rousseau, and the other the bust of Brutus, both of which were highly extolled, and the first gained the prize. For the second, he was commissioned to execute a medal for the sum of 6000 fr., with the choice of the subject. He soon gained a high reputation, and executed a large number of works possessing great merit, of which the portrait of G. Poussin deserves high commendation. His medal of the Peace of Amiens is also an admirable work. He died in 1806.

DUMONT, FRANÇOIS, a French sculptor, born at Paris in 1688. He studied under his father, an artist of some distinction, and gained the grand prize of the Royal Academy, but did not go to Rome, being detained by a love affair with the daughter of Noel Coypel, whom he married. At the age of 23, he was chosen an Academician, on which occasion he presented a statue of a Titan struck by a thunderbolt, which was greatly admired. He soon gained a good reputation, and was much employed in various important works. His best performances were the statues of St. John and St. Joseph, in the church of St. Sulpice. He

also executed two statues of St. Peter and St. Paul for the same church. The monument of the Duke of Melun, is a fine proof of his taste and skill, as well as of his misfortune, since, while adding the finishing touches, the scaffolding fell, injuring him internally, which caused his death in 1726, at the age of 38.

DUMONT, GABRIEL MARTIN, a French architect and designer, born at Paris about 1720. After acquiring the elements of design, he went to Italy, where he devoted himself to the study of the antique, and returned to Paris with the title of Correspondent to the Roman, Bolognese, and Florentine Academies of Painting. He published several excellent works on architecture, among which was the *Recueil de plusieurs parties de l'Architecture Sacrée et Profane*, 212 plates. Dumont was living in 1790.

DUMONT, JEAN, a French painter, born in 1700. He was admitted to the Royal Academy, on which occasion he presented a picture of Hercules and Omphale, which appears to have been his best work, as his other subjects of history are not much esteemed. His pictures of the Wanton, and the Savoyard Mother, gained him considerable reputation, and were engraved by Daullé. His picture of Lynceus metamorphosed into a lynx by Ceres, was engraved by J. Dauzel.

DUMOUTIER, DANIEL, a French portrait painter, born at Paris about 1550. He formed his style from the works of Primaticcio, and his portraits are in the style of those which that master painted for the court of Francis I. His works have no great merit, and are principally valued for their subjects, as they preserve the likeness of the most eminent personages of the court of Francis I., of Henry IV., and also several of Louis XIII. He died in 1631.

DUNKARTON, ROBERT, a reputable English mezzotinto engraver, was born about 1744. It is not mentioned with whom he studied, but he resided in London, and executed some plates of portraits and historical subjects, among which are the following :

#### PORTRAITS.

George, Lord Littleton; after *Mr. West*. Jonas Hanway; after *E. Edwards*. Doctor Arne; after *W. Humphrey*. Miss Horneck; after *Sir Jos. Reynolds*. John Elliot; after *N. Dance*. Miss Bamfylde; after *W. Peters*. James Brindley, engineer; after *Parsons*.—Miss Catley, in the character of Euphrosyne; after *Lawranson*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; after *A. de Gelder*. Christ and the Disciples at Emmaus; after *Guercino*. Four subjects from the life of Joseph; do.

DUNKER, BALTHASAR ANTHONY, a landscape painter and engraver, was born at Saal in 1746 and died at Berne in 1807. He is more known as an engraver than a painter. He engraved some prints after Roos, vander Does, Hackaert, and others, a list of which may be found in Huber and Nagler. He also engraved some plates of the costumes of the French before the Revolution, illustrations of books and other miscellaneous subjects. He had a son, named Philip Heinrich D., whom he instructed in his profession, and who practised at Berne till his death in 1836.

DUNLAP, WILLIAM, an eminent American painter, born at Perth Amboy in 1766. His fa-

ther, a retired British officer, removed to New York, when that city was in possession of the English. Dunlap early manifested an inclination for art, and at the age of fifteen commenced taking lessons in drawing under an artist named Williams; but the latter soon left the city, without communicating much instruction to the young artist. He commenced painting portraits in crayons at the age of sixteen, at the price of three guineas. The next year he spent some time by invitation, with Mr. John van Horne, near Princeton, New Jersey, within a short distance of the head-quarters of Washington. Here he often saw the general, and finally painted his portrait, and that of Mrs. Washington, at the request of Mr. van Horne. His first attempt at oil painting was a portrait of Sir Samuel Hood, for a sign, which was esteemed a capital likeness. His second oil painting was a full-length of Washington, on the field of battle at Princeton, which he took with him on his voyage to London in 1784. On arriving in that city, he called upon West, who gave him encouragement, and offered him the use of his own casts for practice in drawing. His sketch of the Fighting Gladiator gained him admission to the Gallery of Somerset House; but being extremely diffident, and more fond of colic and pleasure than study, Dunlap did not even enter the Gallery, or take advantage of the excellent instructions of West. He resided three years in London, and returned to America in 1787, with but little more knowledge of the art than when he started. For a year or two he painted portraits with little success, and then joined his father in mercantile business. In 1805, he engaged in theatrical speculations, and became bankrupt, after which he reverted to the art to obtain a subsistence, and painted in miniature with some success. In 1817, after various changes of occupation, Dunlap devoted himself permanently to painting, and executed many portraits in that and the following year. At this time, he aided to re-establish the Academy of Fine Arts, and was elected a director and keeper, with a salary of \$200 per annum. Meeting with little encouragement in New York, he spent the three following years chiefly in Norfolk and Montreal. In 1821, he returned to New York, and commenced his first historical work, the picture of Christ Rejected. He afterwards painted the Bearing of the Cross, and the Calvary, which was considered his best production, and gained him considerable reputation. In 1824, Dunlap did great service to America and the arts, by assisting Thomas Cole to bring his works before the public. He says, "I did my best to make the public acquainted with the extraordinary merit of his pictures." The generosity of Dunlap in this instance, deserves the highest praise. The same year he painted his copy of West's picture of Death on the Pale Horse, which has been recently sold for \$2000. In 1826, the National Academy of Design, was formed, of which Dunlap became an active member.

Dunlap was respected and beloved by artists and a large circle of acquaintances for his generosity, love of art, and the many excellent qualities of his heart. He was a man of talent, and had he improved his advantages in early life, and followed painting exclusively as his profession, he would have acquired a distinguished reputation as an historical painter. But it should be remarked for the benefit of young artists, that his works will not bear

the test of enlightened criticism. They are defective in the first principles of art, without a knowledge of which no man can produce works of excellence. It is honorable in Mr. Dunlap that he himself was fully aware of his defects and advantages abused, deeply deplored them, and he frankly cautions all young artists to avoid his errors. Speaking of his career in London he says, "This life of unprofitable idleness was terminated by a summons to return home." &c. Speaking of his picture which he called Calvary, he says, "Before transferring it, (the sketch) to the large canvass, I painted from nature the principal figures and groups separately. I had none of that facility which attends the adept in drawing, and now felt the penalty of my folly, when I had the Royal Academy of England at my command, and the advice of the best historical painter of the age always ready to instruct me—and both neglected. I now, as for some years previous, studied the casts from the antique and improved, but my drawing remained deficient. I had neglected the *spring of life*, and it never returned to me." Again, from his journal, "Thursday, 19th Feb., 1829—I am this day 63 years of age, active, and I think stronger than I was a year ago. *I believe I am improving as an artist.* As a man I hope I am—but it is little. May God receive my thanks for his blessings, and may his will be done." What lessons of instruction and admonition to young men!

Mr. Dunlap wrote a *History of the Rise and Progress of the Arts in the United States*, in two large octavo volumes, published in 1834, and a *History of the Stage in the United States*, in two volumes of octavo. He died in 1835.

DUNSTALL, JOHN, an English engraver, who flourished at London about 1660, and engraved some plates in imitation of W. Hollar, though they are not to be compared with the works of that master. In 1660 he published a book of birds, animals, fruit, and flowers, from his own designs. He also engraved a few portraits, among which are King William and Queen Mary; Mary, Queen of James III.; Samuel Clarke, prefixed to his *Puritan Divines*; Jacobus Usserius.

DUNZ, JOHN, a Swiss painter, born at Berne in 1645. He was principally distinguished for his portraits and flower pieces. Fuseli says his portraits were good likenesses, well colored, and carefully finished. His flower pieces also deserve praise for their light and spirited pencilling, and their brilliant coloring.

DUPATY, CHARLES MERCIER, an eminent French sculptor, born at Bordeaux in 1771. He was intended by his father for the legal profession, but at the death of the latter, in 1788, he entered the school of Valenciennes, to study painting. He was soon, however, compelled to enter the service, and was incorporated in a regiment of dragoons, where he remained until 1795, when he was discharged. He immediately entered the school of Vincent, but soon relinquished painting for sculpture, which he studied under Lemot. Such was his assiduity, that in 1799 he drew the grand prize for his group of Pericles visiting Anaxagoras, but in consequence of the bad manner in which the affairs of the academy were managed, he could not obtain the funds to take him to Italy. He executed a bust of Desaix for the government, and a statue of Love presenting flowers, but concealing

the chains. These works were in the false taste of the reign of Louis XV., and the latter was criticised by David, whereupon Dupaty destroyed it, and abandoning his former style, he adopted the purity of the antique. In 1801 he went to Rome, where he remained eight years, and made the models for his statues of Philoctetes wounded, Venus Genetrix, Cadmus conquering the Castalian Serpent, Biblis dying etc., all of which he afterwards executed in marble. He also sculptured a fine head of Pomona, which adorned the Luxembourg Gallery. The government commissioned him to execute a statue of Gen. Leclerc. On his return to Paris, he produced his master-piece, Ajax pursued by Neptune, which gained him great reputation, and deserves the high praise it has received. In 1816 Dupaty was appointed member of the Institute, and in 1819 of the Legion of Honor. He received several commissions from government about this time, among which were the equestrian statue of Louis XIII., and the principal group for the monument of the Duke de Berri. Among his other works is the group of Venus discovering herself to Paris; and the statue of the Virgin, in the church of St. Germain des Pres. He died in 1825.

DUPLESSI-BERTAUX, JEAN, a very ingenious and prolific French designer and engraver, who flourished about 1780. He executed a multitude of prints after his own designs, which are highly esteemed. Rigal enumerates 650 in his catalogue.

DUPLESSIS, JOSEPH SIFREDE, a reputable French painter, born at Carpentras in 1725. He early manifested a strong inclination for art, and was placed under Imbert, at Chartreuse. In 1745, he went to Rome, and entered the school of Subleyras, where he devoted himself to history, portrait, and landscape. His productions were praised by Vernet, who advised him to devote himself to landscape. After some years sojourn at Rome, Duplessis returned to his native place, where he executed a number of excellent portraits, and pictures for the churches; after which at the age of 27, he went to Paris. His portrait of the Abbé Arnaud, first attracted attention, and in 1774 he was admitted to the Royal Academy, on the presentation of the portraits of Allegrain and Vien. Among his other most admired works, are the portraits of Franklin, Thomas, Marmontel, Boscuet, Gluck, Necker and his wife, &c. He was appointed keeper of the Museum at Versailles, and died in 1802.

DUPONT, GAINSBOROUGH, an English painter, was a nephew and scholar of Thomas Gainsborough, in whose style he painted landscapes and portraits. He also painted landscapes with architectural ruins in imitation of N. Poussin. His principal work is a large picture containing the portraits of the Trinity Masters, which now adorns the court room on Tower-hill. He died in 1797.

DUPREEL, M., an eminent French engraver, whose works may be found in the *Musées Français*, *Napoleon*, and *de Florence*, executed with great neatness and delicacy.

DUPUIS, CHARLES, a French engraver, was born at Paris in 1685, and died there in 1742. He was a pupil of Duchange. He was an eminent engraver, and was elected a member of the Royal Academy at Paris. He executed a considerable number of historical subjects and portraits which

are etched in fine taste, and finished with the graver in a free and masterly manner. His drawing is correct, and his heads are full of expression and character. The following are his best plates:

#### PORTRAITS.

Louis XV.; after *Ranc*. Henry of Lorraine, Duke de Guise; after *Dumoustier*. Nicholas Coustou, sculptor; after *Le Gros*. Nicholas de Largilliere, painter; after *Gueulain*.

#### SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; after *C. Maratti*. The Marriage of the Virgin; after *C. Vanloo*; very fine. Alexander Severus giving Corn to the Romans; after *Nod Coypel*. Ptolemy giving Liberty to the Jews; *do*. Two, of the Elements, Earth and Air; after *Louis de Boullogne*. Cupid triumphing over Pan; after *Ant. Coypel*. Diana reposing, with her Nymphs; *do*. Rinaldo and Armida; *do*. The Passage of the Rhine; after *Le Brun*.

DUPUIS, NICOLAS GABRIEL, a younger brother of the preceding, was born at Paris in 1696, and died in 1770. He also studied under Duchange, and although he did not equal his brother, his works possess great merit. He was elected a member of the Academy in 1754. The following are his principal plates:

#### PORTRAITS.

The equestrian statue of Louis XV. erected at Bordeaux; after *Le Moine*. The same, from that erected at Rennes; *do*. C. E. Paul de Norman de Tournem, Director General of the Arts; after *L. Toqué*. Philip Wouwerman, painter; after *C. D. Visscher*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Guardian Angel; after *Domenico Petti*; for the Crozat collection. The Adoration of the Magi; after *P. Veronese*; for the same. The Virgin and Infant, with Saints; after *A. Caracci*. St. Sebastian; after *L. Caracci*. St. Nicholas and St. Francis; after *Pierre*.—Amusement of a Pastoral Life; after *Giorgione*; for the Crozat collection. The Death of Lucretia; after *Guido*. Aeneas saving his Father Anchises; after *C. Vanloo*. A Nymph and Satyrs; after *L. Cheron*.

DUPUY DU GREZ, BERNARD, a learned French advocate, who flourished at Toulouse in the latter part of the 17th century, and died in 1720. He is worthy of notice for his *Traité de la Peinture*, 1699; and particularly for the school of painting which he established in that city, in supporting which Cammas, Rivalz, and Crozat, aided very much. He afforded great encouragement to artists, by distributing medals at the exhibitions, and paying the expense of the living model. This school became the germ of the academy afterwards established in that city, by the King, in 1751.

DUQUE CORNEJO, DON PEDRO, an eminent Spanish painter, engraver, sculptor, and architect, was born at Seville in 1677. It is not known by whom he was instructed. According to Bermudez, there are some of his paintings in the Chartreuse of S. Maria de las Cuevas, and in the monastery of S. Jerome de Buena-Vista, which have considerable merit. He had a ready invention, and produced numerous designs, some of which he etched, and are highly esteemed at Seville. His works as a sculptor and carver in wood, are found in the cathedrals and churches at Seville, Granada, Cordova, and other cities. The account of his works is very meagre. He died at Seville in 1757, and was buried in the cathedral with great pomp and magnificence.

DUQUEYLAR, PAUL, a French historical paint-

er, was born at Digne in 1771. He went to Paris, and entered the school of David: very little is recorded of his life. He was a very promising young artist while with David, had a decided taste for the antique, and his subjects are designed from the ancient classic poets and historians. About 1800 he went to Rome to perfect himself, where, in 1804, he painted the Judgment of Minos, and the story of Belisarius, which are described by Kotzebue in his *Recollections of Italy*. Nothing further is mentioned of this artist.

DUQUESNOY, FRANCIS, called the Fleming, a reputable sculptor, born at Brussels in 1594. He was the son of a sculptor, from whom he acquired the elements of the art, and showed so much ability that the Archduke Albert sent him to Italy with a pension. At the age of 25, he lost his benefactor, and was obliged to execute figures in ivory and wood to gain a livelihood. About this time, he formed a connection with Poussin, who was in a similar condition as himself, and they pursued their studies together with great assiduity. Duquesnoy soon became distinguished for his statues of children, in which he formed his style upon the beautiful productions of Albano. He was employed to model the groups of children which adorn the columns of the grand altar of St. Peter's. He also succeeded admirably in higher subjects, and his statue of St. Susanna for the church of the Madonna at Loretto, has been greatly admired for its modesty, sanctity, and elevated expression. For the Basilica of St. Peter's he executed a colossal statue of St. Andrew, which is one of the finest productions of modern art, and occupied the artist five years. Duquesnoy was never well encouraged, and in 1646 he started for France, but was poisoned by his brother.

DURAMANO, FRANCESCO, a Venetian painter of flower-pieces, who flourished about 1750. Lanzi says he was an imitator of Gasparo Lopez, and somewhat of a mannerist, yet his works are found in the choicest collections of Venice.

DURAND, JEAN NICOLAS LOUIS, professor of architecture in the Polytechnic School, was born at Paris in 1760. He studied under Panzeron, after which he was employed by Boulée, at a salary of 1200 livres. In 1780, he gained the grand prize of the Academy of Architecture, for the plan of a College, which is engraved in the *Recueil* of Prieur. He made many designs for various edifices, which were highly esteemed. In 1794, he was appointed to the station above mentioned, which he filled with great ability. He wrote several excellent works on the theory of the art, and was an honorary member of several foreign academies. He was appointed Chevalier of the Legion of Honor in 1820, and died in 1834.

DURAND, JACQUES, a French painter, born at Nancy in 1699. He studied at Paris under Nattier, and afterwards went to Rome, where he produced several fine works, and sent them to Nancy. The Grand Duke Leopold was so much pleased with them that he sent him a pension. Durand remained there eight years, and then returned to Nancy, where he executed a number of works for the churches, which added greatly to his reputation. He also painted many pictures for the churches of other cities, among which were the works in the church of the Jesuits, at the Uni-

versity of Pont-à-Mousson. He died at Nancy in 1767.

DURANTE, COUNT GIORGIO, an Italian painter, was born at Brescia in 1683. He acquired great reputation for his flower-pieces, which were admirably composed, and painted with all the freshness and brilliancy of nature. He also painted birds which were admired, not only for a faithful imitation of nature, but for the beautiful and picturesque attitudes in which they were drawn. His works were greedily sought after by princes and nobles, and they are seldom to be found out of the noble collections of Brescia, Venice, and Turin. Some of his best works are in the royal galleries at Turin. He died in 1755.

DURANT, J. L., an English engraver of little note, who lived at London about 1690. He executed a few portraits, and a variety of book ornaments for the booksellers.

DURELLO, SIMON, a German engraver, who flourished at Vienna about 1674, and engraved some of the portraits for the *Istoria di Leopoldo Cesare*, published at Vienna in 1674.

DURER, ALBERT. This extraordinary artist was born at Nuremberg in 1471. His father was a skillful goldsmith, from Hungary, and taught his son the first rudiments of design, intending him for his own profession; but his early and decided inclination for the arts and sciences induced him to permit young Durer to follow the bent of his genius. He received his first instruction in painting and engraving from Martin Hapsee. When he had reached the age of fourteen, it was his father's intention to have placed him under the instruction of Martin Schoen of Colmar, the most distinguished artist of his time in Germany, but the death of the latter happening about that time, he became a pupil of Michael Wolgemut, in 1486, the first artist then in Nuremberg, with whom he studied diligently four years. He also cultivated the study of perspective, the mathematics, and architecture, in all of which he acquired a profound knowledge. Having finished his studies, he commenced his travels in 1490, and spent four years in traveling through Germany, the Netherlands, and the adjacent counties and provinces. On his return to Nuremberg, in 1494, he ventured to exhibit his works to the public, which immediately attracted great attention. His first work was a piece of the Three Graces, represented by as many female figures, with a globe over their heads. He soon after executed one of his master-pieces, a drawing of Orpheus. About this time to please his father, as it is said, he married the daughter of Hans Fritz, a celebrated mechanic, who proved a fierce Xantippe, and embittered, and some say shortened his life. In 1506, he went to Venice to improve himself, where his abilities excited envy and admiration. Here he painted the Martyrdom of St. Bartholomew for the church of S. Marco, which was afterwards purchased by the Emperor Rodolphus, and removed to Prague. He also went to Bologna, and returned home in 1507. This journey to Italy had no effect whatever upon his style, though doubtless he obtained much information that was valuable to him, for at this period commenced the proper era of his greatness.— Though Durer was most famous as an engraver, yet he executed many large paintings which

occupy a distinguished place in the royal collections of Germany, and other European countries. In the imperial collection at Munich are some of the most celebrated, as Adam and Eve, the Adoration of the Magi, the Crucifixion—a grand composition—the Crowning of the Virgin, the Battle between Alexander and Darius, and many other great works. Durer painted the Wise Men's Offering, two pictures of the Passion of Christ, and an Assumption of the Virgin, for a monastery of Frankfort, which proved a source of income for the monks, from the presents they received for exhibiting them. The people of Nuremberg still preserve, in the Town Hall, his portraits of Charlemagne and some Emperors of the House of Austria, with the Twelve Apostles, whose drapery is remarkable for being modern German, instead of Oriental. He sent his own portrait to Raffaele, painted on canvass, without any coloring or touch of the pencil, only heightened with shades and white, yet exhibiting such strength and elegance that the great artist to whom it was presented expressed the greatest surprise at the sight of it. This piece, after the death of Raffaele, fell into the possession of Giulio Romano, who placed it among the curiosities of the palace of Mantua. Besides the pictures already mentioned, there is by him an *Ecce Homo* at Venice, his own portrait and two pictures representing St. James and St. Philip, and an Adam and Eve in the Florentine Gallery. There are also some of his works in the Louvre, and in the royal collections in England. As a painter, it has been observed of Durer that he studied nature only in her unadorned state, without attending to those graces which study and art might have afforded him; but his imagination was lively, his composition grand, and his pencil delicate. He finished his works with exact neatness, and he was particularly excellent in his Madonnas, though he encumbered them with heavy draperies. He surpassed all the painters of his own country, yet he did not avoid their defects—such as dryness and formality of outline, the want of a just degradation of the tints, an expression without agreeableness, and draperies broad in the folds, but stiff in the forms. He was no observer of the propriety of costume, and paid so little attention to it that he seems to have preferred to drape his saints, and heroes of antiquity, in the costume of his own time and country. Fuseli observes that “the coloring of Durer went beyond his age, and in his easel pictures it as far excelled the oil color of Raffaele in juice, and breadth, and handling, as Raffaele excelled him in every other quality.”

But it was as an engraver that Durer derived most of his fame, and he is allowed to have surpassed every artist of his time in this branch of the art. Born in the infancy of the art, he carried engraving to a perfection that has hardly been surpassed. When we consider that, without any models worthy of imitation, he brought engraving to such great perfection, we are astonished at his genius and his own resources. Although engraving has had the advantage and experience of more than three centuries, it would perhaps be difficult to select a specimen of executive excellence surpassing his print of St. Jerome, engraved in 1514. He had a perfect command of the graver, and his works are executed with remarkable clearness and neatness of stroke; if we do not find in his

plates that boldness and freedom desirable in large historical works, we find in them everything that can be wished in works more minute and more finished, as were his. To him is attributed the invention of etching; and if he was not the inventor, he was the first who excelled in the art. He also invented the method of printing wood-cuts in *chiaro-scuro*, or with two blocks. His great mathematical knowledge enabled him to form a regular system of rules for drawing and painting with geometrical precision. He had the power of catching the exact expression of the features, and of delineating all the passions. Although he was well acquainted with the anatomy of the human figure, and occasionally designed it correctly, his contours are neither graceful or pleasing, and his prints are never entirely divested of the stiff and formal taste that prevailed at the time, both in his figures and drapery. Such was his reputation, both at home and abroad, that Marc' Antonio Rainondi counterfeited his Passion of Christ, and the Life of the Virgin, at Venice, and sold them for the genuine works of Durer. The latter, hearing of the fraud, was so exasperated that he set out for Venice, where he complained to the government of the wrong that had been done him by the plagiarist, but he could obtain no other satisfaction than a decree prohibiting Rainondi from affixing Durer's monogram or signatures to these copies in future. Vasari says that when the prints of Durer were first brought into Italy, they incited the painters there to elevate themselves in that branch of art, and to make his works their models.

Durer engraved both on wood and copper. Among his most celebrated copper-plates are *Fortune*, *Melancholy*, *Adam and Eve in Paradise*, *St. Hubert*, *St. Jerome*, and the *Smaller Passion*, so called, in sixteen plates. Among his best wood-cuts are the *Greater Passion*, with the frontispiece, thirty-seven pieces; the *Revelation of St. John*, with frontispiece, fifteen plates; and the *Life of the Virgin*, in twenty plates. One of his best wooden cuts is *St. Eustachius kneeling before a Stag*, which has a Crucifix between the Horns. This cut is accounted a wonder, particularly for the beauty of the dogs, which are represented in various attitudes. The celebrated John Andreas, a Doctor in divinity, sent this print to a prince of the House of Brunswick, who wrote him a letter, in which he says, “You have extremely obliged me by your new present, a cut which merits a nobler metal than brass, done by the celebrated painter of Nuremberg, and which I think wants nothing, unless Zenxis or Parrhasius, or some other person equally favored by Minerva, should add colors and the native form.” Andreas, in answer, says, “I could easily guess that the Eustachius of Durer would not fail to prove an acceptable present to you, from whatever quarter a performance of that admirable artist came. It is very surprising in regard to that man, that, in a rude and barbarous age, he was the first of the Germans who not only arrived at an exact imitation of nature, but has likewise left no second, being so absolute a master of it in all its parts—in etching, engraving, statuary, architecture, optics, symmetry, and the rest,—that he had no equal except Michael Angelo Buonarroti, his cotemporary and rival; and he left behind him such works as were too much for the life of one man.” The fame of Durer spread far and wide in his life-time. The Emperor Maxi-

milian I. had a great esteem for him, and appointed him his court painter, with a liberal pension, and conferred on him letters of nobility; Charles V., his successor, confirmed him in his office, bestowing upon him at the same time the painter's coat of arms, viz., three escutcheons, argent, in a deep azure field. Ferdinand, King of Hungary, also bestowed upon him marked favors and liberality. Durer was in favor with high and low. All the artists and learned men of his time honored and loved him, and his early death in 1528 was universally lamented. He always lived in a very frugal manner, without the least ostentation for the distinguished favors heaped upon him. He applied himself to his profession with the most constant and untiring industry, which, together with his great knowledge, great facility of mechanical execution, and a remarkable talent for imitation, enabled him to rise to such distinction, and to exert so powerful an influence on the character of German art for a great length of time. He was the first artist in Germany who practised and taught the rules of perspective, and of the proportions of the human figure, according to mathematical principles. His treatise on proportions is said to have resulted from his studies of his picture of Adam and Eve. His principal works are *De Symmetria partium in rectis formis humanorum corporum*, printed at Nuremberg in 1523; and *De Veritate Figurarum, et florum partium, et Gestibus Imaginum*; 1534. These works were written in German, and after Durer's death translated into Latin. The figures illustrating these works were executed by Durer, on wood, in an admirable manner. Durer had also much merit as a miscellaneous writer, and labored to purify and elevate the German language, in which he was assisted by his friend, W. Pirkheimer. His works were published in a collected form at Arnheim, in 1603, folio, in Latin and in French. J. J. Roth wrote a life of Durer, published at Leipzig in 1791. Some authors have attempted to prove that Durer did not execute any of his engravings on wood. Zani and Bartsch are decidedly of this opinion, and give reasons to show that the designs only were Durer's, and that the mechanical operation of cutting was entrusted to skillful workmen in that line. This decision of Bartsch extends also to Hans Schaefflin, Hans Burgkmair, Hans Baldung, Altdorfer, Lucas Cranach, and others—rather a sweeping declaration. Where could Durer have found such skillful workmen in that barbarous age, unless he had rendered them as skillful as himself by a course of instruction? That he had assistants in executing his numerous works cannot be doubted; nevertheless, they bear the genius and inspiration of his own directing hand, and they are as much his as were the immortal works of Angelo and Raffaele in the Vatican, though they had numerous assistants. The prints of Durer are numerous, and many of them are extremely scarce and valuable. A fine print of his St. Jerome has been sold in London for thirty guineas. His etchings, though highly esteemed, do not compare with his copper-plates and wooden cuts. The following is a brief account and list of his most esteemed prints, which are often dated, and generally bear one of his monograms, as follows:



## PORTRAITS ON COPPER.

Albert Durer, represented at two different dates, 1509, and 1517, on each side of a piece of architecture, with a Latin inscription. Albert, Elector of Mentz. 1523. Frederick, Elector of Saxony. 1524. Philip Melancthon. 1525. Erasmus, from his statue at Rotterdam, 1526; scarce. Bilibald Pirkheimer. 1524.

## SUBJECTS ON COPPER.

Adam and Eve, with the Serpent, 1504; fine. There is a fine copy of this print by John Wierix when he was sixteen years of age. Adam and Eve after their Fall. The Nativity, with St. Joseph filling a Vessel with Water, 1504, called *The little Nativity*. The Holy Family, where St. Joseph is resting on a Stone. 1506. The Holy Family, with a Monkey in the foreground, called *The Virgin with the Monkey*. The Virgin seated at the Foot of a Tree, with the Infant holding a Pear, called *The Virgin with the Pear*. The Virgin seated on a Stone, in a landscape, with Buildings, and the Infant holding an Apple, called *The Virgin with the Apple*. The Passion of Christ; in sixteen plates, including the frontispiece, 1507-1512; difficult to be met with, complete. The Twelve Apostles. The Crucifixion, with the Holy Women and St. John at the Foot of the Cross; small circular; very scarce. Christ praying in the Garden. 1515, said to be engraved on Iron; very scarce. Angels with the Instruments of the Passion. 1516. The Great Ecce Homo, 1512, with a Latin inscription; very scarce. The Prodigal Son; the best impressions are before the date 1513. St. Hubert kneeling before a Stag, with the Cross on its Forehead; one of his finest works. There is a good copy of this plate reverse, by John Wierix, with the cipher of Albert. St. Jerome in the Desert, kneeling before a Crucifix, and holding a stone in his hand. St. Jerome seated in a Room, writing, 1514; very fine. There is also a copy of this fine print by John Wierix, when he was only twelve years old. A Woman with Wings, standing on a Globe, holding a Cup in her Hand, improperly called *Pandora's Box*; it is sometimes named *The Great Fortune*. A naked Woman on a Globe, holding a Stick with a Thistle at the end of it, called *The Little Fortune*. Melancholy, represented by a Woman resting her Head on her Hand, and holding a Compass; very fine. Three Women, or Witches, with a Globe over their Heads, with the letters O. G. H. and an appearance of Hell in the background; copied after *Israel van Meckeln*; dated 1497; very scarce. An armed Man on Horseback, pursued by Death, called *Death's Horse*. The best impressions are before the date 1513. There is a good copy of this plate; dated 1564. A Coat of Arms, with a Skull, a Satyr, and a young Woman standing near it, 1503; called *The Death's Head*. A Coat of Arms, with a Lion and a Cock. A Horse, with an armed Man with a Halbard following. 1505. A Man mounted on a Unicorn carrying off a Female, called sometimes *The Rape of Proserpine*; very scarce.

## ETCHINGS BY ALBERT DURER.

Christ seated, leaning his Head upon his Hand, and a Figure in the front pointing towards him. One of the Fathers of the Church in a Cell, with two Books. 1515. The Virgin holding the Infant asleep, with a young Female kneeling. 1519. Moses receiving the Tables of the Law. 1524. The Cannon, with Figures at the Entrance of a Village, 1518, said to be etched on iron; very scarce.

## WOODEN CUTS BY ALBERT DURER.

## PORTRAITS.

Albert Durer, at the age of 56; inscribed *Albrecht Durer Conterfeyt*, &c. Albert Dureri Effigies, edita ex linea tabula, &c. Bust of the Emperor, Maximilian I. 1519. Ulrichus Vambuler, 1522; scarce.

## WOODEN CUTS OF VARIOUS SUBJECTS.

The Life and Passion of Jesus Christ; in thirty-six cuts. These prints were copied on copper-plates by Marc' Antonio, in a bold manner, in imitation of the wooden cuts.—The Life of the Virgin; in twenty cuts, seventeen of which were also copied by Marc' Antonio, with the mark of Albert Durer, except the last plate, on which he put his own. St. Anne, with the Infant Jesus on her Knee, and the Virgin kneeling with two Saints; in chiaro-scuro; very scarce. The Holy Family, in a landscape, with two Angels crowning the Virgin, and three Rabbits. In the lower part of the print, St. Christopher carrying the infant Jesus; scarce.



The Emperor Maximilian, with the Virgin and several Saints worshipping the Saviour. The Siege of Vienna; in two sheets, 1527; scarce. The Triumphal Car of Maximilian I.; in eight sheets. The Rhinoceros, with a German inscription; scarce. Six cuts of ornaments for tapestry and embroidery.

DURET, PIERRE, a French engraver of little note, who lived at Paris about 1767, and engraved a few plates, among which are: A View in Holland, after *Ruysdael*; Two Moonlight Scenes, after *Vandermeer*; The Country Blacksmith, after *Wousterman*; and an Italian Sea-port, after *Vernet*.

DURIVIER, JOHN, a Dutch medallist, born at Liege in 1687. He went to Paris, where he soon gained great reputation for his talents, was appointed engraver to the king, with apartments in the Louvre, and was received into the Royal Academy. Among his other works is a medal, with an admirable likeness of Louis XV. He died at Paris in 1761.

DURNO, JAMES, an English painter, was born about 1752. He first studied under Andrea Cassali in London, and afterwards with West. The early productions of this artist gave promise of great ability. He went to Italy in 1774, and died at Rome in 1795.

DURR, JOHN, a German engraver, who flourished about 1626. He engraved a few portraits, but was chiefly employed by the booksellers.

DUSART, CORNELIUS, a Dutch painter and engraver, was born at Haarlem in 1665. He studied painting under Andrew van Ostade, whose style he followed with considerable success. His paintings, like those of Ostade, represent village festivals, merry-makings, &c. Although not equal to his master in the richness of his tones and harmony of effect, yet his composition is ingenious, his touch light and spirited, and his coloring clear and agreeable. There is, however, considerable irregularity in the works of Dusart. His best pictures are esteemed worthy of a place in the best collection. He etched a few prints in a very spirited manner, and executed some mezzotint plates full of harmony, after his own designs. The following are his best prints:

#### PLATES IN MEZZOTINTO.

An Old Man playing on the Violin, with a Dutch Peasant regaling. A Girl confessing to a Monk. A Dutch Boor reading a Paper, and holding a Bottle. The Monkeys regaling. An Indian dancing with a Girl. A Girl dancing with a Tea-pot in her Hand. Twelve plates of the Months of the Year. He also engraved, in mezzotinto, the Five Senses, of which a detailed account may be found in Brulliot's *Dictionnaire des Monogrammes*.

#### ETCHINGS.

The Interior of an Alehouse, with Boors regaling. The Great Fair. 1685. The Little Fair. 1685. The Amorous Cocker. The Village Surgeon. 1695. The Village Physician. 1695. The Inside of a Dutch Alehouse, with Peasants drinking, and a Man playing on the Violin; with an inscription beginning, *Rusticus ex animo, non pullus Hypocrita gaudet*. A Village Festival; C. Dusart, pinx.




DUTTENHOFER, CHRISTIAN FREDERICK, a reputable German engraver, born in 1778. He executed some of the plates in the *Musée Napoléon*; also a number of romantic views in the Tyrol, and many fine landscapes after Claude Lorraine, Poussin, the Caracci, and Paul Brill.

DUVAL, NICHOLAS, a reputable Dutch painter, born at the Hague in 1644. He studied the ele-

ments of design under Nicholas Weilling, after which he went to Rome, and entered the school of P. da Cortona, whose style he followed with considerable reputation. He afterwards returned to Holland, and was commissioned by King William to execute several paintings at Loo. He was appointed Director of the Academy at the Hague, and painted the ceiling of the principal gallery, which is much esteemed. He is also said to have attended the king to England, who entrusted to him the cleaning and repairing of the cartoons of Raffaele, at Hampton Court. He died in 1732.

DUVAL, PHILIPPE, a French painter, who flourished about 1672. He studied under Charles le Brun, after which he improved himself by a residence in Italy. In the reign of Charles II. he went to England, and painted some historical subjects, particularly one for the Duchess of Richmond, representing Venus receiving from Vulcan the Arms of Æneas. He died at London in 1709.

DUVENEDE, MARK VAN, a Flemish painter, born at Bruges in 1674. He visited Italy while very young, and entered the school of Carlo Maratti at Rome, where he remained four years. On his return to Flanders, he was employed in several grand works for the churches and convents; but in a few years he became indolent, from having an easy income independent of his profession; and for several years previous to his death, he produced nothing of consequence. His works were in the style of Carlo Maratti, and those which he painted soon after his return from Italy have much merit. Among his other works, is a capital picture at Bruges, of the Idolatry of Solomon; and in the chapel of St. Christopher, another fine work, representing the Martyrdom of St. Lawrence. He died in 1729.

 or  or  DUVET, or DANET, JEAN, an old French engraver, born at Langres, according to Bartsch and Zani, in 1485. He is sometimes called the *Master of the Unicorn*, from his having sometimes engraved that animal on his plates. He flourished at Paris in the reign of Henry II. and usually marked his plates I. D., or with one of his monograms. Among other works, he executed a set of twenty-four prints of the Apocalypse; also one plate of the god Mars; I. D., 1530; the Marriage of Adam and Eve; and Moses with the Patriarchs.

DUYNEN, ISAAC VAN, a Dutch painter, who flourished at Dort about 1670, and was much esteemed for his pictures of fish and other subjects of still-life, which possess considerable merit.

DYCK, DANIEL VANDER, a Flemish painter, who studied in Italy, and was appointed court painter to the Duke of Mantua, and keeper of his gallery. He excelled in portraits, and also painted history in a good style. He engraved a few plates after his own designs, and died in 1729.

DYK, FLORUS VAN, a Dutch painter, born in 1600, and died in 1649. He painted subjects of history, but is better known for his fruit and flower pieces, which possess great merit.

DYKHOORN, PETER ARNOUT, a Dutch painter, born at Rotterdam in 1810. He studied under M. Schouman and J. C. Schotel, and attained a deserved reputation for his fine pictures of river scenes and marine views. He died in 1839.



## E.

**EARLOM, RICHARD**, a præminent English engraver, born at London in 1742, and was the son of the vestry clerk of the parish of St. Sepulchre. His taste for design is said to have been excited by the inspection of the ornaments on the state-coach of the lord-mayor, which had been painted by Cipriani. He entered the school of that master, where he made such rapid progress that in 1760 he was employed by Alderman Boydell to make drawings from the celebrated collection of pictures at Houghton, most of which he afterwards engraved in mezzotinto. In this branch of the art he had been his own instructor, and he introduced into the practice of it improvements and instruments not previously used. The fruit and flower pieces executed by Earlom, after J. van Huysum, established his fame. He engraved the plates for the well known work published by Boydell, entitled *Liber Veritatis*, executed in the style of the original drawings by *Claude Lorraine*, which are in the possession of the Duke of Devonshire. Earlom died in 1822. The following are his principal plates:

## ETCHINGS.

The Portrait of Rembrandt; *se ipse pinx.* Banditti and Travelers; *after S. Rosa.* Jacob wrestling with the Angel; *do.* David and Goliath; *do.* Venus and Adonis; *after N. Poussin.* The Death of Abel; *after A. Sacchi.* Æneas saving Anchises from the Ruins of Troy; *after Tintoretto.* The Holy Family; *after Guercino.* Cupid bound; *after Guido.*

## PORTRAITS IN MEZZOTINTO.

William Henry, Duke of Gloucester; *after Hamilton.* Thomas Newton, Bishop of Bristol; *after West.* Sir Edward Asley, Bart.; *do.* George Augustus Elliot, Lord Heathfield; *after Reynolds.* James Stuart, Duke of Richmond; *after Vandyck.* Admiral Kenpenfelt; *after T. Kettle.* The Duke of Arceberg on horseback; *after Vandyck.* Rubens' Wife; *Rubens, pinx.* A Portrait of Rembrandt; *after a picture by himself.* Rembrandt's Wife; *Rembrandt, pinx.* James Mac Ardell, engraver.

## SUBJECTS AFTER VARIOUS MASTERS.

The Repose, called la Zingara; *after Correggio.* The Virgin and Infant; *after Guercino.* The Virgin and Infant with St. John; *after Carlo Dolei.* Salvator Mundi; *after the same.* The Virgin and Infant; *after Cantarini.* The infant Jesus sleeping; *after Domenichino.* Simeon receiving the infant Jesus; *after Guido.* Christ curing the Blind; *after An. Caracci.* Galatea; *after Luc. Giordano.* The Judgment of Paris; *do.* The Misers; *after Quintin Messis.* The Holy Family; *after Rubens.* Mary Magdalene washing the Feet of Christ; *do.* Nymphs and Satyrs; *do.* Meleager and Atalanta; *do.* The Death of Hippolitus; *do.* Rubens' Son and his Nurse, with Fruit on a Table; *do.* Elijah restoring to life the Widow's Son; *after Rembrandt.* The Presentation in the Temple; *do.* Susanna and the Elders; *do.* A Boar attacked by a Lion; *after Snyders.* The Fruit-Market; *after Snyders and Langen Jan.* The Fish-Market; *do.* The Green-Market; *do.* Two a Fruit-piece and a Flower-piece; *after John van Huysum;* extremely fine. David and Bathsheba; *after A. Vanderwerf;* very fine. The Eucharist; *after D. Teniers.* The Singing Master; *after G. Schalken.* The Interview between Augustus and Cleopatra; *after R. Mengs.* The Royal Family of England; *after Zoffany.* The Royal Academy; *do.* Angelica and Medora; *after West.* Cupid stung by a Bee; *do.* Meleager and Atalanta; *after Richard Wilson.* Apollo and the Nymphs; *do.* A Blacksmith's Shop; *after Jos. Wright.* An Iron Forge; *do.* We are indebted to Mr. Earlom for a very interesting work, published by Boydell, entitled *Liber Veritatis*, comprising upward of two hundred plates, executed in the style of the original drawings, by *Claude Lorraine*, which are in the possession of the Duke of Devonshire.

**ECHARDT, or ECCARDT, JOHN GILES**, a German painter, who visited England about 1740, and became a pupil of John Baptist Vanloo. He acquired considerable reputation, as a portrait painter, and was much employed, particularly by Horace Walpole. Among other portraits were those of Mrs. Woffington, the actress, and Dr. Middleton. Echart died in 1779.

**ECHION**, a celebrated Greek painter, who flourished about B. C. 352. Pliny ranks him with Apelles, Melanthius, and Nicomachus, and cites many of his best works, among which were a picture of Bacchus, Tragedy and Comedy, the Crowning of Semiramis, etc. His works were in great demand throughout Greece. Cicero praises him equally with those painters who carried the art to the highest perfection, but in some editions the name of Aëtion occurs, instead of Echion, and they may be the same artist. (See Aëtion).—Echion was also a sculptor, and wrought in concert with Therimachus.

**ECKMAN, or ECMAN, EDWARD**, a Flemish wood engraver, born at Mechlin about 1610. His prints, which, according to Marolles number about one hundred, are esteemed for their neatness of execution, and the correct drawing of the small figures. He seems to have imitated the prints of Callot; and he has copied some of them, in wood-cuts with great delicacy and spirit, particularly the plate representing Fire-Works on the river Arno. He also engraved after Businck and Abraham Bosse.

**ECKSTEYN, GEORGE DAVID**, a German engraver, who practised the art at Nuremberg, about 1725. He engraved, among other works, a part of the portraits for the work entitled *Icones Bibliopolarum et Typographorum*, published in 1721.

**ECKHARD, GEORGE LUDWIG**, a German portrait painter, born at Hamburg in 1769. He practised the art in that city for many years with great success, and attained considerable reputation. He is the author of a biographical work on the artists of Hamburg, which served as a supplement to the Dictionary of Fuseli.

**EDELINCK, CHEV. GERARD**, a celebrated Flemish engraver, born at Antwerp in 1627; died at Paris in 1707. He studied under Cornelius Galle, with whom he made great progress; and in 1665 he was invited to Paris by the great Colbert, where he was taken into the service of Louis XIV., who settled a pension on him, and gave him apartments in the Gobelins. He was subsequently elected a Royal Academician, and was soon after knighted by the king. The plates of this admirable artist are executed entirely with the graver, and are very highly finished, yet they possess that freedom and boldness of touch which give the appearance of life and reality. He worked with surprising facility; his plates, though exquisitely finished, have nothing of a labored appearance, and he possessed a profound acquaintance with what is called *color* in engraving. The pictures of Le Brun may be said to have been embellished by the admirable graver of this artist, and they seem, in his prints, to have been the productions of an accomplished colorist. The following are his principal works:

## PORTRAITS.

The Equestrian Statue of Louis XIV., the Frontispiece

for the Illustrious Men of France. Louis XIV., half-length; after *J. de la Haye*. Louis, Duke of Burgundy; after *F. de Tron*. Esprit Flechier, Bishop of Nismes; after *Rigaud*. Charles Perrault, of the French Academy. Paul Pellisson; of the same. J. de la Fontaine; of the same. J. Racine; of the same. Blaise Pascal. Peter van Boue. Nathaniel Dilgerus. 1683. Titian, with a long beard. Abraham Teniers; after a picture by himself. Albert Durer, with a short beard; *Eddelincx*, scul. John Cousin, with Monstaches; do. Giles Sadeler, engraver. Abraham Bloemaert. James Blanchard; after a picture by himself. Francis Tortebea, painter to the king; after *de Piles*. Israel Sylvestre, engraver; after *le Brun*. Peter Simon, engraver; after *P. Ernou*. Francis Chaveau, engraver; after *C. le Ferre*. Martin vanden Bogaert, sculptor; after *Rigaud*. Hyacinth Rigaud, painter; after a picture by himself. Julien Harlounin Mansard, architect; after *Rigaud*. Charles le Brun; after *N. de Largilliere*. Philip de Champagne; after a picture by himself; very fine. Charles d'Hozier, Genealogist of France; after *Rigaud*. Frederick Leonard, Printer to the King; do. John Charles Parent, the same; after *Tortebat*. Madame Helyot, with a Crucifix; after *Gallot*. Francis M. le Tellier, Marquis de Louvois, bust, with Mars and Minerva as supporters; after *le Brun*. Andrew Hameau, Doctor of Sorbonne; after *Viren*. Nicholas de Bampignon, Doctor of Sorbonne; do. John Rouillé, Count of Meslay, counsellor of state; after *Nantueil*. Charles Monton, Musician to Louis XIV.; after *de Troy*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John, St. Elizabeth, and two Angels; after the picture by *Raffaello*, which was in the collection of the King of France; very fine. The first impressions are before the arms of Colbert, the second are with the arms, and in the third the arms have been effaced, but the frame in which they were inserted remains. The Virgin Mary sewing, with the Infant sleeping in a Cradle, surrounded by Angels; called *La Couseuse*; after *Guido*; fine. The Holy Family, where St. Joseph is presenting flowers to the infant Jesus; inscribed *Dilectus meus*, &c.; after *C. Maratti*. The Holy Family, called the *Benedicite*; after *le Brun*. A Female Saint, holding a Lily, and kneeling before the Virgin and Infant seated on a Throne, to whom she presents a Book; after *P. da Cortona*. Mary Magdalene penitent, trampling on the Vanities of the World. It is the portrait of Madame de la Valliere; after the picture by *le Brun*, at the Carmelites at Paris. The first impressions are without the inscription, and are very scarce; the next best are without the border. St. Louis prostrating himself before a Crucifix; after *le Brun*. St. Charles Borromeus kneeling; do. The Crucifixion, surrounded with Angels; on two sheets; do. Moses, half-length, holding the Tables of the Law; after *P. de Champagne*; engraved conjointly with *Nantueil*.—Christ and the Woman of Samaria; do. The Virgin Mary at the foot of the Cross; do. St. Jerome; do. St. Ambrose, half-length; after *J. B. Champagne*. St. Basil and St. Gregory; the same; do. A Combat of Cavalry, four Horsemen fighting for a Standard, with three dead Figures on the ground; after the celebrated Cartoon by *Leonardo da Vinci*. The name of the painter is incorrectly written *L. de la Finse*, *pinxit*; very fine. Louis XIV. on Horseback; in two sheets. The impressions before the name of Edelincx are scarce. The same subject, with a Group, instead of the Scroll and the Standard.—Louis XIV. on Horseback, preceded by the exterminating Angel, and his Enemies overthrown at his Feet; in three sheets; very fine. Louis XIV. in a Triumphal Car, drawn by the Four Evangelists, called the Extirpation of Calvinism; in two sheets; fine and scarce. Louis XIV. giving peace to Europe; in two sheets. Alexander accompanied by Hephsestion, entering the tent of Darius; on two sheets; after *le Brun*. The first impressions have the name of Goyton at the bottom. This print completes the set of the Battles of Alexander engraved by *Gerard Audran*; after *le Brun*. Alexander entering the tent of Darius; after *Mignard*; engraved by *Edelincx* and *P. Drevel*.

EDELINCK, JOHN, the brother of the preceding, was born at Antwerp about 1630. He joined his brother at Paris, and engraved several plates in imitation of that master, which possess considerable merit, though greatly inferior to the pro-

ductions of the latter. There are several prints by him of statues in the garden of Versailles; also the following:

The Portrait of Isbrandus de Diemerbroeck, famous anatomist; after *Romeyn de Hooghe*. The Deluge; after *Alessandra Veronese*; very fine. This plate so nearly resembles the fine style of Gerard Edelincx, that it is supposed he was greatly assisted in the execution of it by his brother.

EDELINCK, NICHOLAS, a French engraver, the son of Gerard E., was born at Paris about 1680. He was first instructed by his father, and also visited Italy for improvement; but never rose above mediocrity. He engraved a number of plates for the Crozat collection, and also several portraits, among which are the following:

#### PORTRAITS.

Gerard Edelincx, engraver to the King; after *Tortebat*. The Cardinal Julius de Medici; after *Raffaello*. The Count Balthasar Castiglione; do. Philip, Duke of Orleans, Regent of France, on horseback; after *J. Ranc*. Adrian Baillet. John Dryden, English Poet; after *Kneller*. The Virgin and Infant; after *Correggio*. Vertumnus and Pomona; after *J. Ranc*.

EDELING, J., a Dutch engraver of little note, who worked principally for the booksellers.—Among other portraits, he executed those of J. Deimerbroeck and Timon van Geissel, which are not without merit.

EDEMA, GERARD, a Dutch painter, born in Friesland about 1652. He studied under Albert van Everdingen, and like that master, painted landscapes with rocks and waterfalls. At the age of eighteen he went to England, where he met with some encouragement; and afterwards visited Norway and Switzerland, where he gained improvement from observation of the wild, mountainous scenery. He is also said to have visited Newfoundland. His pictures are painted in a very forcible and spirited manner, though they possess little of the chaste and simple coloring that distinguishes the works of Everdingen. The figures in his landscapes were usually painted by John Wyck. Edema died at Richmond in 1700.

EDEMA, NICOLAS, a Dutch landscape painter, born in Friesland in 1666. He visited Surinam in order to paint the landscapes, plants, and insects of that country. He became a good landscape painter, as his views are taken from nature, with a good tone of coloring and a spirited touch. He visited England, and died at London, in 1722.

EDESIA, ANDRINO DI, a native of Pavia, supposed to have been of Greek origin, who flourished, according to Lomazzo, about 1330. To Edesia and his school are attributed some frescos which still remain in the church of S. Martino and other places in Pavia. Lanzi says their taste is tolerably good, and the coloring partakes of that of the Florentines of the age.

EDMONSTONE, a Scotch painter, born at Kelso in 1795. He early manifested a strong inclination for art, and in his leisure hours devoted himself to the study of design. He soon undertook painting, and executed several pictures, which were exhibited in Edinburgh, and excited considerable applause. Encouraged by the success of his first attempts, he went to London in 1819, and entered the atelier of Harlow, where he made good progress, and was considered as one of the most promising young artists of the day. He visited

Italy, and spent some time at Rome, Naples, Florence, and Venice, studying the works of the great masters with considerable assiduity. On his return to England, he soon gained encouragement, and his works acquired for him an extended reputation, especially for their facility of invention and delicacy of coloring. His talents were well adapted to portrait painting, but he never left the higher department of art. Edmonstone would have undoubtedly attained an enviable reputation, had he not died suddenly, in 1834, two years after his return from Italy.

**EDRIDGE, HENRY**, an English miniature painter, and an associate of the Royal Academy, was born in 1768, and died in 1821. He studied under Pether, the mezzotint engraver and landscape painter, but did not follow the footsteps of his master, his talents being better adapted to miniature portraits, which he executed in black lead and India ink, and afterwards in water-colors.

**EDWARDS, WILLIAM**, an English architect, born at Glamorganshire, in 1719. He was constantly employed in erecting bridges in South Wales, and devised many improvements in that branch of architecture. His most important work was a bridge of a single arch, which he constructed over the river Taffe, the span of which is one hundred and forty feet, being forty-two feet longer than the Rialto. It is an admirable work. Edwards died in 1789.

**EDWARDS, EDWARD**, an English designer and painter, born in 1738. He was employed by Boydell to make drawings from the old masters for his publications, and by the Society of Antiquaries for the same purpose. He painted a few pictures, among which are a subject from the *Two Gentlemen of Verona*; he also painted arabesques, and published fifty-two etchings. He was the compiler of the "*Anecdotes of Painters*," intended as a supplement to *Walpole*. In 1788, he was appointed Teacher of Perspective in the Royal Academy, which situation he held till his death, in 1806.

**EDWARDS, GEORGE**, an English naturalist, born at Stratford in 1693. He is principally noted for his illustrated work on *Ornithology*, which contains 210 plates, in four vols., published in 1750. About 1760 he published a work on natural history, containing about 400 plates, with descriptions. He died in 1773.

**EECKHOUT, ANTHONY VANDER**, a Flemish painter of fruit and flowers, was born at Bruges in 1656. He accompanied L. Deyster, his relative, to Italy, where he practised the art for several years, and assisted Deyster by painting the landscapes in his compositions. He afterwards visited Lisbon, where he met with much encouragement, and married a lady of fortune; after which he practised the art merely for amusement. He was assassinated in 1695, while riding in his carriage.

**EECKHOUT, GERBRANT VANDER**, a Dutch painter, born at Amsterdam in 1621; died in 1674. He studied in the school of Rembrandt, where he acquired an admirable system of coloring, and a good acquaintance with the principles of light and shadow. On quitting that master, he acquired great reputation as a portrait painter, and his works in this branch of the art may be considered as his best productions. About this time,

he painted a number of pictures which approach the excellence of Rembrandt, but he afterwards sunk into mannerism and tameness. His subjects of history possess the defects of his master in design and characteristic propriety; while they do not equal the latter in regard to coloring, or intelligence of the *chiaro-scuro*. His pictures, however, are to be found in the best collections in Holland. Among the most esteemed is one representing our Saviour among the Doctors, in the Electoral collection at Dusseldorf. This artist etched a few plates, among which are a *Bust of a Young Man in an Oriental Dress*, marked G. V. D., 1646; and the *Portrait of Cornelius Tromp*.

**EGINTON, FRANCIS**, an English painter on glass, who contributed greatly to the perfection of this branch of the art in that country. He has left about fifty large works, which evince distinguished talents, among which are two pictures of the Resurrection, after designs of Reynolds, in the cathedrals of Salisbury and Litchfield; the Banquet given by Solomon to the Queen of Sheba, after a picture by Hamilton, in the chateau of Arundel; and St. Paul receiving his sight, in the church of St. Paul at Birmingham. He died in 1805.

**EGMONT, JUSTUS VAN**. This painter was born at Leyden, in Holland, in 1602, but was educated at Antwerp, in the school of Rubens. He assisted the latter in many of his works, particularly those which he painted for the churches at Mechlin. On leaving Rubens, he visited Paris, where he was appointed painter to Louis XIII., which office was continued to him under Louis XIV., who highly esteemed Egmont, and rewarded him liberally for his undertakings. He executed a number of important historical works, in concert with Simon Vouet; and he had the honor of being appointed among the twelve Elders at the establishment of the French Academy of Painting and Sculpture, in 1648. He died at Antwerp, in 1674.

**EGOGUI, AMEROGIO**, an Italian painter. Little is known of the events of his life, except that he practised the art at Milan in the first part of the 16th century. The only work remaining, of his execution, is a fine altar-piece, in a church at Nerviano, dated 1527.

**EIHNSTAL, DAVID CLÖCKER DE**, a Swedish painter, born in 1629. He early manifested a strong inclination for art, and was taken under the protection of Queen Maria Eleonora, who sent him to Italy, where he entered the school of P. da Cortona, and studied with great assiduity. On returning to Sweden, he was liberally encouraged, and in 1661 he was appointed painter to the court. He executed a large number of portraits and historical subjects, which were much esteemed; also many excellent designs. He painted animals with great accuracy. Among his principal works is the Coronation of Charles XI. in the chateau of Drottningholm; and the Last Judgment, in the church of S. Nicolas at Stockholm. In 1674, he was honored by Charles XI. with letters of nobility. He died in 1698.

**EIHRET, GEO. DIONYSIUS**, an ingenious German botanical painter, born in 1710. His father was gardener to the Prince of Baden-Durlach. George early manifested a taste for drawing and painting the flowers in the gardens, and when very young,

though without any instructions, he had painted five hundred plants with great accuracy and skill. A physician who was visiting the gardens, saw several drawings of the young artist, and was so much pleased with them that he introduced Ehret to his friend, Dr. Trew, of Nuremberg. The latter immediately offered 4000 florins for them, which was gladly accepted; and young Ehret adopted the easiest methods of getting rid of his money. He soon found himself at Basle, almost penniless; but being obliged to commence exertions, he quickly found a ready demand for all he could produce. Having thus recruited his finances, he went to Montpellier, where he taught the art to a lady of fortune, who rewarded him generously. He next visited Paris, and made the acquaintance of Jussieu, who employed him in drawing the plants of the Royal Gardens. After some time, he went to London, but not succeeding as he expected, he soon returned to the continent, and in 1736 was employed in the garden of Mr. Clifford, where Linnaeus found him, and gave him some instructions. His fine taste and botanical accuracy appear to have been first publicly displayed in the figures of the *Hortus Cliffortianus*, which appeared in 1737. About 1740, he went again to England, and remained there the rest of his life. He painted many hundred plants for different patrons, among whom were Taylor White, Dr. Mead, Sir Hans Sloan, and Dr. Fothergill. Many of these paintings were executed on vellum; and engravings were made from them for various works, particularly Dr. Trew's *Plantæ Selectæ*, and Brown's *History of Jamaica*. He was a Fellow of the Royal Society, and died in 1770, aged 60 years.

EIMMAERT, GEORGE CHRISTOPHER, a German painter and engraver, born at Ratisbon in 1638. He executed a number of portraits of distinguished personages, historical works, and subjects of natural history, by which he gained so much reputation, that in 1674, he was appointed director of the Academy at Nuremberg. He was invited to the court of Sweden, by King Charles XI., but declined the invitation, though not insensible to the honor, since he has dedicated many of his pictures, as well as engravings to that monarch. As an engraver, he executed some plates for *Saunders's Academia*, besides several etchings of ruins, buildings, and vases, ornamented with figures, in a very neat style, and possessing considerable merit. He died in 1705. There were two other engravers of this name, one of whom flourished about 1585; the other was born in 1603, and died in 1663. The name is variously spelt, Eimart, Eimmart, Eimaert, and Eimert.

EISEN, FRANCIS, a Flemish engraver, born at Brussels in 1700. He resided chiefly at Paris, where he flourished about 1750. Among other plates there is an etching by this artist *after Rubens*, representing Christ giving the Keys to St. Peter. The original painting was formerly in the church at Brussels. Eisen died in 1777. He had a son named Charles, who was born in 1722, and died in 1778. He etched a few plates of the Virgin, a St. Jerome, St. Ely preaching, &c. He also designed many of the small portraits and vignettes for *Les Vies des Peintres, par J. B. Descamps*, published at Paris in 1751, to 1763; and for other publications, among which were the *Contes de La*

*Fontaine*, and Basan's edition of the *Metamorphoses of Ovid*.

EISENHOUT, ANTHONY, a Dutch painter and engraver, who flourished at Rome about 1590, and was living in 1619. Prof. Christ has misnamed him *Eisenhart*, and it appears that some of his works have been attributed to other masters; Bruliot mentions several attributed by Bartsch to Lucas Ciamblerani, which he thinks are the productions of Eisenhout.

EISMANN, JOHN ANTHONY, a German painter, born in 1604, and died in 1698. He settled at Verona, where he was distinguished for his landscapes, battles, perspectives, and marine subjects. There are several pictures in the Dresden Gallery, under the name of *Leismann*, or *Lismann*, which are supposed to be by this master. He adopted his favorite pupil, *Carlo Brisighella*, who took the name of *Charles Eismann*, and who painted the same subjects as his master. This has caused some confusion in the accounts of both artists. The name is sometimes incorrectly written *Luismon*.

EKELS, JAN, a Dutch painter, born at Amsterdam in 1722. He studied under Thierry Dalens the Younger, and usually painted views of cities, in the manner of Jan Ten Compe. His subjects are usually of a small size, highly finished, with a good effect of light and shadow. He died at Amsterdam in 1781.

EKELS, JAN, the Younger, a Dutch painter, born in 1759, was the son and scholar of the preceding, and made rapid progress under his father's instruction. He was distinguished for his interiors, conversations, familiar scenes, and portraits, chiefly of the cabinet size. His pictures are characterized by a light, free pencil, and a vigorous tone of coloring. His works are not numerous, as he practised the art rather as an amateur than a professor. He died in 1793, at the age of 34.

ELBRUCHT, ELBURCHT, or ELBURGH, JAN VAN, surnamed *Kleyhuysken*, or Little John, was a Flemish painter, born, according to Balkema, at Elburg near Campen, in 1500. It is not known by whom he was instructed; but he established himself at Antwerp, where he acquired considerable reputation. He painted history, and excelled in landscapes and sea-storms. There is a fine picture by him in the cathedral at Bruges, representing the Miraculous Draught of Fishes. In 1535 he was elected an Academician, and died at Antwerp, according to Balkema, in 1546.

ELDER, WM., a Scotch engraver, who practised the art at London, about 1680, and worked principally for the booksellers. There are a few portraits by him, executed entirely with the graver, among which are the following:

His own Portrait, with a Fur Cap. The same, with a Wig. William Saneroff, Archbishop of Canterbury. John Pearson, Bishop of Chester. Ben Johnson, prefixed to his works in 1692. Sir Theodore de Mayerne, physician. Admiral Russell. Sir Henry Pollexfen, Chief Justice of the Common Pleas. John Ray, Naturalist. Richard Morton, M. D. George Parker, Astrologer. Charles Snell, Writing-master.

ELIAS, MATTHEW. This artist was born near Cassel, in French Flanders, in 1658. His parents, who were very poor, employed him while a boy in attending cattle; and while thus engaged, he was observed one day by Corbeen, a painter of

Dunkirk, making a mud fortification, with clay figures attacking it. The latter, seeing the regularity and taste displayed in the work, entered into conversation with the boy, and finally induced his parents to intrust their son to his care. The young artist made rapid progress, acquired the esteem of the public, and gained the favor of his master to such a degree that he sent Elias to Paris at the age of 20. After spending some time in that city, he returned to Dunkirk, and painted a fine picture for the altar of St. Barbara's chapel, representing the martyrdom of that saint. On returning to Paris he was much employed, and was appointed professor of the academy. He afterwards settled at Dunkirk, where he painted many pictures for the churches of Flanders. He painted portraits which were much admired.—Among his best works is the grand altar-piece for the church of the Carmelites at Dunkirk, which is a votive offering of the city to the Virgin Mary. His drawing is tolerably correct, his coloring good; but in composition he was extremely long and tedious, though very persevering; and his latter works are decidedly formal. He died in 1741.

ELLIGER, or ELGER, OTTOMAR, the Elder, a Dutch painter, was born at Gottenburg in 1633. His father was a physician, and wished to educate Ottomar as a scholar; but perceiving his strong inclination for art, he sent him to Antwerp, where he entered the school of Daniel Segers. He painted flowers and fruit in the highly finished style of that master, and acquired considerable reputation. He was invited to the court of Berlin, and was appointed painter to William Frederick, Elector of Brandenburg. He remained in the service of the latter during the rest of his life, and painted a great number of pictures, most of which are in Germany, where they are held in considerable estimation. He died in 1686.

ELLIGER, or ELGER, OTTOMAR, the Younger, a Dutch painter, the son of the preceding, was born at Hamburg in 1666. He acquired the elements of design from his father, and then went to Amsterdam, where he entered the school of Michael van Mueser, a painter of small portraits and conversations. He soon left that master and entered the school of Gerard Laireze, whose historical works were then in high reputation. Under his able instructions Elliger made rapid advances, and gained considerable reputation. He painted subjects of history in the style of his instructor, which were characterized by judicious composition and correctness of design. He was particularly attentive to the propriety of costume, both in the character and dress of his figures, and in the style of his architecture, which he introduced into his pictures with great judgment and effect. He resided at Amsterdam, where he was much employed, and where his principal works are to be seen. He was patronized by the Elector of Mentz, for whom he painted the death of Alexander, and the Marriage of Peleus and Thetis. He died in 1732.

ELLIOT, Wm., an English engraver, born at Hampton Court in 1727; died in 1766. He executed several landscapes, which have been praised for the taste and freedom of his point. The following are the principal:

A Landscape with Cattle; after *Rosa de Tivoli*. A

View near Maestricht, with Cattle; after *A. Cuyp*. A Landscape, with the Flight into Egypt; after *Poelenburg*. A large Landscape; after *G. Smith*. A set of four Landscapes; after the *Smiths*. A set of six of Horses; after *T. Smith*. Two Landscapes, Spring and Summer; after *van Goyen*. The Portrait of Helen Forman, second wife of Rubens.

ELLIS, WILLIAM, an eminent English engraver of landscapes and views. He engraved some plates in conjunction with William Woollet. He engraved some very fine plates after designs by *Paul Sandby* and *Thomas Hearne*.


ELMER, STEPHEN, an English painter of dead game and still-life, who died at Farnham, where he principally resided, about 1795. His works are ingeniously composed, and executed with a very spirited pencil.

ELSHEIMER, or ELZHEIMER. See *ÆLZHEIMER*.

ELSTRACKE, REGINALD, or RENOLD, an English engraver, who flourished about 1620. He engraved a number of plates for the booksellers, which are executed entirely with the graver. His plates are marked R. E., or with his name in full. He published a volume of portraits of the English Kings from the Conquest to the year 1618. The following are his principal plates:

#### PORTRAITS.

James I. Queen Elizabeth. Mary, Queen of Scots, with Attributes; one of his best prints. The same, with Lord Darnley. Thomas Howard, Earl of Suffolk. Robert, Earl of Essex. Gervase Babington, Bishop of Worcester. Sir Julius Caesar, Keeper of the Rolls. Sir Thos. More. Sir Philip Sidney. Thomas Sutton, founder of the Charter House. Edmund, Lord Sheffield. John, Lord Harrington. William Knollis, Viscount Wallingford.

 ELST, PETER VANDER, a Dutch painter, who flourished about 1655. He studied under Gerard Douw, and painted candle-light scenes, into which he introduced half-length figures. Little is known of the events of his life, and his works are probably ascribed to some more eminent artist.

ELZEVIER, ARNOULD, a Dutch painter, who flourished about the middle of the 17th century. His subjects were landscapes and conflagrations.

EMELRAET, a Flemish painter, born at Antwerp in 1612. He visited Italy while young, and passed several years at Rome, studying with assiduity the works of the great masters. On his return to Antwerp, he distinguished himself by painting fine landscapes of a large size, which he executed in a style of superior beauty, inasmuch that he was often employed by the ablest historical painters, to paint the backgrounds of their pictures. Several of his best landscapes are in the church of the barefooted Carmelites at Antwerp. He died in 1668.

EMERE, GARCIA D', a Spanish architect, who flourished about 1594, and erected, among other edifices, the parochial church of Valeria, near Cueneza, the façade of which has four Ionic columns, on pedestals, with a balcony ornamented with statues. This edifice is in the Gothic style.

EMERY. See *HEMERY*.

EMMETT, WILLIAM, an English engraver, who flourished about 1710. He engraved a number of prints for the booksellers, among which is a large view of the interior of St. Paul's church, executed with the graver in a neat, clear style.

EMPEREUR. See L'EMPEREUR.

EMPOLI. See CHIMENTI.



ENDLICH, PHILIP, a Dutch engraver, born at Amsterdam about 1700. He studied under Bernard Picart, and was principally employed in portraits which are neatly executed with the graver. The following are the principal :

#### PORTRAITS.

Henry, Count of Moens. John Taylor, a celebrated English oculist, 1735. John Philip d'Almeria, Governor of the Isle of St. Martin. John Gosewyn E. Alstein, ecclesiastic of Amsterdam, 1739. John Noordbeck; do. Peter Hollebeck; do. Leonard Beels; the same.

ENFANT. See L'ENFANT.

ENGELBRECHT, CHRISTIAN and MARTIN, two engravers and printsellers, who resided at Augsburg about 1720. Christian E. engraved several ornamental works for the goldsmiths, in concert with J. A. Peeffel, *after A. Morrison*; also several views for the History of Architecture, published in 1721, by J. Herhard. Martin E. engraved several plates *after Rugendas*, and other masters; also some prints for Ovid's Metamorphoses.

 or  ENGELBRECHTSEN, CORNELIUS, an old Dutch painter, born at Leyden in 1468. The pictures of John van Eyck, the alleged inventor of oil painting, were at that time the object of curiosity and admiration; and Engelbrechtsen studied them with great assiduity. Van Mander says he was the first Dutch artist who painted in oil. Those works of his, which escaped the national commotions, were carefully preserved in the churches of Our Lady, at Leyden; representing Abraham sacrificing Isaac; the Crucifixion; the Deposition from the Cross; and several small pictures of the Life of the Virgin. The latter were distinguished for good composition, and a less Gothic style of design than was usual at that early period. His best work, however, was an altar-piece, painted for the Epitaph of the family of Lockhorst, in the church of St. Peter at Leyden, representing the Adoration of the Lamb, as described by St. John in the Revelation. It is a grand composition, containing a great number of figures. This artist died at Leyden in 1533.

ENGELRAEMS, CORNELIUS, a Flemish painter, born at Mechlin in 1527. He excelled in painting subjects of history in distemper. His master-piece is a grand composition, representing the Seven Works of Mercy, in the cathedral church of S. Rombouts at Mechlin. He went to Germany, where he passed some years. There are several of his works in that country, among which is a large altar-piece representing the Conversion of St. Paul, in the church of St. Catherine, at Hamburg. He died in 1583.

ENGLEHEART, FRANCIS, an English engraver, born in 1775. He studied under Jacob Collyer, and afterwards became an assistant to James Heath. He wrought chiefly for the booksellers, and his plates possess great merit, especially his engraving of "The Castle," *after Richard Cook*, a subject from the Lady of the Lake, which deserves great praise for its masterly execution. Sir David Wilkie engaged him to engrave his Duncan Grey, and the Only Daughter, published by Alderman Moon. His last plate was from Hilton's fine picture, which was in the National Gallery, repre-

sented Serena rescued by the Red Cross Knight. He died in 1849.

ENGLISH, JOSIAN, an English amateur engraver, who flourished about 1656, and, according to Lord Orford, etched a few small plates in a spirited manner, among which is one of Christ and his Disciples at Emmaus, *after Titian*.

ENS, or ENZO, CAV. GIUSEPPE, called the YOUNGER, to distinguish him from his father, who was a court painter of Ridolfo II. Orlandi calls him Ains, or Enzo; Zanetti, Enzo, and Heinz. In his celebrated Tomb of Christ at Ognissanti, he styled himself *Jos. Heinsius*. This artist flourished at Venice about 1660. He gained such an immense reputation in his time for his small allegorical pictures which the Italians call *Capricci*, that Pope Urban VIII. made him a chevalier of the Order of the Holy Cross. For the chief part, they represent allegorical fictions, in which are introduced sphinxes, chimeras, and monsters in grotesque shapes, or what might more properly be termed sick men's dreams, or the wanderings of a wild imagination. Boschini mentions an example of his works in which Pallas is seen putting to flight a troop of these wild fancies, haunting an old decayed mansion, buried in fire and smoke; as the symbol of Virtue dispersing the shades of ignorance and vice. Such works were common at that time in Italy, and had many admirers. Subsequently, however, he changed his style for subjects of a more elevated nature, and painted some altar-pieces for the churches of Venice, which are extremely beautiful, particularly that in the church of the Ognissanti. He had a son named Daniello, who was a reputable artist.

ENS, GIOVANNI, a Milanese painter, who probably studied in the school of Procaccini. There are some of his works in the church of S. Marco in his native city, which according to Lanzi do not indicate much power, but a delicacy, bordering on weakness.

ENTINOPUS, an architect of Candia, who lived about A. D. 400. It is recorded in the archives of Padua, that the cruelties exercised by the Visigoths under Rhadagasius, obliged the people to take refuge in various places, and that Entinopus, who had previously settled in Italy, retired to the fens of the Adriatic, and built the first house of the city of Venice. He was afterwards joined by others, and from this small beginning, Venice rose to be mistress of the seas. The house first erected by Entinopus, is said to be still remaining in the quarter of the Rialto, which is considered the most ancient part of the city.

EPEUS, a Greek sculptor, whose name has been immortalized as the fabricator of the famous Wooden Horse, by means of which, the Greeks took and destroyed Troy, after a ten years siege.

EPISCOPIO, GIUSTINO, sometimes called DE' SALVOLINI, was a native of Castel Durante, where he flourished about 1594. He studied at Rome, and was a reputable painter. In conjunction with Luzzio Dolei, he painted the fine picture of the Spirito Santo, in the Abbey at Castel Durante, and other works around it. He also executed many other works by himself in his native city, at Rome, and in other places.

EPICIE. See L'EPICIE.

EPISCOPUS. See BISCHOP.

ERCOLANETTI, ERCOLANO, a good landscape painter, who flourished at Perugia about 1683. There are many of his works in his native city, executed in a pleasing natural style.

ERCOLE, DA FERRARA. See GRANDI.

ERCOLINO, DI GUIDO. See CAY. ERCOLE DE MARIA.

EREDI, BENEDETTO, a Florentine engraver, born in 1750. In concert with J. B. Cecchi, he engraved nine plates of the monument of Dante, with his portrait. He also executed the following plates:

#### PORTRAITS.

Luca Cambiaso, Genoese painter; *after a picture by himself*. Federigo Zuccaro; *do*. Angelo Bronzino, Florentine painter. Annibale Caracci.

#### SUBJECTS.

The Transfiguration; *after Raffaele*. The Adulteress before Christ; *after Angelo Bronzino*. The Death of Lucretia; *after Luca Giordano*.

EREMITA, DI MONTE SENARIO. See STEFANESCHI.

ERMELS, JOHN FRANCIS, a German painter and engraver, born near Cologne, in 1641. He resided at Nuremberg, where he was most successful in landscape, in which he imitated the style of John Both. He also painted historical subjects, among which is a picture of the Resurrection, in the church of S. Sebald at Nuremberg. There are a few etchings of landscapes by him, executed with spirit and taste. Ermels is said to have died at Nuremberg in 1693; but according to Huber and Brulliot, there are etchings dated 1697, in a similar style to the plates known to be by him, and signed with his initials.

ERRANTE, GIUSEPPE. This painter was born at Trapani, in Sicily, in 1760. He acquired the elements of design in his own country, and afterwards went to Rome, where he formed an intimacy with several persons of eminence. He distinguished himself while in that city, by his imitations of the great masters. The king of Naples invited him to his court, but circumstances preventing his profiting by the royal protection, he went to Milan, where he attained a permanent reputation, and received many commissions for the private collections. Among his best works are, Artemisia weeping over the Ashes of Mausolus; the Death of Count Ugolino; the Competition of Beauty; and Endymion and Psyche. Some of these were engraved by his pupils. Errante published a new method of restoring pictures, and two essays on coloring. He died at Rome in 1821, and a memoir of his life was published by his friend, the Abate Cancellieri.

ERRARD, CHARLES, a French painter and architect, born at Nantes in 1606. He was appointed by Louis XIII. director of the Louvre, which that monarch had directed to be decorated with a large number of paintings. He was subsequently sent to Rome by Cardinal Richelieu, to procure models of the great works of sculpture and architecture, and he carried on the project with great zeal and ability; but for some cause the affair was abandoned. As an architect, he designed the church of the Assumption at Paris, which has been severely criticised for its gigantic and awkward cupola. Errard was chosen director of the Acad-

emy at Paris, and afterwards of the French Academy at Rome, where he died in 1689.

ERRAR, J. This engraver has executed, among other plates, several etchings of landscapes, after Waterloo. They are marked with the initials of his name.

ERTINGER, FRANCIS, a German engraver, born at Wyl, in Suabia, about 1640. He resided chiefly at Paris, where he was well employed, and engraved a number of plates, of which the following are the principal:

#### PORTRAITS.

T. F. de Beughem, Bishop of Antwerp. N. Machiavel. Gabriel du Pinau.

#### VARIOUS SUBJECTS.

The History of Achilles, in eight Plates; *after Rubens*; the same subjects have been since engraved by Baron.—Twelve Prints from the Metamorphoses of Ovid; *after the miniatures of Joseph Werner*. Ten Plates of the History of the Counts of Toulouse; *after Raymond le Fage*. The Marriage at Cana in Galilee; *do*. Several Views of Towns; *after Vandermeulen*; some of which are in the manner of Callot. A set of Friezes of Bacchanalian subjects; *after R. le Fage*.

ERVEST, JACOB. This artist was a scholar of Adam Ælzheimer, and flourished about 1620. He painted marine subjects and naval combats, but never rose above mediocrity.

ERWIN, of Steimbach, a German architect, who flourished about 1330, and was engaged twenty-eight years in building the cathedral and bell-tower at Strasburg, which has since been completed after his designs. It is a stupendous specimen of modern Gothic architecture, and is similar in style to the cathedrals at Rheims and Paris, except the ornaments, which are very minute, and innumerable. The nave and choir are 120 feet high; the façade 240 feet high; and the tower rises above 334 feet, making the entire elevation 574 feet. Erwin died in 1355.

ERYSICTHON, an ancient Greek architect, the son of Cecrops, commenced the famous Temple of Apollo at Delos, which was afterwards finished at the general expense of the cities of Greece, and became one of the most superb edifices in the world. Strabo mentions a wonderful altar in this Temple, composed of the horns of different animals, joined together without any apparent ligature. There was also a famous statue of Apollo, mentioned by Pliny, which is still an object of admiration to travelers.

ES, JAMES VAN, a Flemish painter, born at Antwerp in 1570, according to some writers, though others place his birth in 1556. He was distinguished for his pictures of flowers, birds, and fish; which were executed with great truth and nature. His coloring is excellent and transparent, his pictures are finished with great care, and his shell-fish in particular, were touched with infinite spirit. He died in 1621.

ESCALANTE, JUAN ANTONIO, a reputable Spanish historical painter, according to Palomino; born at Cordova in 1630. He studied under Francisco Rizi; but imitated the style of Tintoretto, both in composition and coloring. There are a number of his works in the churches of Madrid, which are highly praised by Palomino, among which is a fine picture of St. Catalina, in S. Miguel; and an altar-piece representing the dead



Christ, with other figures, in the church del Espíritu Santo. Escalante died in 1670.

ESPAGNOLETTO. See RIBERA.

ESPAGNONDEL, MATHIEU L', a French sculptor, born at Paris in 1610. He executed many works for the churches, which possessed considerable merit. There were also several statues in the gardens at Versailles, by this artist, among which is that of Tigranes, king of Armenia. He died in 1689.

ESPANA, or ESPANOL, JUAN DE, a Spanish painter, who resided in Italy from 1500 to 1520, and studied under Perugino at the same time with Raffiello. He resided chiefly at Spoleto, and many of his works are to be found there, as well as in other cities of Italy. They are generally ascribed to a cotemporary of Raffiello, without ever mentioning the name of the artist, although he always signed his pictures.

ESPINOSA, JACINTO JERONIMO DE, a Spanish painter, born, according to Palomino, in the vicinity of Valencia, in 1600. He studied in the school of Francisco Ribalta, where he acquired a boldness of design and a vigor of coloring, that approaches the style of Guercino. He was an indefatigable artist, and painted a large number of works for the churches, as well as many easel pictures for the private collections. Bermúdez mentions about 80 pictures by this artist in the churches of different cities in Spain. The best are at Valencia, particularly in S. Esteban, and in the convent of the Predicadores. The principal altar-piece in the church of the Carmelites is by this master, representing the Transfiguration. He died at Valencia in 1680.

ESQUARTE, PABLO, a Spanish painter, who studied at Valencia, and afterwards went to Venice, where he entered the school of Titian. He excelled in portraits, and probably in other branches of the art, as the Duke de Villa Hermosa employed him to ornament his palace and country residence. He acquired wealth, through the liberal rewards of the Duke, and died rich.

ESSELINS, JACOB, a Dutch painter, who is said to have studied under Rembrandt, though his works do not corroborate the assertion. His pictures represent villages on the banks of rivers, woody landscapes, edifices with magnificent fountains, stag-hunts, and views of shipping. They are painted in a clear tone of color, with figures spiritedly touched. The dates of his pictures are not accurately known.

ESSEX, JAMES, an English architect, born at Cambridge about 1723. He was distinguished for his success in restoring ancient edifices, among which were the Chapel of the King's College at Cambridge, and the churches of Ely and Lincoln. He also wrote several works on architecture, which gained him considerable reputation. He died in 1784.

ESTENSE, BALDASSARE, an old Ferrarese painter and medalist, who flourished about 1472. There are some of his pictures in his native city, but he was more eminent as a medalist. Some of his works in this line are to be found in the museums of Italy. Two in particular, struck in 1472, in honor of Ercole d'Este, Duke of Ferrara, are executed in a masterly manner.

ESTOCART, CLAUDE D', a French sculptor, a native of Arras, who flourished in the 17th century. His principal work is the choir of S. Etienne du Mont at Paris, after the designs of Laurent de la Hire. It is adorned with fine bas-reliefs, statues representing the Virtues, and an admirable figure of an angel above the whole. This work is highly praised by connoisseurs, for its beautiful execution.

ETLINGER, GEORGE, a German wood engraver, who resided at Bamberg. Among other prints, there is one by him of a portrait of Bishop Blaize, enclosed in a border, decorated with sacred symbols. It is executed with great spirit, and is signed *George Etlinger, z. Bamberg, f.*

EUBULIDES, a famous sculptor mentioned by Pausanias, who flourished at Athens in the time of Pericles.

EUCHIR, or EUCHILUS, a Greek sculptor, who flourished at Corinth about B. C. 580. He studied under Syndras and Chartas of Lacedæmon, and is said to have visited Italy, where he taught the Etruscans the art of modeling. There was another sculptor of this name, mentioned by Pliny, who distinguished himself by a marble statue of Mercury, besides many fine statues of warriors, and successful wrestlers.

EUCLIDES, a Greek sculptor of uncertain age and a native of Athens, who executed many works in Achaia, which remained in the time of Pausanias. His works were all of Pentelic marble.—Among them were the statues of Ceres, Venus and Bacchus, in the city of Bura; also a statue of Jupiter.

EUCHARIS, a painter of Athens, briefly mentioned by Pliny as famous for his pictures of warriors in armor, which were probably portraits of distinguished commanders. He lived in the time of Pisistratus, about B. C. 500.

EUDÆUS, one of the earliest sculptors of Greece was a disciple of Dædalus. Pausanias describes a statue of Minerva by him, which he saw in the Acropolis at Athens. The Heads of Minerva found on the early Greek coins, are supposed by antiquarians to have been copied from his statue. Like Dædalus, he made his statues generally of wood, though it is evident, from passages in Homer, Hesiod, and Pindarch, that metals and stone were used for the various purposes of sculpture in more ancient times.

EUPHRANOR, a celebrated Greek painter and sculptor, who flourished about B. C. 364. He was a native of Corinth, though he appears to have practised the art at Athens. He is mentioned as the first painter who gave to his subjects appropriate dignity and expression, and he was especially famous for his representations of the gods.—The great public works of Euphranor at Athens were in the Pæcile; in which he represented the twelve superior gods with wonderful dignity and majesty. But his most famous work was the Battle of Mantinea, in which the most remarkable group was a charge of cavalry, in which he represented Epaminondas at the head of the Boeotians and Gryllus, the son of Xenophon, at the head of the Athenians. This work was the pride of the Athenians; Pausanias himself praises it, and Plutarch says it had the character of a divine inspiration.



He also painted in the same portico a series of allegorical pictures, representing the early political state of Athens, one of which signified that Theseus first established equal rights of citizenship among the Athenians. The other great paintings of Euphranor were in the Temple of Diana at Ephesus, the most admired of which was the feigned madness of Ulysses, whom he represented harnessing a horse and an ox to the same vehicle. We may form some opinion of Euphranor's tone of coloring from his own expression, that "While the Theseus of Parrhasius looked as if he had fed upon roses, his own showed that he lived upon flesh." Quintilian thus sums up the general character of some of the Greek painters of this period: "Protagenes distinguished himself by his accuracy; Pamphilus and Melanthius, by beauty of design; Antiphilus, by the ease and natural flow of his pencil; Theon, of Samos, by his lively imagination; Apelles by his ingenuity and the graces in which he boasted that he had excelled; and Euphranor made himself admirable by being possessed of all these qualities in as eminent a degree as the best masters,"—doubtless too high praise.

As a sculptor, Euphranor was equally renowned. He executed a large number of colossal statues and other works in marble and bronze, among which were the Judgment of Paris; the statues of Greece and Virtue; those of Philip and Alexander, on four-horse chariots; a statue of Vulcan; one of Minerva, which Catulus transported to Rome; and one of Latona, which was consecrated at Rome, in the Temple of Concord.

EUPOLEMUS, a Greek architect, who erected a superb temple at Eubœa, in honor of Juno. Pausanias says it was enriched with columns and sculptures, among which was the famous statue of that goddess, executed in gold and ivory.

EUPOMPUS, a Greek painter, and a native of Sicily, who flourished about B. C. 364. Although the cotemporary of Zeuxis, Timanthes, and Parrhasius, yet he was regarded as one of the greatest painters that Greece had produced, as appears from the ancient writers. One of his most remarkable works was a picture of a conqueror at the games holding the palm of victory in his hands. His favorite motto was, "It is not an artist, but nature that should be copied;" showing that he had the true elements of success in his art. He had the credit of being the founder of the Sicilian school, and among his most eminent scholars was Pamphilus, the master of Apelles.

EUTHYCRATES, a Greek sculptor, and son of Lysippus, who flourished about B. C. 300. He was the most talented scholar of that master, but he sought rather for correctness than elegance, and adopted a style rather austere than agreeable; consequently his works were chiefly those of a severe and vigorous character. Among his principal productions were the statues of Hercules and Alexander, and a Combat of Cavalry. Tacitus, however, attributes to him several statues of women, among which was that of Anyta, and Panteuchidis. Euthyocrates had several disciples, among whom were Tisierates of Sicily, a sculptor of note.

EUTELIDAS, a famous sculptor of Argos, mentioned by Pausanias, who flourished about B. C. 375.

EUTYCHIDES, a Greek sculptor, who flourished about B. C. 300, the son of Zoilus, and a disciple of Lysippus. His principal work was a statue representing the river Eurotas, which is highly praised by Pliny. That author also mentions a statue of Fortune; and one of Bacchus, placed by Asinius Pollio in a public place at Rome.

EUXENIDAS, a Greek painter, who, according to Pliny, obtained more reputation for having been the instructor of Aristides of Thebes, than for any great merit of his own, as an artist.

EVANGELISTI, FILIPPO, a Roman painter, who flourished in 1745, and who has the credit of having executed some very beautiful works at Rome, particularly two pictures of St. Margaret in Araceli; an altar-piece in the church of S. Galliano, and the Nativity, in the church of the Infant Jesus. He was chamberlain to the Cardinal Corradini, through whose influence he obtained many commissions. Lanzi says that Evangelisti, being incapable of executing these commissions well, employed Marco Benefali to assist him, sharing with him the profits, but getting all the honor, till at last, the latter, impatient of this treatment, and disdaining longer to support a character that did him no honor, quitted Evangelisti, when his true merits were soon made apparent, as in his picture of St. Gregory, in the church of Saints Pietro and Marcellino, when the public discovered that he was indebted to Benefali for genius as well as labor.

EVERARDI, ANGELO, called the *Fleming*, on account of his father's country, an Italian painter, born at Brescia in 1647. He studied under Francesco Monti, the eminent painter of battle-pieces, whose style he followed, especially in coloring; after which he visited Rome and studied the works of the great masters, particularly the battle-pieces of Borgognone, by which he made great improvement. On returning to Brescia, he soon attained distinction, and his battle-pieces, according to Orlandi, were held in high estimation. He acquired wealth by his talents, and executed a number of excellent works. Lanzi says they are quite rare, owing to his having died at the age of 31, in 1678.

EVELYN, JOHN, an English amateur engraver, who lived about 1650, and etched a few plates, among which were five small prints of his journey from Rome to Naples. He was also the author of one of the earliest English publications on the subject of engraving, entitled *Sculptura*.

**E**EVERDINGEN, CÆSAR VAN, a Dutch painter, and architect, born at Alkmaar in 1606, and studied under John van Bronckhorst. His subjects were history and portraits, in which he displayed a tolerably correct design, and a natural and vigorous style of coloring. He painted the Triumph of David, for the principal church at Alkmaar, which was highly esteemed; and he gained great reputation by his portraits of the Company of Archers, for the hall of their assembly, in that city. As an architect, he is said to have gained eminence, but none of his works are mentioned. He died in 1679.

**A**EVERDINGEN, ALBERT VAN, a Dutch painter, the younger brother of Cæsar van E., was born at Alkmaar in 1621. He studied successively under Roland Savery and Peter Molyn, both of whom he greatly surpassed. He ex-

celled in painting rocky landscapes, which were executed in a very interesting manner: and his marine views, representing the sea in most tremendous agitation are well worthy the high praise they have universally received. His coloring is simple and pure, his touch broad and free, and all his efforts are evidently designed from nature. The small figures with which he decorated his landscapes are correctly drawn, and very neatly touched. His small pictures are superior to his larger ones, both in penicilling and finishing: and they are very highly valued. In a voyage he made to the Baltic, he was shipwrecked on the coast of Norway, where he was compelled to remain some time, until the ship could be rendered seaworthy. During this interval, he made many admirable designs of the romantic views in that country, which he afterwards used with great effect in his pictures: in which the grand forms of his rocks and the fine effect of his cascades, are designed in a taste, and painted with a spirit that have earned him the title of the *Northern Salvator Rosa*. This artist has etched a number of plates in a free and masterly style, which are highly esteemed. Bartsch and Nacler have a copious list of his prints, among which there are about 100 landscapes: eight of the largest and most finished are very fine. He also engraved a set of 50 small prints for a book published in Germany, and called *The Beauties of the Farn*. His plates are sometimes signed with his name and sometimes A. V. E. He died in 1675.

EWBANK, JOHN W., an English painter, was born at Gates-head in Newcastle about 1779. In 1813, he was apprenticed to an ornamental painter in Newcastle named Coulson. The latter afterwards removed to Edinburgh, and gave Ewbank the opportunity of studying under Alexander Nasmyth. The young artist soon rose to public notice, and he gained considerable reputation and employment. About 1826, he was admitted into the Scottish Academy. His best works are cabinet pictures of coast scenes, river banks, &c. Among his other productions may be mentioned the Entry of Alexander into Babylon and Hannibal Crossing the Alps. Ewbank attained great prosperity, and in one year the profits of his pictures were about \$12500; but he forsook the paths of virtue, became a confirmed drunkard, and plunged himself and family into ruin. For the last twelve years of his life, he remained in this fearful degradation, and died in 1847, at the age of 68.

EXIMENO JOACHIM, a Spanish painter, born at Valencia in 1674. He painted flowers, fruit, birds, fish and objects of still-life, which he represented with great spirit and accuracy. According to Bermudez, he painted in concert with his father. That author classes their works together, and says they were much esteemed at the time, especially four large pictures in the church of Our Lady of the Pillar, at Valencia. This artist died in 1754.

ENSHAU, S., a Dutch engraver, who flourished about 1700. His prints are chiefly imitations of Rembrandt, and they have considerable merit. The following are the principal:

A Boy of an old Man, with a round hat; *Rembrandt, fecit. C. Enshau, fecit. 1735.* A Head of an old Man, with a beard; same inscription and date. Joseph and

Potiphar's Wife; *Rembrandt, pinx. ; Enshau, fecit. aqua forte; scarce.* St. Peter's Park in the Storm; same inscription; scarce. A Girl carrying a Basket of Cherries, with two Boys, each having a Gun; *after Rubens.*

EYCK, HUBERT and JOHN VAN, two brothers, were Flemish painters, and natives of the small town of Maeseyk, or Maes-Eyck, on the river Maes, and are supposed to have derived their name from their birth-place. Writers are disagreed as to the dates of their birth, but Hubert, the Elder, was probably born in 1366, and John in 1370. Their father was an obscure artist, and instructed them in the rude and Gothic style by which the art was then distinguished. They established themselves at Bruges, which was then the most flourishing and commercial city in Europe, where they may be said to have founded the Flemish school. It is said by some writers that these artists were the discoverers of oil painting. According to van Mander, the mode of painting previous to the time of John van Eyck, or John of Bruges, was with gums, or a preparation called egg-water, to which a kind of varnish was applied, which required a certain degree of heat to dry. That author says that John van Eyck, having worked a long time on a picture, and finished it with great care, placed it in the sunshine to dry, when the board on which it was painted, split. His disappointment at seeing so much labor lost, urged him to attempt discovering, by his knowledge of chemistry, some process which would not in future expose him to so unfortunate an accident. In this research he is said to have discovered the use of linseed or nut oil, which he found the most suitable. It was for some time generally believed that it was to this circumstance the art was indebted in 1410, for the discovery of oil-painting. This, however, has been disputed, and Dominici asserts that oil-painting was practised at Naples, even as early as the first part of the 14th century. Lanzi, however, has vindicated Van Eyck's claims to priority of invention, as far as oil-painting in Italy is concerned, for he examined those works at Naples claimed by Dominici to be oil-paintings, executed prior to the time of van Eyck, and found that they were not painted in oil, but in a peculiar kind of distemper on a gypsum ground. In a treatise on the invention of oil-painting, published in 1781 by Mr. Raspe, the celebrated antiquary, it is very satisfactorily proved that oil-painting was practised in Italy as early as the 11th century. The kind of painting in oil as described by Kuggerio, seems to have been confined to metallic substances to preserve them from rust. This much is certain, that the use of oil-colors for paintings originated with van Eyck, and by him was introduced into Spain and Portugal, and by his scholars into Italy.

The brothers van Eyck generally painted in concert until the death of Hubert, and their pictures were held in the highest estimation at the time when they flourished. Their most important work was an altar-piece with folding doors, painted for Jodocus Vyts, who placed it in the church of S. Bavo at Ghent. The principal picture in this curious production represents the Adoration of the Lamb, as described by St. John, in the Revelation. On one of the folding doors is represented Adam and Eve, and on the other, St. Cecilia. This composition contains over three hundred figures, and is finished with great care and exactness; and,

though the coloring is somewhat hard, there is great truth and character in the expression of the heads. This interesting work was formerly in the Louvre, but is now unfortunately divided—part being at Berlin and part at Ghent.—Philip I. of Spain wished to purchase it, but finding that impracticable, he employed Michael Coxie to copy it, who spent two whole years upon the work, and received 4,000 florins from the king, who placed it in the Escurial. In Passavant's work may be found two prints of the upper and lower compartments of this altar-piece, which are taken from an old copy painted for St. John's chapel at Ghent. In the sacristy of the Cathedral at Bruges is preserved, with great veneration, a picture painted by John van Eyck in 1436, after the death of his brother, representing the Virgin and Infant, with St. George, St. Donatus, and other Saints. John van Eyck died in 1441. There is much contradiction among writers in regard to these artists, and no two accounts are found to agree. Nagler's *Kunstler-Lexicon* contains a full account of their works, as well as many interesting particulars relating to the artists.

EYCK, GASPAR VAN, a Flemish painter, born at Antwerp in 1625. He excelled in painting marine views and naval combats, particularly those between the Christians and the Turks. According to Descamps, the fire and smoke of the cannon were admirably painted, and his small figures were well drawn, and very neatly touched.

EYCK, NICHOLAS VAN, a Flemish painter, who resided chiefly at Antwerp, and is supposed to have been a brother of the preceding artist. Descamps says he painted skirmishes and attacks of cavalry with great spirit, and his works were highly esteemed at Antwerp.

EYCKENS, PETER, called the Elder, a Flemish painter, was born at Antwerp in 1599, and died in 1649. He is said to have been a reputable painter of history. Some authors have ascribed to this artist the works of another painter of the same name who was born in 1699.

EYCKENS, JOHN and FRANCIS, were Flemish painters and the sons of the preceding, born at Antwerp in 1625 and 1627. They were instructed by their father, but preferred painting flowers and fruit to historical subjects, and their productions were held in estimation. John died in 1699, and Francis in 1673.

EYCKENS, PETER, an eminent Flemish historical painter, born at Antwerp in 1650. It is not mentioned by whom he was instructed, but he ranks among the estimable artists of his country. His works show a correct and tasteful design, ingenious composition, and judicious management. The folds of his draperies are broad and simple, and his back-ground is decorated with architecture, and landscapes of a pleasing scenery. In 1689, he was chosen Director of the Academy at Antwerp. His principal works in that city are, the Last Supper, in the church of St. Andrew; St. Catherine disputing with the Pagans, in the Cathedral; and St. John preaching in the Wilderness, in the church of the convent called Bernarde. At Mechlin, in the church of the Jesuits, were two of his most admired works, representing St. Fran-

cis Xavier resuscitating a Dead Person, and the same saint baptizing a Pagan King.

EYK, ABRAHAM VANDER, a Dutch painter, who flourished about 1605. He was cotemporary with William Mieris, and finished his pictures in the manner of that master.

EYNDEN, FRANZ VAN, a Dutch painter, born at Nimwegen in 1694. He studied under Elias van Nymegen at Rotterdam, and also derived much improvement from the advice of Chevalier vander Werf. He usually painted Arabian scenes in the style of John van Huysum, but not with equal perfection. His skies and distances are serene and delicate, and the clouds, illumined by the sun, are pleasantly reflected in the waters. His scenes are skillfully varied, the different varieties of trees are characterized by a free and masterly touch; his figures are well painted, and disposed with judgment. He seldom signed his pictures, unless it was required by the purchaser. He died at Nimwegen in 1742.

EYNHOEDTS, REMOLDUS or ROMBAUT, a Flemish painter and engraver, born at Antwerp about 1615. His plates are etched in a slight, dark style; and his drawings, though not very correct, bold and masterly. He executed several plates after the works of Rubens, Cornelius Schut, and other Flemish artists; also some of the prints for Teniers' Gallery. The following are the principal:

#### SUBJECTS AFTER RUBENS.

The Abduction of the Magd. The Resurrection. The Altar-piece of Rubens's Chapel. *Mary going surrounded with emblematical figures.* The Four Doctors of the Church with St. Clara holding the Sacrament. The Virgin and Infant, Christ surrounded with Saints. St. Peter and St. Paul. An allegorical subject of Peace and Happiness.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Assumption of the Virgin; after Cornelius Schut. The Martyrdom of St. George; do. The Ascension; after the younger Palma.

EZGUERRA, PIETRO, a Spanish architect, who flourished about 1540, and erected the churches of San Matteo de Caeres; of Robledo, near Plasencia; of Malpartida; and the Cathedral of Plasencia—all of which were important works, and gained the architect a high reputation. They are in the modern Gothic style and would be considered as worthy to rank with the finest edifices of the kind in Spain, had they been completed by the original architect; but Ezguerra died in 1561, and the buildings were continued by his son Giovanni, and finished by Gio. Alvarez, in 1574. The two latter architects introduced a variety of absurd changes into the work.

## F.

FABER, JOHN, the Elder, a Dutch designer and engraver, a native of Holland, who went to England about 1695, and died there in 1721. He drew portraits on vellum with a pen, but afterwards applied himself to mezzotint, and executed a number of portraits, which possess but little merit. Among them are the following:

The portraits of the Founders of Colleges at Oxford and Cambridge. The History of the Pope's power, after Rubens. The Portrait of Isaac Newton, the celebrated mathematician; after Kneller, and his last prints, Humphrey Lloyd, of Denbigh, and many. 1717.

FABER, JOHN, the Younger, a reputable mezzotinto engraver, his son of the preceding, was born in Holland, and was taken to England when three years old. He practised the art for many years, and died in 1756. Some of his portraits are very fine. The following are the principal :

The Beauties of Hampton Court; *after Kneller*. The portraits of the eminent Personages of the Kit-cat Club; *do.* Charles II. in his robes, seated; *after Lely*. 1750. Caroline, Queen of George II. The Children of Frederick, Prince of Wales; *after Dupan*. Sir Isaac Newton; *after Vanderbank*. 1726. Michael Rysbrack, sculptor; *do.* Enoch Seeman, painter; *do.* George Lambert, landscape painter; *do.*

FABER, PIERRE, a French engraver, who practised the art at Lyons about 1621. He worked chiefly for the booksellers, for whom he engraved several plates in a neat style, but without much taste. His name is affixed to an ornamental frontispiece to the second volume of a work published at Lyons, entitled *Opus Moralit*, &c.

FABIO, DI GENTILE, an old painter of Perugia, some of whose works are still preserved in the church of S. Maria della Consolazione, dated about 1442.

FABIUS, C., surnamed PICTOR. He painted the Temple of Salus in such a manner as to be esteemed at Rome, even after the introduction of paintings from Greece. Valerius Maximus says that "when he had painted the walls of the Temple of Salus, before dedicated by Julius Bubuleus, he signed his name; as if a consular, sacerdotal, and triumphal family stood yet in want of this ornament"—of painter.

FABRE, FRANÇOIS XAVIER, a French painter, born at Montpellier in 1766. He early went to Rome, and entered the school of David, where he made rapid improvement. In 1787, he carried off the grand prize of the Academy, and went to Rome with the royal pension, and gained great improvement from the study of the works of art in that city. He was prevented from returning to France on account of the persecution of his relations at Montpellier by the republican party, and therefore took up his residence at Florence, where he practised the art with good success. His design was pure, his coloring rich, and his works were finished with care. He devoted himself chiefly to portrait painting, and executed the portraits of many distinguished individuals, among whom were the poet Alfieri, Gen. Clarke, and M. Lefebvre, Secretary of the French Legation. Among his subjects of history, were three pictures,—the Death of Abel, Milo of Crotona and Philoetetes in the isle of Lemnos, which have been much admired. His admirable copy of Guido's Martyrdom of St. Peter, is in the Museum at Lyons. He died in 1837.

FABRI, GIOVANNI, a modern Italian engraver, who practised the art at Bologna. He executed several plates with the graver, in a neat but formal style, among which are: The Death of St. Benedict, *after Cavedone*; and the Nativity, *after Francesco Francia*.

FABRIANO. There were several old painters who derived their name from Fabriano, a town in the Roman States, who were eminent artists in their time, and some of whose works are still preserved. Bozco de Fabriano painted the church of S. Maria Maddalena with pictures in fresco in 1306. Francesco Tio de Fabriano painted the tribune of the Conventuals at Mondaino, in 1318,

a work which Colucci highly commends. Allegretti Nuti de Fabriano painted the oratory of the church of S. Antonio Abate, at Fabriano, with histories of that saint, divided into compartments, on which is inscribed *Allegrētus Nuti de Fabriano, hoc opus fecit, 136—*, the last figure being destroyed. The name of Antonio da Fabriano appears on a Crucifixion on wood, in Matelica, dated 1454, and in the archives of that city are mentioned two paintings by Giuliano da Fabriano, the one in the church of the Dominicans, and the other in the church of the Capuchins.

FABRIANO, GENTILE DA. Authors disagree as to the time when this painter flourished, but he is supposed to have been born at Verona about 1360, and to have died about 1440. He was a contemporary of Beato Angelico, and some of their works have a great resemblance to each other. According to Lanzi, he began to distinguish himself among the painters employed on the dome at Orvieto, in 1417. He afterwards visited Venice, where, according to Ridolfi, he painted a picture in the great council chamber, which was considered so extraordinary a performance, that the Republic granted him a pension for life, and the privilege of wearing the patrician gown. He also painted an altar-piece for the church of S. Felice, representing St. Paul and St. Anthony. During the pontificate of Martin V. he visited Rome, where he was employed in St. John of Lateran, and painted a Holy Family for S. Maria Maggiore. There are also several of his works at Perugia and Urbino. At Florence, in S. Niccolò, is a subject by him from the life of that Saint; and in the sacristy of la Trinità is the Adoration of the Magi, dated 1423.

FABRICIUS, CHARLES, a Dutch painter, born at Delft in 1624. He had attained considerable reputation by his portraits, and was accounted among the best artists of his time in perspective; but he was suddenly killed by the explosion of a powder magazine, while standing in his chamber, intent upon his work. This event happened in 1654, and his death was regretted by the friends of art.

FABRIZZI, ANTONIO MARIA, an Italian painter, born at Perugia in 1594. He went to Rome while young, and commenced his studies under Annibale Caracci; but, according to Pascoli, he lost his valuable instructor when only fifteen years of age; notwithstanding which he had no other master. His imagination was so active and erratic that he fell into great irregularities of design and execution; and his works are often finished in a negligent manner, though many of them evince ingenuity of composition, and great freedom of hand. Zani says he was living in 1653.

FACCINETTI, GIUSEPPE, a native of Ferrara, who flourished about 1700. He studied under Antonio Felice Ferrari, and became an eminent fresco painter. Lanzi says "he painted at St. Caterina da Siena, and in other places, at once in a delicate and a sound style, and he is almost accounted the Mitelli of his school."

FACCINI, BARTOLOMEO, a native of Ferrara, was probably a pupil of Girolamo Carpi. He excelled all the artists of Ferrara in his time for his architectural decorations, such as feigned bassi-relievi, colonnades, cornices, niches, &c., with bronze statues, which were executed with such a surprising relief that they appeared real. He

was assisted in these works by other artists, among whom was his brother Girolamo. He fell from a scaffolding while he was embellishing the grand court-yard of Duke Ercole II., and was killed in 1577.

**FACHERIS, AGOSTINO.** Little is known of this painter, except that he executed a picture in the church of the Holy Trinity, at Borgo S. Antonio, representing St. Augustine, with two Angels. Tassi says it is signed *Augustinus Facheris, fecit.* 1528.

**FACHETTI, PIETRO,** an Italian painter, born at Mantua in 1535. According to Baglioni, he visited Rome while very young, in the pontificate of Gregory XIII. He at first applied himself to history, and produced several compositions of some merit; but he afterwards painted the portraits of some of the nobility, which were so much admired that he soon gained great reputation, and was constantly employed. Most of the nobility at Rome, particularly the ladies, were painted by Fachetti, and his pictures were greatly admired for their fine taste, lively resemblance, admirable coloring, and grandeur and elegance of design. He lived in great reputation at Rome to an advanced age, and died in 1613.

**FACINI, PIETRO,** a Bolognese painter, born, according to Zani, in 1563. He did not manifest any inclination for art until arriving at the age of maturity; and it is recorded by Malvasia, that being in the habit of visiting the academy of Annibale Caracci, though not for the purpose of study, one of the pupils drew a caricature of him, which excited the mirth and ridicule of his fellow students. On the drawing being shown to Facini, though he never had any instruction, yet in a few minutes he drew a charcoal sketch of the person who had ridiculed him, that attracted the admiration of all; and Annibale induced him to apply himself to the art, and took him under his especial instruction. Facini soon made such rapid advances, that Annibale is said to have become jealous of him. On leaving that school, he met with employment and reputation, and even established an academy of painting, which for some time was well patronized. It was soon found, however, that the magic of his coloring had deceived the public, and that his design was neither tasteful nor correct, his figures uncouth and disproportioned, and the character of his heads without beauty or expression. His coloring resembled the freshness of Tintoretto, and occasioned Annibale to remark, on seeing his picture of the Martyrdom of St. Lorenzo in S. Giovanni de Monti, that in his carnations Facini seemed to have mixed his colors with human flesh. The principal works of this artist, at Bologna, are the picture of St. Lorenzo, before mentioned; the Crucifixion, in S. Benedetto; in S. Francesco, an altar-piece, with the Marriage of St. Catherine in the upper part, and below the four Guardian Saints of Bologna; in S. Paolo, the Crucifixion of St. Andrew. Bartsch attributes three prints to this artist, which are without name or mark. Brulliot mentions several others, and gives the monogram. He died in 1602.

**FACIUS, GEORGE SIGMUND,** and **JOHN GOTTLIEB,** two brothers, were reputable German engravers, and studied at Brussels, where their father held the office of Russian consul. In 1776, they

went to London, and were employed by Mr. Boydell, for whom they completed a great number of plates, which are much admired for their selection and execution. They worked chiefly as etchers, and the impressions are either black, brown, or in colors. These artists died in the latter part of the last century.

**FACTOR, FRA NICCOLO.** See **FATOR.**

**FAENZA, MARCO DA.** See **MARCHETTI.**

**FAENZA, GIO. BATTISTA DA,** an Italian artist who flourished at Faenza, in the latter part of the 15th and first part of the 16th centuries. The real name of this artist is variously spelled by Italian authors, which creates some confusion, as Bertuzzi, Bertucci, Bertusio; but he is better known as Gio. Battista da Faenza. He flourished in the Romagna about 1500. Lanzi says there is a very beautiful picture by him in the Communal collection of the Lyceum at Faenza, dated 1506. It represents the Virgin seated upon a Throne, on the steps of which St. John the Baptist, a youth, kneels, while a Cherub plays on the Harp, and two Angels support her mantle. It is correct in design, the tints very pleasing, and the folds similar to those of Albert Durer. Lanzi pronounces this work equal to Costa, and not inferior to Francia. He had two sons whom he instructed in the art—Jacomone and Raffaello da Faenza.

Jacomone or Jacopone da Faenza, after receiving instruction from his father, made the works of Raffaele his model, and became an eminent artist. There are many of his works in the churches of the Romagna, executed entirely in the manner of Raffaele. Lanzi says it was through him that the taste for the *Raffaellesque* style was diffused throughout that part of Italy. Works of his are found, dated from 1513 to 1532. He had a son named Giovanni Battista, who is called Gio. Battista Bertuccio or Bertusio, which see.

**FAENZA, MARC' ANTONIO DA,** a painter of the Bolognese school, of whom little is known. He is highly commended by Civalli, for his altar-piece in the church of the Conventuali di Monte Lupone, dated 1525.

**FAENZA, FIGURINO DA,** a painter of the Bolognese school, who is enumerated by Vasari among the best disciples of Giulio Romano, and who flourished in the latter part of the 16th century. It is conjectured, with good reason, that Figurino was only a surname given to Marc' Antonio Rocchetti, which see.

**FAENZA, OTTAVIANO,** and **PACE DA,** were pupils of Giotto, and there are some of their works in the churches of Romagna. They flourished about the middle of the 14th century.

**FAES, P.,** a reputable painter of flowers and fruit, who followed the manner of van Huysum, and flourished toward the latter part of the last century, as appears from the dates on his pictures. He was probably a native of Holland, though not mentioned by Balkema. His works are tastefully composed and delicately pencilled; and though somewhat deficient in vigor and chiaro-scuro, yet they are so true to nature in other respects, that they may be ranked with the works of distinguished masters in this branch of the art.

**FAES, VANDER.** See **LELY.**

**FAGE, RAIMOND DE LA,** an ingenious French

designer and engraver, born at Toulouse, according to Zani and Nagler, in 1656—died in 1684. He early manifested a strong inclination for art, and without the help of an instructor, produced some pen-drawings, which are little more than outlines, but are highly esteemed by connoisseurs. His figures are characterized by elegance and grace, and bold and spirited action. He possessed a fertile invention, and a commanding facility of execution. He visited Rome, where he passed several years, and lived on terms of intimacy with Carlo Maratti. On his first visit to that artist he is said to have found him at his easel; when Maratti, with true Italian courtesy offered Fage his pencils and palette, which the latter declined, saying "he was not a painter." "I am happy," replied Maratti, "that you are not, for if you could paint as well as you draw, I should have abandoned the art." This artist etched some of his designs; and several others have been engraved by Audran, Vermeulen, Ertinger, Simonneau, &c. The following are by him:—The Fall of the Angels; the Brazen Serpent, *R. la Fuge, fec.*; A Bacchanalian, a large plate; a Dance of Children; Juno and Æolus; Jupiter and Semele; several Friezes, &c.

FAISTENBERGER, ANTHONY, a German painter, born at Inspruck, in the Tyrol, in 1678. He was instructed by an obscure artist, named Bouritsch, who lived at Salzburg or Passau. He had, however, the opportunity of studying some of the works of Gaspar Poussin, and he formed so noble a style of painting landscape, that it might be supposed he had visited Rome. His pictures are views of very interesting scenery, decorated with architectural ruins, and pleasingly enlivened with beautiful cascades. The forms of his trees are grand and picturesque, and the foliage is light and spirited. His figures were usually painted by Graaf and van Bredael. He was invited by the Emperor to Vienna, where he was employed for a number of years, and gained great reputation. On quitting that city, he was employed successively by the other princes of the empire. He died at Vienna in 1722. He had a brother named Joseph F, whom he instructed in the art, and who assisted him in some of his works.

**F. F.** FAITHORNE, WILLIAM, the Elder, a reputable English engraver, born at London in 1620, according to Nagler, though Zani says in 1629; died in 1691. He studied under Robt. Peake. At the breaking out of the civil war he took up arms for the King, and was taken prisoner. He was released, however, on the condition of quitting the country; and he went to France, where he made the acquaintance of Robt. Nanteuil, from whom he gained great improvement. About 1652, he was allowed to return to England, where he established himself as an engraver and print-seller at Temple Bar, and dealt considerably in Italian, French, and English prints. About 1680, he gave up printselling, and devoted himself to engraving and painting portraits in crayons. His plates are principally portraits, which are executed entirely with the graver, in a clear, free style, and full of color. His subjects from history are incorrectly drawn, but his portraits gained him considerable reputation. The following are the principal:

Sir William Paston, Bart. 1659; extremely fine. Lady Paston; *after Vandyck*; same date; very fine. Mar-

garet Smith, afterwards Lady Herbert; *do.* Montague Bertie, Earl of Lindsey; *do.* William Sanderson; *æt. suæ* 63, 1658; *after Zoust*; fine. Anne Bridges, Countess of Exeter; *after Vandyck*. Samuel Collins, M. D. *æt.* 67; *W. Faithorne, ad vivum del. et sculp.* John Kersey, mathematician; *after Zoust*. 1672. John La Motte, Esq., Citizen of London. John, Viscount Mordaunt.—Thomas, Earl of Elgin; *æt.* 62. 1662. Mary, daughter of Sir James Langham. Henry Cary, Earl of Monmouth. Thomas Kilgrew, in a fur cap, with a Dog; *W. Sheppard, pinx.* Thomas Stanley; *after Lely*. Robert Bayfield; *æt.* 25, 1654, with a large hat. The same Person; *æt.* 27; without a hat. Francis Rons, Provost of Eton, *æt.* 77, 1656, with a large hat. Sir Henry Spelman, with a ruff, and point night-cap. Thomas Hobbes, *æt.* 76. *En quam modice habitat philosophia.* Samuel Leigh, *æt. suæ* 15, 1661. *Incipe et perfice, domine.* Henrietta Maria, with a Veil; in the manner of *Mellan*. Thomas Mace; prefixed to his book of music. Sir Orlando Bridgman, with the Purse. Sir John Fortescue. Robert Boyle; oval, with an Air-pump. Elias Ashmole; bust, in a niche. He paid Faithorne seven pounds for the plate, a considerable price at that time. William Oughtred; in the style of *Hollar*. John Wallis, S. T. D., prefixed to his *Mechanica*. Sir Francis Englefield, Knt. and Bart.; oval; extremely scarce. A large emblematical print of Oliver Cromwell, whole length, in Armor, with various devices and mottos; very scarce.

#### SUBJECTS BY FAITHORNE AFTER VARIOUS MASTERS.

A Holy Family; *after Simon Vouet*. A dead Christ; *after Vandyck*. The Last Supper; without the painter's name. The Scourging of Christ; *after Diepenbeck*, inscribed *Faithorne, sculp.* Antwerp, 1657. The Marriage at Cana in Galilee. (The last four prints were engraved for Taylor's Life of Christ.)

FAITHORNE, WILLIAM, the Younger, was the son and scholar of the preceding; born in 1656; died in 1686. He was chiefly engaged in mezzotint engraving, and might have gained reputation in that branch, had he attended to his business properly. The following are his best prints:

Thomas Flatman, holding a Drawing of Charles II. Mary, Princess of Orange; *after Hanneman*. Sir William Read, oculist to Queen Mary. Queen Anne, when Princess of Denmark. George, Prince of Denmark. John Dryden. Frederick, Duke of Schomberg; *after Dahl*. Sir Richard Haddock; *after Clostermans*; one of his best prints. John More, Bishop of Ely. The Princess of Hanover. Charles XII. of Sweden. Mrs. Plowden, with a Garland.

FALCE, ANTONIO LA, a native of Messina; studied under Agostino Seilla. According to Hakert, he was a good painter of easel pictures in distemper and oil. He attempted fresco with less success. He died in 1712.

FALCIERI, BIAGIO, an Italian painter, born at St. Ambrogio, near Verona, in 1628. He studied at Venice, under Cav. Pietro Liberi. His style evinces much of the fire and fertility that characterize the Venetian school, as appears from a large picture of the Council of Trent, which he executed for the church of the Dominicans at Verona; in the upper part he has represented St. Thomas vanquishing the Heretics. Falcieri died in 1703.

**F. or F.** FALCINI, DOMENICO, an Italian engraver, who flourished from 1604 till about 1630. There are some wooden cuts by him, *after Raffaele*, and other masters, which are executed on three separate blocks, one for the outline, another for the middle tints, and the third for the dark shadows. Brulliot mentions two prints by this artist with a different mark from his usual monogram.

FALCK, JEREMIAN, a German designer and en-

graver, born at Dantzic in 1629; died, according to Brulliot and Nagler, in 1709. He studied at Paris, under Chaveau, and became a very reputable artist. On leaving France, he passed some time in Holland, where he executed several plates for the celebrated cabinet of Reynst. From Holland he visited Sweden, where he passed some time. He was equally successful in portraits and historical subjects, and executed a number of plates, which possess great merit. The following are the principal :

#### PORTRAITS.

Christina, Queen of Sweden; *after D. Beck*. Peter Gembichi, Bishop of Croatia; *do.* Leonard, Count de Torstensohn. 1649; *after the same*. Axel, Count d'Oxenstiern; *do.*; *J. F. Stockholm, fec.*, 1663. Adolphus John, Prince Palatine; *do.* Charles Gustavus, Prince of Sweden; *do.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Four Evangelists; half-lengths, oval, without the name of the painter. A Concert of Music; *after Guercino*; for the cabinet of Reynst. The Cyclops; *after M. A. Caravaggio*; *do.* A Man and a Woman singing; *after J. Lys*; *do.* St. John preaching in the Wilderness; *after A. Bloemaert*; *do.*; *J. Falc, Polonus, scul.* 1661; fine.

FALCKENBOURG, FREDERICK VAN, a German landscape painter and engraver of little note. He practised both arts at Nuremberg, and has etched a few plates of portraits and other subjects in a slight scratchy style, marked F. V. F. He died about 1623.

FALCO, AGNOLO. The name of this artist is affixed to an etching representing a landscape, with the story of Apollo and Daphne. It is very indifferently executed and incorrectly drawn; but appears to have been the work of a painter, and is from his own design.

FALCO, JUAN CONCHILLOS, a reputable Spanish painter, born at Valencia in 1651. He studied in the school of Mario, where he acquired a good style of coloring, and a free, sweet, and delicate pencil. On quitting his master, he soon gained plenty of employment, and was considered one of the best historical designers of his time. He was much employed for the churches and private collections, and died in 1711.

FALCONE, ANIELLO, called ANGELO, a Neapolitan painter and engraver, born in 1600; died in 1665. He studied under Giuseppe Ribera, and distinguished himself as a painter of battle-pieces and skirmishes of cavalry, which he composed and designed with great fire and animation. His coloring is vigorous and effective, and his touch bold and free. His figures and horses are drawn with equal correctness, and their various movements are expressed with characteristic propriety. His easel pictures are esteemed equal to his larger works, and his best productions are little inferior to those of the inimitable Borgognone. This artist was one of the masters of Salvator Rosa. As an engraver, he executed a number of plates, of which a list may be found in Bartsch and Nagler.

FALCONET, ETIENNE MAURICE, an eminent French sculptor, born at Paris in 1716. He studied in the school of Lemoine, where he made rapid progress, and executed in 1745 a fine statue of Milo of Crotona, which was much admired, and gained him considerable reputation. In 1754 he was admitted to the Royal Academy, and was afterwards appointed professor and rector. In 1766 he vis-

ited St. Petersburg, at the invitation of Catherine II., and executed the noble bronze equestrian statue of Peter the Great. In 1778 he returned to Paris, and relinquishing the practice of his profession, devoted himself to literary pursuits.— Among his most important works in sculpture, are a statue of Christ agonizing, a group of the Annunciation, and two statues of Moses and David, in the church of St. Roch at Paris; also a statue of St. Ambrose, at the church of the Invalides. Falconet was attacked by paralysis in 1783, which terminated his life in 1791.

FALCONET, PIERRE, a French painter, born at Paris; was the son of Falconet the sculptor, who executed the equestrian statue of Peter the Great at St. Petersburg. He went to London, where he resided some years, and painted historical subjects and portraits, as well as ornaments. He was remarkable for his portraits in black-lead, with a mixture of coloring. In 1766 he obtained a premium of twenty guineas from the Society of Arts, for a painting in chiaro-scuro; and in 1768, another for an historical picture. In 1773 he returned to France.

FALCONETTO, GIO. MARIA, a reputable Italian painter and architect, born at Verona in 1458, according to Vasari. He studied painting under his father, and afterwards under his brother Gio. Antonio F., at Verona, by whose instruction he became a reputable artist, both in history and portraits, and executed a number of works for the churches and private collections. As an architect he was more distinguished. He passed twelve years in Rome, studying and copying the vestiges of ancient architecture. He also copied the antique sculptures of Rome, as well as those of the kingdom of Naples. He was much respected by the emperor Maximilian, then master of Verona, and he erected a number of excellent works in that city. He resided for a number of years at Padua, where he built a beautiful loggia for the senator Luigi Cornaro; a Doric gate to the palace of the governor; the church of the Madonna della Grazie, &c. He also commenced a superb palace at Friuli for Savorgnano, the governor, but did not finish it, on account of the death of the latter.— He died at Cornaro, in 1534.

FALDA, GIO. BATTISTA, an Italian architectural designer and engraver, born at Valdugia, in the Milanese, about 1640. From the resemblance of style, he is supposed to have studied under Israel Sylvester. He was distinguished for his designs and engravings of select views of the churches and other public edifices of Rome, etched in a tasteful manner, and enriched with figures very neatly drawn. In 1676, he engraved a View of the city of Rome, in twelve sheets. The following are his principal plates:

Two Views of the Piazza Navona. Two Views in Rome; the Basilica of St. Peter's, and the Fountain of St. Peter's. A large plate of St. Peter's, and the Buildings round it; *Gio. Battista Falda, del. et scul. Romæ*, 1662; scarce. A View of the interior of St. Peter's, on the occasion of the Beatification of St. Francis of Salis. A View of the Castle of St. Angelo, with the Statues on the Bridge; *by Bernini*.

FALDONI, GIO. ANTONIO, an Italian painter and engraver, born, according to Zani, at Asolo, in the Marca di Trévisano, about 1690. He first studied landscape painting under Antonio Luciani; but did not attain distinction in this branch,



and his pictures are little known. He afterwards applied himself to engraving, and followed at first the manner of Giles Sadeler, but subsequently adopted that of Mellan, in which he was very successful, and some of his works are much admired. He engraved a set of portraits of the Doges of Venice, and the Procurators of St. Mark besides the following :

# PORTRAITS.

Mareo Ricci, painter; *after Rosalba*. Antonio Maria Zanetti, engraver; *do.* Luca Carlevarius, painter and engraver. Sebastiano Ricci, painter.

# SUBJECTS AFTER VARIOUS MASTERS.

A Holy Family, with Angels; *after Seb. Ricci*. The Conception; *do.* The Nativity; *after P. da Cortona*. David playing on the Harp before Saul; *after G. Camerata*. David flying from the Wrath of Saul; *do.* Part of the Drawings by *Parmiggiano* for the collection published by Zanetti, in two volumes.

FALENS, CHARLES VAN, a Flemish painter, born at Antwerp in 1684. He painted hunting-pieces and other subjects, similar to those of Wouwerman. Some of his pictures are very pleasing, painted in a spirited style, and well colored. His works would be more esteemed if they had less the appearance of being imitations of Wouwerman, as it leads many to suppose them to be copies of the pictures by that master. This artist died at Paris in 1733.

FALGANI, GASPARE, an eminent landscape painter, was a native of Florence, and studied under Valerio Marucelli. His works are designed with great taste, his penciling is neat and spirited, and they are enriched with exquisite figures; but, unfortunately, as in the works of many other artists, his greens have changed into black. He executed many works. He flourished about 1650.

FALLARO, GIACOMO, a Venetian painter, commended by Vasari, who flourished in the time of Titian, and some of whose works are still to be found in the churches at Venice.

FALLER, JEAN, an engraver mentioned by Florent le Comte, who executed some plates of ornaments, and grotesque figures.

FALS, RAYMOND, a Swedish medalist, born at Stockholm in 1658. He visited Paris, and executed a series of medals for Louis XIV., who granted him a pension. He died at Berlin in 1703.

FANO, BARTOLOMEO and POMPEO DA, two Italian painters, father and son, who flourished at Fano about 1530. According to Lanzi they painted in concert a picture of the Raising of Lazarus, for the church of S. Michele, in that city, dated 1534. This work is executed in the Gothic style of the preceding century, and that author observes that it is singular they should have profited so little by the general advance which had been made in the art. Pompeo, however, after the death of his father, attempted the more modern taste, and produced several works which gained him considerable reputation. This artist was one of the instructors of Taddeo Zuccheri.

FANONE, STEFANO, an old Italian painter, born at Naples in 1318. His works were painted in the dry Gothic manner which prevailed at that period. He seems to have been highly esteemed, as he was much patronized by Robert, king of Naples, who rewarded him liberally for his works. He died in 1387.

FANSAGA, COSIMO, an eminent Italian sculptor and architect, born at Bergamo in 1591. He visited Rome, and studied sculpture and architecture under Pietro Bernini. The façade of the church of S. Spirito de' Neapolitani, is the only work by him in that city. He afterwards visited Naples, where he soon rose to eminence, and received so many commissions for statues and buildings, that he made it his permanent residence. He built and sculptured a number of altars in that city; enlarged and supplied with water the Fontana Mediana, which he made the most beautiful fountain in Naples. Among his principal works, are the façades of the churches S. Francesco Saverio, S. Teresa degli Scalzi, and S. Domenico Maggiore. He also designed the great gate and staircase of the palace of Duke Mataloni, besides many other works, by which he acquired riches and honors. He died in 1678.

FANTETTI, CESARE, a Florentine designer and engraver, born about 1660. He resided chiefly at Rome, where he engraved a number of plates after his own designs, and those of other masters. In concert with Pietro Aquila, he engraved the plates from the paintings by Raffaele, in the Vatican, called Raffaele's Bible; of which thirty-seven are by Fantetti; the rest are by Aquila, and are superior, particularly in correctness of drawing. He also engraved the following prints :

Christ praying in the Garden; *after L. Caracci*. A Charity, with three Children; *after Ann. Caracci*. Latona insulted by Niobe; *do.* Flora surrounded by Cupids; *after Ciro Ferri*. The Death of St. Anne; *after Andrea Sacchi*. Some friezes and other subjects, from various Italian masters.

**AF** or **AF** FANTUZZI, or FONTUZZI, ANTONIO, an Italian engraver, probably born at Viterbo about 1520, though authors are disagreed about the time of his birth. He is supposed to have studied the elements of design under Primaticcio, though some say he was originally a pupil of Parmiggiano, and that at the death of that great artist, he joined Primaticcio, and went with him to Fontainebleau. His plates are etched in a free, bold style; dated from 1540 to 1550, and chiefly after the works of Primaticcio. His prints are scarce; the following are the principal :

Silenus supported by two Bacchante, and environed with several Satyrs; *after il Rosso*. 1543. The Dispute of the Muses with the Pierides; *after Primaticcio*. Alexander and Roxana; *do.* circular. The Festival given by Alexander to Thalestris; *do.* 1543. Jupiter directing Minerva to dismiss Cupid, Venus, and Psyche; *do.* 1543; oval. Titan reposing in the Bosom of the Ocean; *Bologna, inventor*. 1544. The four Cardinal Virtues.

FANZONE, FENZONE, or FAENZONE. FERRAÛ, a painter of Faenza, who, according to Lanzi, was born in 1562, and died in 1645. There is considerable contradiction among Italian authors about the name and tuition of this painter. Marini writes it Finzoni. Titi calls him Ferraù da Faenza, and says that he studied under Vanni at Rome. He executed quite a number of works in fresco in the churches of that city, consisting of scripture histories, particularly in the Scala Santa, S. Gio. Laterano and S. Maria Maggiore, in competition with Gentileschi, Salimbeni, Novara, and Croce. He also executed some good works at Foligno and Ravenna. He afterwards settled at Faenza, where he executed many works for the churches and con-



vents in the style of the Caracci, of whom, in that city he is esteemed a pupil. Lanzi says his real name was Fenzoni, of a noble family of Faenza, now extinct. He was an excellent artist, possessing a profound knowledge of his art. His design was exact, his composition grand, and his coloring very pleasing. Yet his name is blackened with an atrocious deed; for he is said to have assassinated Manzoni merely out of jealousy of his rising reputation. He had two daughters, named Teresa and Felice, whom he instructed in the art, and who painted with reputation at Faenza and at Bologna. Felice was the most eminent and died at Bologna in 1703.

**FARELLI, GIACOMO**, an Italian painter, born at Naples, according to Dominici, in 1624. He studied under Andrea Vaccaro, and at first gave promise of considerable talent, as appears from a picture of St. Brigida, in the church dedicated to that saint. He afterwards changed his manner, in endeavoring to rival some of the followers of Domenichino; but failed completely, and thereby greatly injured his reputation.

**FARGUE, PAUL CONSTANTINE LA**, a Dutch painter, who was born at the Hague, and flourished about 1765. His pictures are generally small, representing views of the environs of his native city, designed in a very agreeable style. He had considerable skill in copying the works of older Dutch masters. His drawings are more esteemed than his paintings in oil. La Fargue died at Leyden in 1782. He had a sister named Maria, who painted various subjects, which are well composed, finely colored, and highly finished.

**FARIAT, or FARJAT, BENOIT**, a French engraver, born at Lyons in 1646; died, according to Nagler, in 1720. He acquired the elements of design from William Chateau, and adopted his style; but afterwards visited Rome, where he acquired greater skill, and a better taste of design, though he is not always correct. The following are his principal plates:

#### PORTRAITS.

Cardinal Federigo Coccia; *after L. David*. Cardinal Cornaro; *do.* 1697. Cardinal Tommaso Ferrari; *do.* 1695.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John; *after Albano*. The Holy Family, with St. John presenting a Cross; *after P. da Cortona*. The Marriage, or, according to others, the Crowning of St. Catherine; *after Agostino Caracci*. The Virgin and infant Jesus, with St. John presenting him some Fruit; *after Annibale Caracci*. The Temptation of St. Anthony; *do.* The Communion of St. Jerome; *after Domenichino*. The Death of Francis Xavier; *after Gio. Bat. Gaudi*. The Marriage of the Virgin and St. Joseph; *after C. Maratti*. The Baptism of Christ; *do.* The Race of Atalanta; *after P. Lucatelli*.

**FAVINATO, PAOLO. DEGLI UBERTI**, an eminent Italian painter, born at Verona, according to Ridolfi, in 1522; died in 1606. He studied some time under Nicolo Goltino, and afterwards gained improvement at Venice from the study of the grand works of Giorgione and Titian. From the elevated style of his design, in which he surpassed most of the Venetian painters, it is thought he was also instructed by Giulio Romano; and it is certain that he studied for some time the works of that master at Mantua. His coloring, however, is thought by some to be occasionally too brown. Lanzi says that on leaving Verona, he regretted that he had

not visited all the works of this great artist in that city, so much was he charmed by the beauty and grandeur of those which he had seen. Among the principal works of Farinato at Verona are three pictures in S. Maria in Organo, representing St. Michael discomfiting Lucifer, and two large subjects of the mothers presenting their children to Herod, and the Murder of the Innocents. In S. Tommaso is a picture of St. Onofrio, in which the figure is treated after the Torso Belvidere, and the whole design evinces an acquaintance with the antique rarely found in the Venetian school. One of his finest paintings is the Descent from the Cross, in the church of the Cappucini. Farinato practised the art with unabated ardor to a very advanced age; and when 79 years old, he produced his celebrated work of the Miraculous Feeding of the Multitude for the church of S. Giorgio. This painting is a grand composition of many figures; dated 1604, and signed *Farinatus de Uberty, fecit; ætatis suæ LXXIX*. There are several etchings by this artist, executed in a free, bold, and masterly style. They are frequently signed with his name, and sometimes with the initials P. F. or P. V. F., the V. being for Verona. Bruliot says he also added a snail to his name or initials. The following are his principal plates, which are from his own designs:

St. John; marked *Paolo Farinato, f.* St. Jerome kneeling, leaning on a Bank; P. F. Mary Magdalene seated, with a Book and a Crucifix; signed *Paul Farinat, f.* The Virgin, with the infant Jesus and St. John. Angels holding the Instruments of the Passion. Venus caressed by Cupid, 1566. A Charity, with three Children. Venus and Cupid at the Forge of Vulcan.

**FAVINATO, ORAZIO**, a Veronese painter, flourished about 1615, as appears from the date of his picture in S. Francesco da Paola. He was the son and scholar of the preceding, whose manner he imitated. He early gave proof of unusual ability, and promised to reach an elevated rank among the artists of his country, but he died very young, and universally regretted by the friends of art. His principal work was the Descent of the Holy Ghost, in S. Stefano, which, according to Lanzi, deserves a rank with the greatest painters which that city has produced, Paolo Veronese excepted. This artist etched a few plates after his father's designs, which are frequently confounded with the engravings of the latter. Among them are the following: The Finding of the Cross, with St. Francis and other figures; *P. F., in.*; *Ho. F. V., fec.* The Destruction of Pharaoh's Host; *Ho. F. F. f.*; *Paul Fa. V. I.* The Holy Family, with St. John.

**FAVINGTON, GEORGE**, an English painter, born in Lancaster, in 1754. He studied under West, and obtained the prize in the Royal Academy for the best historical painting. In 1782 he went to India, where he had some success, and would probably have acquired considerable reputation, had he not died in the prime of life, in 1788.

**FARRER, NICHOLAS**, an English portrait painter, born at Sunderland in 1750. He studied under Pine, and lived on terms of intimacy with Reynolds and Northcote. He painted the portraits of the Duke of Richmond and his family, by whom he was patronized. His portraits are much in the style of Reynolds, and have occasionally been taken for the works of that master. Farrer died in 1805.

**FARRINGTON, JOSEPH**, an English landscape painter, born in 1742; died in 1821. He was instructed by R. Wilson, and became a member of the Royal Academy. His subjects were principally views of the scenery in Cumberland, and Westmoreland, which have been engraved by Byrne, Medland, and others.

**FASANO, TOMMASO**, a Neapolitan painter, who studied under Luca Giordano. He became an excellent painter, and there are some of his works at Saints Sepolcro and Quarantore, at Naples. He flourished about 1700.

**FASOLO, GIO. ANTONIO**, an Italian painter, born at Vicenza in 1528. He studied first under Battista Zelotti, but afterwards entered the school of P. Veronese, then in the zenith of his fame, where he made rapid progress. On leaving that master, he was much employed, and became a reputable painter of history. There is a fine picture by this artist in the church of S. Rocco at Vicenza, representing the Pool of Bethesda, a grand composition, with several groups of figures, disposed and expressed in admirable style. In the Padri Servi is another fine picture by Fasolo, of the Adoration of the Magi. According to Ridolfi, there are several excellent pictures by him, representing subjects from Roman history; Marcus Curtius leaping into the Gulf; Mutius Scaevola before Porsema; and Horatius defending the Bridge. He died in 1572.

**FASSETTI, GIO. BATTISTA**, was born, according to Tiraboschi, at Reggio, in 1686. He was an extraordinary character. At the age of 28, he was employed by Giuseppe Dallamano to grind his colors while he was in the employment of the royal family of Turin. He watched his every movement, and soon began to imitate, and then to assist him, and ultimately, through the instructions of Francesco Bibiena, became one of the most distinguished decorative painters in Lombardy. He was living in 1772.

**FASSI, GUIDO**. See DEL CONTE.

**FASSIN, CHEVALIER NICOLAS HENRI JOSEPH DE**, a Flemish landscape painter, born at Liege in 1728. He early manifested a strong inclination for art, and entered the school of Coclers. On leaving that master, he threw up the palette, and entered the service of Louis XV., where he remained a number of years. On returning to his own country, he determined to devote himself to painting, and visited Antwerp, where the sight of the works of Rubens and Vandyck incited him to new energy, and he studied with assiduity for some time, after which he went to Rome in 1768. On returning, he stopped at Geneva, and painted many admirable landscapes. He executed a landscape here by order of the Empress of Russia, for which he was liberally rewarded. On returning to Liege, he gained great encouragement, and by his vigorous exertions, succeeded in establishing the academy of design for painting and sculpture, in that city, which was supported by the Prince Bishop Welbruck, who appointed Fassin director. Most of his works are in that city, where he died, in 1811.

**FASSOLO, BERNARDINO**, an Italian painter, was born at Pavia, and flourished about 1520.—There is a picture by this artist now in the Louvre, representing the Virgin and Infant, dated 1518,

which, according to Lanzi, was formerly in the Palazzo Braschi at Rome. This fine painting is entirely in the style and character of Leonardo da Vinci, and it is probable that the other works of Fassolo are ascribed to that master.

**FATOR, FRA NICOLAS**, a Spanish painter, born at Valencia, in 1522. According to Palomino, he was attached to literary pursuits in early life, and is said to have gained distinction as a Latin poet. He subsequently applied himself to painting, and while yet young, he became a Franciscan monk of the convent of S. Maria de Jesus. His pictures, as is usual in such cases, are confined to the church of his monastery; the principal are: The Scourging of Christ; the Virgin and Infant; and St. Michael discomfiting Lucifer.

**FATTORE, IL**. See PENNI.

**FAUCCI, CARLO**, an Italian engraver, born at Florence in 1729. He studied under Carlo Gregori, and afterwards engraved several plates for the collection of the Marquis de Gerini. He subsequently visited England, where he executed some plates for Boydell. Among others by him, we have the following:—The Birth of the Virgin, and the Adoration of the Magi, *after Cortona*; the Crowning of the Virgin, and a Bacchanalian Subject, *after Rubens*; the Martyrdom of St. Andrew, *after Carlo Dolce*; Cupid, *after Guido*.

**FAULKNER, BENJ. R.**, an English portrait painter, born at Manchester, in 1787. For many years he was an exhibitor at the Royal Academy, and he executed many portraits of merit for different persons in his native city. Among his best performances was a half-length portrait of a lady, exhibited in 1838, which was greatly admired; also, a picture of "Juliet," exhibited in 1846. He died in 1849.

**FAUST, or FUST, JOHN**, an eminent goldsmith, of Mentz, one of the three artists to whom the invention of printing is attributed. See *Gutenberg*.

**FAVA, CONTE PIETRO**, a Bolognese painter, born in 1669. He was of noble descent, and was also a patron of art, as well as an artist. He was the protector and friend of Donato Creti and Ercole Graziani; and according to Lanzi, he studied under Pasinelli, and was elected a member of the Clementine Academy. In the church of S. Tommaso dal Mercato, at Bologna, is an altar-piece by him, of the Virgin and Infant, with St. Alberto, St. Paolo, and other saints. Lanzi mentions, in high terms, two pictures by him, at Ancona, of the Resurrection and the Adoration of the Magi. His pictures are much in the style of the Caracci, to whose works he was chiefly attached. Fava died in 1744.

**FAVENNES, J. DE**, a French engraver, who practised the art at Paris about 1760. According to Basan, he engraved, among other plates, a subject *after A. Watteau*, representing the Pleasures of Summer.

**FEBRE or FEBURE**. See FEVRE.

**FEDDES, PETER**, called VAN HARLINGEN, from his birth-place, was a Dutch painter, born in 1588. He usually painted portraits, conversation pieces, and musical parties. Several of his pictures have been engraved; one of which represents a lady seated at a table, and a cavalier playing on the guitar. He died in 1634.

**FEDERIGHETTO DI DALMAZIA.** See **BENCovich.**

**FEDERIGHI, ANTONIO,** a famous Mosaic painter, who, according to Della Valle, was one of the artists employed in adorning the pavement around the altar of the magnificent cathedral of Siena with Mosaics, a work of many years, and of which he executed the two Sybils. These works were carried, by the labors of successive artists, to an astonishing pitch of excellence, and were the great attraction of the place. He flourished at Siena, about 1480.

**FEHLING, HENRY CHRISTOPHER,** a German painter, born at Sangerhausen, in 1653. He was instructed by his relative, Samuel Botschild, with whom he visited Italy for improvement, and remained there several years. On returning to Germany, he settled at Dresden, where he gained considerable reputation, and was taken under the protection of the Duke of Saxony, who appointed him his painter. He practised the art in that city for many years, and was much patronised by the nobility. He painted several ceilings in fresco for the palaces of the Elector, which were much admired. On the death of Botschild, Fehling was appointed superintendent and keeper of the imperial gallery. He died in 1725.

**FEHRMAN, DANIEL,** an eminent Swedish medalist, born at Stockholm, in 1710. He studied under the famous Hedlinger, and accompanied him in a journey to Denmark and Russia. After the latter retired from the practice of the art, Fehrman was appointed engraver to the king, which post he retained for many years, and executed a large number of medals, chiefly illustrative of events in the national history, a catalogue of which is given by Hallenberg. In 1764, Fehrman was attacked by apoplexy, and thereby disabled from pursuing his art. He had, however, the satisfaction of seeing his son and scholar appointed to the vacant office. He died in 1780.

**FEI, ALESSANDRO,** called **DEL BARBIERE**, a reputable Florentine historical painter, according to Borghini, was born in 1538. He studied successively under Ridolfo Ghirlandaio, Pietro Francia, and Tommaso Manzuoli. His correctness of design and character of expression, were superior to his coloring. He had a ready and abundant invention, well adapted to the great works he executed in fresco, which he decorated with architecture, in the noble style of the antique. His works may be seen in the churches and public edifices of Florence, Pistoja and Messina. One of his most esteemed pictures is the church of S. Croce, at Florence, representing the Scourging of Christ.

**FELICE, SIMONE,** an Italian engraver, who executed, among other works, a collection of prints in concert with Gio Battista Falda, entitled *Le Giardini di Roma*. They are very neatly executed with small figures, designed in a spirited style, and are equal to the engravings of Falda.

**FELTRINI, or FELTRINO, ANDREA,** was born at Florence, in 1543, and, according to Vasari, he was a pupil of Morto da Feltro, from whom he derives his name. Boschini says he painted at Florence in 1581, but the dates of these two artists do not at all agree. Lanzi also says he studied under Morto, and that he is sometimes called Andrea di Cosimo, after his first master, Piero di Cosimo, (Rosselli.) He painted grotesque ornamental work

in such an excellent manner, that he was the teacher of that style in Florence, and had many imitators. His ornaments were more copious and rich than those of the ancients, abounding in fancy, and he united them in a different manner, with figures admirably adapted to them.

**FELTRO, MORTO DA,** was born in Florence, according to Vasari, in 1468. After having studied in his native city, he went early in life to Rome, where he devoted himself to grotesque subjects and ornaments, which he carried to great perfection, and was much employed by the nobility at Rome, Venice, and particularly at Florence, in decorating their palaces. Being of a capricious disposition, at the age of forty, he abandoned painting and entered the army. He was killed at the battle of Zara, in 1513. This artist is supposed to be the same as Pietro Luzzo da Feltro, called Zarato. See Luzzo.

**FEMINIA, GABRIEL,** a Spanish painter, who practised the art about the beginning of the 18th century. Little is known of the circumstances of his life. He was distinguished for his landscapes, which were much esteemed in his day.

**FERABOSCO, MARTINO,** an Italian engraver, who practised the art at Rome about 1620. Among other works he engraved the plates for a book entitled *Architettura della Basilica di S. Pietro in Vaticano*, published at Rome in 1620. They are executed entirely with the graver, in a slight, formal style.

**FERABOSCO, PIETRO,** an Italian painter of whom little is known with certainty. He is supposed to have been a native of Lucca, and, according to Guarienti, studied at Rome; but Lanzi rather places him among the Venetian painters, from the excellence of his coloring in the manner of Titian. He painted portraits and history in a style of excellence, some of which are dated 1616. He went to Portugal, where he gained considerable reputation, and took up his permanent residence there.

**FERABOSCO.** See **FORABOSCO.**

**FERDINAND, LOUIS,** a French portrait painter, and an engraver. He was the son of one of the instructors of N. Poussin, named Ferdinand Elle, whose baptismal name he adopted instead of retaining the surname. He painted portraits with considerable reputation, and was elected a member of the Royal Academy. As an engraver, he etched the prints for a book, published at Paris in 1644, and entitled *Le Livre original de la Portraiture*. He also etched a number of other plates, in a spirited and tasteful style, among which are the following:—Portrait of a Lady, *after Vanduyck*. Nicolaus Poussin, pictor, *V. E. Pinxit. L. Ferdinand, fecit*. A set of six friezes, *after L. Tesselin*. A set of six, of groups of Children, *after the same*. Several allegorical and mythological subjects, *after Primaticcio*.

He had a brother named Peter F. who etched a few plates, among which is St. Potentiana, *after Correggio*.

**FERG, PAUL FRANCIS,** a German painter, born at Vienna in 1689. He was the son of an obscure artist, who placed him under a painter called Baschueber, who was not much better than himself. After remaining three years under the latter he applied himself to the study of the works of Callot, by which he was greatly improved. He was after-

wards instructed in the design of the figure by Hans Graaf, and in landscape by Orient, a very reputable artist in that branch. On leaving that master, Ferg soon became distinguished, and he gained great encouragement. He was invited to the court of Dresden, where he passed several years, and his works were much admired. His landscapes usually represent very agreeable scenery, embellished with architectural ruins in a very picturesque style. His small figures are correctly drawn, and very delicately touched. His best pictures are of small dimensions, painted usually on copper. In 1718 this artist went to England, where he remained about thirty years, and gained considerable employment. He might have lived with respectability if an indiscreet marriage had not involved him in difficulties. He was compelled to lower the price of his works, but he remained in indigence, and died, according to Descamps, in 1740. He is said to have been found dead in the street, near the door of his house. There is a set of eight neat and spirited etchings by this artist, representing architectural ruins, with figures, called *Capricci fatti per F. F.*

**FERGIONI, BERNARDINO**, a celebrated marine painter, who flourished at Rome about 1718. He first painted landscapes and cattle, but afterwards painted marines and sea ports, in which Lanzi says he showed extraordinary talents, but he was soon eclipsed by Joseph Vernet, who had taken up his abode at Rome.

**FERGUSON, WILLIAM**, a Scotch painter, who flourished about 1670. He acquired the elements of design in his own country, and then visited France and Italy for improvement, where he passed several years. On his return to his native country he acquired considerable reputation for his pictures of dead game and other subjects of still-life. Some of his smaller pictures are so excellent that they are often ascribed to Weenix, to whose works they bear a resemblance. He died about 1690.

**FERNANDEZ D'ARIAS, ANTONIO**, a Spanish painter, was born at Madrid, but the date of his birth is not recorded. He studied in the school of Pedro de las Cuevas, where he made rapid progress and soon became distinguished. At the early age of fourteen, he painted the principal altar-piece in the church of Carmen Calzada, at Toledo. At the age of twenty-five he was considered as one of the most eminent Spanish painters of his time. His works are characterized by excellent coloring and great facility of execution. Palomino mentions a number of excellent works by this artist, the best of which are eleven pictures in the Augustine Convent at S. Felipe, representing the Passion of our Saviour; and the Baptism of Christ, in the church of San Gines. He died at Madrid in 1684.

**FERNANDEZ, FRANCISCO**, a Spanish painter, born at Madrid, in 1604. He studied under Vincenzo Carducci, and is said by Palomino to have been one of the most ingenious artists of his time. He gained great reputation, and was employed by Philip IV. in several important works in the palaces at Madrid. He also painted a number of pictures for the churches and convents, as well as for the private collections. In the Convent de la Victoria, at Madrid, is a fine picture by him, of the death of St. Francisco da Paula. This artist was killed in a quarrel, by Francisco de Barras, in 1646.

**FERNANDEZ DE LAREDO, JUAN**, a Spanish painter, born at Madrid in 1632. He studied under Francisco Rizi, whom he assisted in his works at the Retiro. He is said to have been one of the most reputable Spanish fresco painters of his time, and he executed many pictures for the churches of Madrid, where he died in 1692.

**FERNANDEZ, LUIS**, a Spanish painter, born at Madrid, according to Bermudez, in 1596. He studied in the school of Eugenio Caxes, and became a reputable historical painter, both in oil and fresco. Palomino mentions a chapel in the parochial church of Santa Cruz, painted in fresco by this artist; also several pictures in oil, of subjects from the Life of the Virgin. He died in 1654.

**FERNANDI, FRANCISCO**, called D' IMPERIALI, a reputable historical painter, who flourished at Rome about 1730. In the church of S. Eustachio, at Rome, is an altar-piece by him, representing the Martyrdom of that Saint, which Lanzi says is well conceived and scientifically colored.

**FERRACUTI, GIOVANNI DOMENICO**, an Italian painter, born, according to Lanzi, at Macerata, and flourished about 1650. He excelled in landscapes, particularly in his winter scenes, which he represented with fine effect, and which were much esteemed in his time.

**FERRADA, CHRISTOBAL**, a Spanish painter, born at Anieva, in the Asturias, in 1620. After studying painting under a regular instructor whose name is unknown, he entered the Monastic order of St. Maria de las Cuevas. He continued, however, to exercise his pencil, and painted a number of pictures for the altars of his monastery, and for the cloister of S. Miguel, at Seville. He died in 1678.

**FERRAJUOLI DEGLI AFFLITTI, NUNZIO**, an Italian painter, born, according to Orlandi, at Nocera de Pagani, in the Neapolitan territory, in 1661. He studied for some time under Luca Giordano, and subsequently went to Bologna, where he entered the school of Giuseppe dal Sole. He first attempted history, but his genius soon directed him to landscape, in which he acquired eminence. His pictures were painted in a very agreeable style, and were much admired for sweetness of coloring, beauty of the skies, and transparency of the waters. His landscapes are enriched with figures designed in elegant taste, and his works are much in the graceful style of Albano. Orlandi compares him to G. Poussin and Claude Lorraine, but this eulogium may perhaps be ascribed to the friendship that existed between him and Ferrajuoli.

**FERRAMOLA, FIORAVANTE**, an Italian painter, was born at Brescia; and, according to Zamboni, was an artist of considerable reputation, when that city was taken by Gaston de Foix, in 1512. His abilities gained him the favor and protection of that General. His works were much esteemed; one of the best is a picture of St. Jerome, in the church of S. Maria della Grazie. He died in 1528.

**FERRANTE, CAV. GIO. FRANCESCO**, a Bolognese painter who studied under Francesco Gessi. This is all the information that Lanzi gives respecting this artist yet it is evident that he was distinguished in his time, for he was knighted, and the *Guida di Piacenza* notices several of his works

in the churches of that city, and states that he died there in 1652.

FERRANTI, DECIO, and AGOSTINO, his son, two miniature painters, very celebrated in their day, who flourished at Milan about 1500. In the cathedral at Vigevano, are three of their works, consisting of a Missal, a Book of the Four Evangelists, and a Book of the Epistles, illuminated with miniature pictures and ornaments in the most exquisite taste.

FERRANTINI, GABRIELLO, called Degli Occhiali, a Bolognese painter, who flourished about 1588. He was instructed in the school of Denis Calvart, where he became a reputable painter of history, both in oil and fresco. Most of his best works are in the churches at Bologna, among which are a picture of St. Francesco da Paola, in S. Benedetto; St. Francis Receiving the Stigmata, in La Carità; a fine picture of St. Girolamo, in S. Mattia; the Birth of the Virgin and the Descent from the Cross, in the Padri Servi.

FERRANTINI, IPPOLITO, a reputable Bolognese painter, who, according to Malvasia, was a pupil of the Caracci, and flourished about 1600. He painted some pictures for the churches of Bologna and other cities in its vicinity.

FERRARA, ERCOLE DA. See GRANDI.

FERRARA, ANTONIO DA, an Italian painter, was born at Ferrara, and practised the art at Urbino and Citta di Castello, about 1450. He was educated in the school of Angiolo Gaddi, and became a reputable historical painter. Little is known of his works, and they are probably ascribed to some more eminent master.

FERRARA, CRISTOFORO, an old painter, supposed to have been a disciple of Vitale, who painted at Ferrara in 1380. He is also called da Modena and da Bologna, in which cities are some of his works executed in the dry manner of the time.

FERRARA, GALASSO, a painter of Ferrara, commended by Baruffaldi, notices of whose works are found from 1404 to 1462. There are some of his pictures in the church of the Mezzaratta at Bologna, representing histories of the Passion. One of these is dated 1462. Lanzi says he obtained much reputation in his day, and painted many works for the churches and public edifices at Ferrara and Bologna, some of which are still preserved. There are also many other old artists mentioned by Italian authors under the name of Ferrari, after the place of their nativity or residence; but the accounts of them are confused and of little interest. The principal of these are Rambaldo and Laudadio, who were the immediate successors of Giotto, in whose style they painted at Ferrara about 1380. There are several of the name of Stefano, one of whom was a pupil of Squarcione, and painted in 1430. Another Stefano painted in the palace of Gio. Bentivoglio, at Bologna, in 1531. Pietro da Ferrara was a pupil of the Caracci, at Bologna, but he does not seem to have acquired much distinction.

FERRARESINO, IL. See CAMILLO BERLINGHIERI.

FERRARI, PIETRO, an Italian architect, born at Spoleto in 1753. He was distinguished for a profound knowledge of his art, and was appointed architect to the pope. He was employed in con-

cert with Cav. Fontana, to survey the route of the grand canal which the French government intended to construct from the Adriatic across Italy to the Mediterranean. His projects for draining the lakes of Trasimene and Fucino were admirably conceived. He died in 1825.

FERRARI, FRANCESCO, was born at Rovigo, a place near Ferrara, in 1634. He studied architectural and ornamental painting, under Gabriel Rossi, at Bologna, and acquired a profound knowledge of perspective. He acquired a high reputation in his time, and painted several grand historical pieces at the Carmine and in S. Giorgio, at Ferrara, but his architectural pieces are most esteemed. He was employed in other cities, and entered the service of Leopold, at Vienna. Ill health compelled him to quit Germany, and he returned to Ferrara, where he opened a school for young artists. He died in 1708.

FERRARI, ANTONIO FELICE, a son of Francesco, was born at Ferrara in 1668, and died in 1719. He was instructed in the art by his father, and confining himself to architecture in fresco, he acquired great distinction, and was much employed in decorating the principal public and private edifices at Ferrara. He also received commissions from Venice, Ravenna, and other cities, by which he amassed a large fortune. He had numerous pupils. He suffered much in his health by the labor of fresco painting, and in his will, he enjoined that his son was to forfeit his inheritance if he ever became a fresco painter.

FERRARI, BERNARDINO, was a native of Vigevano, and, according to Lomazzo, he was so close an imitator of Gaudenzio de Ferrari, that his works might be taken for those of that master.

FERRARI, GAUDENZIO, called Gaudenzio Milanese, an eminent Italian painter, born at Valduggia, in the Milanese, in 1484. According to Orlandi, he was a scholar of P. Perugino; but Lanzi, following Lomazzo, states that he first studied under Stefano Scotto, and afterwards under Bernardino Luini. He profited most, however, from studying the works of Leonardo da Vinci. Among his first performances that attracted public attention, was the dome of the principal church of Novara. While young he went to Rome, where he assisted Raffaele, in several of his works, particularly in his pictures of the History of Cupid and Psyche, in the Palazzo Chigi, called *la Farnesina*. By his residence at Rome, and his connection with Raffaele, he gained great improvement; and his works have a grandeur of design and a harmony of coloring, which are not found in any of the previous productions of the Milanese school. Lomazzo considers him as one of the most distinguished assistants of Raffaele, after Giulio Romano, and Pierino del Vaga. His invention was extraordinarily fertile, and his style had much of the grandeur of Giulio Romano. He often chose those difficult and uncommon attitudes, which are bold and striking, whenever the subject admitted of it; though the muscular delineations were not equal to the attitudes. Among his principal works was the cupola of S. Maria, near Saronò, which is compared by Lomazzo to that of S. Giovanni, at Parma, by Correggio; but it by no means equals that wonderful production. His picture of St. Cristoforo, in the church of that saint, at Vercelli, is greatly admired; and exhibits much of the beauty

and grace of Raffaele. In the same church are several pictures by Ferrari, representing subjects from the Life of Christ and Mary Magdalene, in which are introduced several groups of beautiful angels. At the Conventuali, is an admirable picture of the Conversion of St. Paul, which Lanzi says approaches nearer to the grand production of M. Angelo, in the Capella Paolina, than any thing he had seen. At Milan, he painted several pictures in competition with Titian, representing subjects from the Passion of Christ. Ferrari died in 1550.

FERRARI, GIO. ANDREA, an Italian painter, born at Genoa, in 1598. According to Soprani, he studied successively under Bernardo Castelli, and Bernardo Strozzi. Soon after leaving the latter, he gained considerable reputation, and was much employed for the churches and private collections. According to Lanzi, this artist deserves a high rank in the Genoese school, although Soprani, in his *Lives of Genoese Painters*, mentions him with little commendation. He painted history, landscape, animals, fruit, and flowers. Some of his pictures are of small size, and finished with extraordinary beauty and exactness. Among his larger historical works, the best are his picture of Theodosius, in the church del Gesu, at Genoa, and the Nativity, in a dome of another church in the same city. His best work, which is highly praised by Lanzi, is a fine composition of many figures, in a church at Voltri, representing the Birth of the Virgin. He died in 1669.

FERRARI, GREGORIO DE, a Genoese painter, born at Porto Maurizio, in 1644. He was instructed by Domenico Fiasella, but gained more improvement from the study of the works of Correggio, and he copied with great exactness, the fresco work of that master in the cathedral at Parma. He soon gained reputation, and was much employed for the churches and private collections, particularly at Turin and Marseilles. His style resembles that of Correggio, especially in the airs of his heads, and in particular figures. His design, however, is generally negligent and incorrect; his composition is greatly inferior to that of Correggio, and his coloring occasionally feeble, especially in his fresco works. According to Cav. Ratti, his best work is the picture of St. Michael, in the Madonna delle Vigne, at Genoa. There are also several fine pictures by him in the Palazzo Balbi. He died in 1726.

FERRARI, ABATE LORENZO, a Genoese painter, born, according to Ratti, in 1680. He was the son and scholar of the preceding, whom he surpassed in correctness of design. He attached himself to the works of Correggio, and followed, though at a distance, the style of that great master. Lanzi says he was an artist of more merit than celebrity. In aiming at delicacy, he occasionally fell into languor, but in his works in the Doria Palace, he emulated the vigor of the Carloni, and is little inferior to them. His last work was a gallery, in the Carega Palace, representing subjects from the *Æneid*. He died in 1744.

FERRARI, LUCA DE, an Italian painter, born at Reggio, according to Tiraboschi, in 1605. He was instructed in the school of Guido, where he acquired much of the graceful style of his master, especially in the airs of his heads, and the elegant

movement of his figures. One of his most esteemed works is the Dead Christ, in S. Antonio, at Padua, which is full of character and expression, and admirably colored. In compositions which require a large number of figures, he was less successful, as appears in his picture of the Plague, painted for the convent of the Dominicans, in 1620. He died in 1654.

FERRARI, ORAZIO, an Italian painter, born at Voltri, in 1606. He studied in the school of Andrea Ansaldi, and became an excellent painter of history. On leaving that master, he soon acquired reputation, and was much employed for the churches and private collections. His merit recommended him to the patronage of the Prince of Monaco, who employed him for several years. Among the best works of this artist is the Last Supper, in the church of S. Ciro, at Genoa, which is highly praised by Soprani. Ferrari attained a high reputation at Genoa, but he was carried off with all his family by the Plague, which visited that city in 1657.

FERRARI, LEONARDO, called LONARDINO, a Bolognese painter, who flourished about 1620, and studied under Lucio Massari. Malvasia notices him chiefly as a painter of drolls and carnival festivals; but he deserves credit for several good historical works in the churches at Bologna. In S. Francesco is the Death of St. Joseph; in La Madonna delle Nere, a picture of St. Anthony; and in the church of Sts. Gervasio and Protasio, is another of the Virgin of the Rosary, with Mary Magdalene and other saints.

FERRATA, HERCULE, an Italian sculptor, born at Palasot, near Lake Como, about 1630. He visited Rome, where he rose into reputation, and was much employed in works for the churches and public edifices. He executed, among many other works, the statues which adorn the tombs of Cardinals Bonelli and Pimentel; a bas-relief of St. Agnes, in the church of that name; the statue of Clement X., which decorates the tomb of that pontiff; and the statues of angels, which sustain the Cross at the Bridge of St. Angelo. Ferrata was also employed by the Grand Duke of Tuscany, for whom he executed many works.

FERRATO, SASSO. See SALVI.

FERRAND, JACQUES PHILIPPE, a French painter, born at Joigny, in Bourgogne about 1653. He studied under Mignard, and afterwards learned the art of painting in enamel from Samuel Bernard. He excelled in this branch, and was admitted to the Royal Academy. In 1732, he published a work on enamel painting. He died in the same year, leaving a son named Antoine, who followed in the career of his father.

FERRETTI, D' IMOLA, GIO. DOMENICO, an Italian painter, born at Florence in 1692. He studied under Giuseppe dal Sole, and became a reputable painter of history. He painted a number of pictures for the churches of Florence, Pisa and Bologna; also the cupola of the Filippini, at Pistoja. One of his best pictures is in the church of S. Bartolomeo at Pisa, representing the martyrdom of that saint.

FERRI, CIRO, an Italian painter, born at Rome in 1634, or 1638, as writers differ. He was the ablest scholar of P. da Cortona, and was inferior to him only in elegance and effect. He imitated

the style of that master with an exactness that approaches servility, and renders it difficult to distinguish their works. On leaving Cortona he soon gained reputation, and his pictures are greatly admired. He was employed by the Prince Borghese and Alexander VII. for whom he executed several fine works. The Grand Duke Cosimo III. invited him to Florence to complete the great frescoes commenced by Cortona; and he was so successful that they appeared to be the work of one master. His paintings brought high prices, and his reputation spread throughout Europe. At Florence he executed several fine works in the Palazzo Pitti, besides those which he finished after Cortona. His principal works at Rome are, the Conception, in the church of St. Mark; and in S. Ambrogio della Massima, the great altarpiece, representing St. Ambrose healing a sick person.—one of his most esteemed pictures. In the gallery at Monte Cavallo are two pictures by this artist, of the Annunciation, and a subject from the life of Cyrus. His last work was the cupola of St. Agnes, which he did not live to complete; it was finished by his scholar Corbellini. He died in 1689.

FERRONI, GIROLAMO, an Italian painter and engraver, born at Milan, according to Zani, in 1687. His first instructor is not mentioned, but at a very early period he painted the Death of St. Joseph, for the church of S. Eustorgio, at Milan. He subsequently went to Rome, where he entered the school of Carlo Maratti. There are a few plates by Ferroni, etched in a very tasteful manner.—Among others the following: Joshua stopping the Course of the Sun. Deborah celebrating the Victory over Sisera. Jaël slaying Sisera. The Chastity of Joseph, and Judith with the Head of Holofernes.

FERRUCCI, NICODEMO, a Florentine painter, who flourished about 1635. He was the favorite scholar of Domenico Passignano, and imitated his spirited style and rapid execution with considerable success. He accompanied that master to Rome, where he assisted him in his most important undertakings. He excelled chiefly in fresco, and executed a number of fine works for the churches and public edifices of Florence and Fiesole. He died in 1650.

FESELE, MELCHIOR, a German historical painter, who flourished about 1525. Little is known of the events of his life, but there are several fine works by him in the galleries at Nuremberg, Munich, and Schleissheim; they are rich in composition, with a large number of figures highly finished, and designed in a peculiar taste. He died in 1538.

FESSARD, ETIENNE, a French engraver, born at Paris in 1714. He studied under Edme Jaurret, and gained so much reputation that he was appointed one of the engravers to the King. He executed a considerable number of plates, which were very neatly etched, and finished with the graver. The following are the principal:

#### PORTRAITS.

Hortensia Mancini, Duchess of Mazarin; after *Ferdinand*. Mary Magdalene de Lavergne, Countess de la Fayette; *do.* J. P. de Bougainville, of the French Academy; after *C. N. Cochin*. The Marquis de Mirabeau; after *Vanloo*. The Duke de Choiseul; *do.*

#### SUBJECTS AFTER VARIOUS MASTERS.

Diana and Acteon; after *Giacomo Bassano*; for the Crozat collection; one of his best prints. St. John Baptist, with other saints; after *Correggio*. The Holy Family, with St. Charles Borromeo; after *Scarsellino*. The four Liberal Arts, personified by Children; four plates; after *C. Vanloo*. Jupiter and Antiope; *do.* Jupiter and Leda; after *J. B. Pierre*. The Birth of Venus; after *P. de Troy*. Jupiter and Leda; *do.* The Triumph of Galatea; after *Bouclardon*; etched by *Count Caylus*, and finished by *Fessard*. The Triumph of Bacchus; after the same; etched and finished by the same. The Nativity; after *Boucher*. A Flemish Festival; after *Rubens*. Psyche abandoned by Cupid; after *Le Moine*.

FETI, DOMENICO, an able Italian painter, born at Rome in 1589. He was first a scholar of Lodovico Cardi, called Gigoli; but afterwards studied at Mantua the works of Giulio Romano. His reputation rapidly increased, and he soon had plenty of employment. He was much patronized by Cardinal Ferdinando Gonzaga, afterwards Duke of Mantua, who appointed him his principal painter. His coloring is vigorous, with a powerful effect; and the characters of his heads are full of fine expression. Lanzi extols a picture by Feti, in the academy at Mantua, representing the Miraculous feeding of the Multitude. Among his best productions are, four admirable pictures in the Palazzo Corsini at Florence, representing Christ praying in the Garden, Christ presented to the people by Pilate, Christ crowned with Thorns, and the Entombment. Feti had great abilities, but he fell a victim to his own intemperance, and died at Venice, in 1624, aged 35.

FEVRE, CLAUDE LE, a French painter of portraits and landscapes, and an engraver, was born at Fontainebleau, in 1633. He studied successively under Le Sueur and Le Brun. The latter advised him to attach himself to portrait painting, and he became one of the most eminent artists of his country, in this branch. According to Watelet, his portraits are distinguished for their faithful likeness, correct design, and truth, and beauty of coloring. He went to England in the reign of Charles II., and died at London in 1675.

FEVRE, ROLAND LE, called *de Venice*, a French painter, of no great reputation; born, according to D'Argenville, at Anjou in 1608. He painted portraits and gallant subjects. He visited England in the reign of Charles II., and was employed by Prince Rupert. He died in 1677.

FEVRE, VALENTINE LE, a Flemish engraver, born at Brussels, and flourished about 1680. After acquiring the elements of design in his own country, he went to Venice, where he remained many years, and engraved a number of plates, after Titian and Veronese. They are etched in a slight, feeble manner, but from the correctness of the design, they give a faithful idea of the style of those great masters. These plates were published at Venice, in 1680, in a large folio volume, entitled, *Opera selectiora que Titianus Vcellius Cudubriensis, et Paulus Cathari Veronensis, inventerunt et pinxerunt; quaque Valentinus le Febre, Bruxellensis delineavit et sculpsit*.

FIACCO, or FLACCO, ORLANDO, a painter of Verona, who from his style is supposed, by Lanzi, to have studied under Antonio Badile, at Venice, though Vasari and Baldinucci give him to another school; Lanzi says his works approach Caravaggio in boldness of style, and that he possessed



more merit than fortune. He flourished about 1560.

**Of FIALETTI, ODOARDO**, an Italian painter, born at Bologna, in 1573; died at Venice in 1638. He studied some time under Gio. Battista Cremonini, at Bologna, and then visited Venice, where he entered the school of Tintoretto. Lanzi says that he resided the remainder of his life at Venice, to avoid competition with the Caracci. Boschini says he was much employed on large works, and he mentions thirty-eight pictures by this artist, in the different churches of Venice, among which is a fine picture of the Crucifixion, in the Chiesa della Croce. Fialetti has etched a great number of plates from his own designs, and those of other masters, which are executed in a masterly style, with a graceful and correct design. The following are the principal:

A long frieze, with Tritons, Sirens, &c. Four, Venus and Cupid, Diana hunting, the God Pan, and a Man holding a Vase; after *Pordenone*. Twenty plates, called the Pastimes of Love, entitled *Scherzi d'Amore espressi da Odoardo Fialetti, pittore in Venezia*. A set of Plates of the Costumes of different nations, and of the different religious orders. The Marriage at Cana in Galilee; after *Tintoretto*. Also many others enumerated by Bartsch and Nagler.

**FIAMMINGO, ARRIGO**, a Flemish painter, born about 1524. His family name is not known, and he is called Fiammingo, by the Italians, on account of his country. According to Baglioni, he visited Rome in the time of Gregory XIII., and was employed by that pontiff, in the Vatican. He was much encouraged, and received many commissions for the churches and public edifices. In the church of La Madonna degli Angeli, is a grand composition with many figures, of Christ and Mary Magdalene in the house of the Pharisee; also, another fine picture of St. Michael discomfiting the Fallen Spirits, which is designed in a grand and noble style. In S. Maria Maggiore, he painted the Resurrection, for the Sistine Chapel, which is praised by Baglioni. He died at Rome, at the age of 78, about 1602.

**FIAMMINGO, ENRICO**, a Flemish painter, who received this name from the Italians. There are a large number of painters of this name mentioned by the Italian writers, whose family names are lost; which occasions much confusion. This artist studied under Giuseppe Ribera and afterwards under Guido Reni. According to Lanzi, there are several pictures by him in the church of S. Barbaziano, at Bologna, which that author esteems equal to the imitations of Guido, by Francesco Gessi, though darker in coloring.

**FIAMMERI, PADRE GIO. BATTISTA**, a Jesuit, who, according to Baglioni, flourished at Rome in the pontificate of Paul V., and some of whose paintings of sacred subjects are in the church of Gesù, at Rome.

**FIAMMINGO, ANGILOLO**, an unknown foreigner, so called by the Italians, who is supposed to have painted the celebrated Deposition from the Cross in S. Pietro, in Montorio, at Rome, which is recommended to students as a school of coloring in itself.

**FIAMMINGO, VINCENZIO**, another foreigner who painted at Rome, about 1575. There is a fine picture by him, of the Pentecost, at the Vallicella.

**FIAMMINGO, GIO.**, called **VASANZIO**, an Italian

architect, originally a carver in ebony, who lived in the latter half of the 16th century. He completed the church of S. Sebastiano, at Rome, and executed some parts of the palace of Mondragone, at Frascati. For the Cardinal Scipione Borghese, he erected the little palace in the Pinciana villa, which is well designed, but is adorned on the exterior with too many bas-reliefs and statues.

**FIAMMINGO, GIOVANNI, ROSSI, and NICCOLÒ**, three artists, probably brothers, who introduced tapestry-weaving and embroidery into Florence, and were largely patronized by the grand duke and the nobility. They wrought from the designs of Pontormo, and still more from those of Bronzino. They also wrought from the designs of Giulio Romano, for the Duke of Ferrara.

There are many other Fiamminghi mentioned by Italian authors, but they are of little consequence. Fiammingi is an appellation derived from *Fiamma*, flame, splendor, blush.

**FIAMMINGHINI.** See **ROVERE**.

**FIAMMINGHINO.** See **EVERARDI**.

**FIASELLA, DOMENICO**, called **IL SARZANA**, a Genoese painter, born at Sarzana, in 1589. After passing some time at Genoa in the school of Gio. Battista Paggi, he went to Rome, where he studied attentively the works of Raffaele, A. del Sarto, Guido, Caravaggio and the Caracci; and in some manner imitated these masters. He resided in that city ten years, and executed a number of works, in concert with Passignano and Arpino. On his return to Genoa, he painted a great number of pictures for the churches of that city. He was equal to the noblest compositions; and his design partakes of the grandeur of the Roman school. His coloring is superior to that of the generality of Genoese artists. He distinguished himself also as a portrait painter, and his Madonnas are prepossessing, though deficient in ideal expression. Soprani praises many of his works, particularly a picture of St. Bernardo, in S. Vincenzo, at Piacenza, which approaches the grand style of Raffaele. In the cupola of the cathedral at Sarzana, he painted the Murder of the Innocents, a grand composition; and in S. Agostino, at Genoa, a fine picture of St. Tommaso di Villa Nuova. Fiasella died in 1669.

**FICATELLI, STEFANO**, a native of Cento, and a painter of the Bolognese school, who flourished at Ferrara, about 1700. He was an able artist and painted much for the churches at Ferrara. Lanzi says he was also an excellent copyist of Guercino, equal in this respect to Francesco Bassi, so highly commended by Crespi.

**FICHERELLI, FELICE**, called **FELICE RIPOSO**, a Florentine painter, was born in 1605, and studied under Jacopo Empoli. Lanzi says he acquired his surname from his singular taciturnity; for which he was not more remarkable than for his uncommon indolence. He executed but few works, as may be supposed; but these are distinguished by elegance of design, and charming softness and harmony of coloring. Among them are his picture of Adam and Eve expelled from Eden, in the Palazzo Rinuccini; and his St. Antonio, in S. Maria Nuova, at Florence. His copies after A. del Sarto have been mistaken by good judges for the works of that master. He died in 1660.



FICQUET, ETIENNE, a reputable French engraver, born at Paris in 1731; died in 1794. He engraved a set of small plates of distinguished literati of France, which are executed with extraordinary neatness and delicacy, and very correctly drawn. Some of the plates for *Vies des Peintres Flamands, &c.*, in 4 volumes, by Descamps, were engraved by this artist. One of his best plates is a portrait of Madame de Maintenon, after *Mignard*, now very scarce. The following are his principal plates:

J. de la Fontaine; after *Rigaud*. J. J. Rousseau; after *Ared*. 1763. J. F. Regnard; after *Rigaud*. F. A. de Voltaire; after *de la Tour*. 1762. P. Corneille; after *le Brun*. J. de Cr billon; after *Ared*. J. P. de Moli re; after *Coyzel*. Ren  Descartes; after *F. Hals*. M. Montagne; after *Dumoustier*. 1772. De la Mothe le Vayer; after *Nanteuil*. De la Mothe Fenelon; after *Vivien*. J. J. Vad ; after *Richard*.

FIDANI, ORAZIO, a Florentine painter, who studied under Gio. Bilivert, and was one of his ablest scholars. He was an assiduous artist, and painted much at Florence in the style of his master, though he died young. Some of his works are dated 1642. His Tobias, painted for the fraternity of the Scala, has been highly commended.

FIDANZA, PAOLO, an Italian engraver of little note, born at Rome about 1736. He engraved several plates after Raffaele and Annibale Caracci, which are very indifferently executed. The following are the principal:

The Mount Parnassus; after *Raffaele*. The Miracle of the Fire extinguished, called the Mass of Bolsena; do. The Descent from the Cross; after *Annibale Caracci*. St. Peter and St. Paul appearing to St. Francis; do.

FIESOLE, FRA GIOVANNI DA, called ANGELICO, an old Florentine painter, was born at Fiesole in 1387. According to Lanzi, his first essay in the art was illuminating missals, and other works, in miniature, in which he seems to have been instructed by a Dominican monk. At the age of twenty he became a religious of that order. This artist had great reputation in his day, and he deserves to be ranked among the most eminent painters of his time. His works possess great merit, though they have much of the Gothic style of Giotto, both in the airs of his heads, and the formal foldings of the draperies. Lanzi mentions as one of his best productions, a picture of the Birth of St. John the Baptist, in the Florentine Gallery; also another of St. Maria de Pazzi, representing Adam and Eve expelled from Paradise. Fiesole died in 1445.

FIGINO, AMBROGIO, a Milanese painter, who flourished about 1590. He studied in the school of Gio. Lomazzo, where he acquired considerable ability. He was eminent for his historical works, which are remarkable for the correctness and elegance of the figures, as appears in his picture of St. Ambrogio in S. Eustorgio; and his St. Matteo, S. Raffaele, at Milan. He imitated the fine style of Gaudenzio Ferrari, in which he was more successful than any other artist of his country. His Assumption, in S. Fidele, and his admirable picture of the Conception in S. Antonio, deserve to be ranked among the finest productions of that school. Figino was also distinguished for his portraits, which were celebrated by the poet Marino; and the greatest potentates of the time desired to have their portraits painted by his hand. He was one of the most successful imitators of Michael

Angelo in his designs, which are consequently in the highest repute.

FIGINO, GIROLAMO, a Milanese painter, who flourished about 1595. According to Morigia, he was an able artist, exact in his design and an excellent colorist. His forte lay in small easel pictures of historical subjects.

FIGOLINO. See FOGOLINO.

FILANDRO, GUILLAUME, a French writer on architecture, born at Chatillon in 1505. He was patronized by the Bishop of Rhodes, who took him to Rome, where he studied architecture under Serlio. He was made a canon of Rhodes, where he became celebrated for his commentaries on Vitruvius. He joined his patron at Tolosa, and died there in 1565.

FILARETE, ANTONIO, an Italian architect, who flourished about 1460. In concert with Simone Donatello, he executed the bronze gate of St. Peter's, by order of Pope Eugenius IV. The Hospital at Milan, which he built in 1457, by order of the Duke Francesco Sforza, is a handsome and commodious edifice. According to Vasari, Filarete erected the cathedral at Bergamo, which was considered in good style. In 1464 he wrote a work on architecture, dedicated to Pietro de' Medici.

FILGHER, CORRADO, a German landscape painter, who lived at Venice in 1660. According to Boschini, he was an able artist in his time, and not only very happily represented the different seasons of the year, but also the different lights and shadows throughout the day.

FILHOL, ANTOINE MICHEL, a French engraver and printseller, born at Paris in 1759. He is principally known as the editor of the collection of engravings and descriptions entitled *Cours  l mentaire de Peinture, ou Galerie complete du Mus e Napoleon*, 10 vols., 4to.; which he commenced in 1804, and prosecuted till his death in 1812. It was completed in 1814, by his widow. The latter, in 1827, published another volume of thirty plates, entitled, *Le Mus e Royal*.

FILICUS, FIELIUS, or FILIUS, JOHN, a Dutch painter, born at Bois-le-duc in 1660. He studied under Peter van Slingelandt, and painted subjects like those of that master, representing conversation-pieces, or subjects from private life, and small portraits. His pictures have great merit, and are found in the best collections in Holland, though they are not finished with the extreme polish of those of his instructor. He died, according to Balkema, in 1719.

FILIPPI, GIACOMO, a painter of Ferrara, who studied under Francesco Ferrari. He was a good perspective painter in fresco, and died in 1743.

FILIPPI, CAMILLO, an Italian painter, was born at Ferrara, and flourished about 1550. According to Barotti, he studied in the school of D. Dossi, and painted history with some reputation. In the church of St. Maria, is a picture by this master, representing the Annunciation, and in that of il Gesu, another of the Trinity. Filippi died, according to Baruffaldi in 1574, though Soprani says in 1585.

FILIPPI, SEBASTIANO, called BASTIANINO, and sometimes GRATELLA, an eminent Italian painter, the son of Camillo F., was born at Ferrara in 1532.

He was instructed by his father in the elements of design, and at the age of 18, he went to Rome, where he had the advantage of being admitted to the school of Buonarrotti. Lanzi says he became one of the most assiduous and cherished scholars of that immortal artist, and that he approached nearer to the grandeur and sublimity of his great instructor than any other painter of his time. His great work in the cathedral at Ferrara, representing the Last Judgment, established his fame. It is an immense production, and is said to have been completed in three years. His works are distinguished for energy and originality of thought, grandeur and correctness of design, and a continued variety in the groups. It was painted in fresco, but was believed to have been in oil, and under this supposition, some inexperienced persons were employed to clean it, by which it has been materially impaired. There are, however, many of his works remaining in the churches at Ferrara, which sufficiently prove him to have been a harmonious colorist, though usually in a subdued tone. He often repeated his own productions, to the injury of his reputation, and there are in the churches at Ferrara no less than seven Annunciations, differing little from each other. Among his best works are the Martyrdom of St. Caterina, in the church dedicated to that saint; the Adoration of the Magi, in S. Maria de Servi; in the Certosa, a grand picture of S. Cristofano, entirely in the sublime style of M. Angelo; in the Cappuccini, the Virgin and Infant, with St. John; in S. Benedetto, the dead Christ supported by Angels. In the cathedral is a picture of the Circumcision, which is supposed to have been painted before he went to Rome, as it resembles the slighter style of his father, rather than the vigor which characterizes his later works. Lanzi says he was called *Gratella*, from his having been the first to adopt the practice of squaring large works in order to reduce them to a smaller size, with greater precision; a method he derived from Buonarrotti. Filippi died in 1602.

**FILIPPI, CESARE**, a Ferrarese painter, was the younger brother of the preceding, who instructed him in the art. He was distinguished for his grotesques in the ornamental style; although he sometimes attempted historical subjects, which are feeble imitations of the elevated style of his brother. The best of these is the Crucifixion, in the church della Morte.

**FILIPPO, MASTRO**, a Spanish architect who flourished about 1512, in which year he restored the famous cathedral of Seville, one of the finest Gothic works in Spain. It is 420 feet long, and 273 feet wide; divided into naves, surrounded by chapels. The vaults spring from thirty-two arches on each side; there are eighty painted windows, and the roof has one grand vault, surrounded by balustrades. The whole structure is built of Pao-nazzetta stone, in a grand and simple style, and deserves high praise. The original architect is unknown; Filippo made it less lofty, but more beautiful than it was at first.

**FILLEUL, GILBERT**, a French engraver, who practised the art, according to Basan, about the end of the 17th century. There are a number of prints by this artist, after Le Brun, and other eminent French masters. He had a son named Peter F., who engraved several plates for La Fontaine's

Fables; and a middle-sized print of the Carriers, after Wouwerman.

**FILLIAN, JOHN**, an English engraver, who flourished about 1676. He was instructed by the elder Faithorne, and followed his style. He executed but few plates, among which are the following: Portrait of Thos. Cromwell, Earl of Essex; Portrait of Wm. Faithorne, *from a print by him*; the Head of Paracelsus; the Frontispiece to Heylen's Cosmography.

**FILOCAMO, ANTONIO and PAOLO**, two brothers, were Sicilian painters; born, according to Hakert, at Messina, and flourished about 1721. They studied at Rome under Carlo Maratti; and on returning to Messina, they established an Academy of Painting, which was quite successful. They acquired considerable reputation, and executed a number of works in concert, both in oil and in fresco, in the former of which Antonio was much superior to Paolo. Their principal works are in the churches of S. Gregorio, and S. Caterina di Valverde, at Messina. They both died in that city, of the Plague.

**FINELLI, JULIAN**, an Italian sculptor and architect, born at Carrara in 1602. At Naples he studied architecture under one of his uncles; and at Rome he studied sculpture under Bernini. He practised both arts with good reputation for many years. He executed the statues of St. Peter and St. Paul, which adorn the chapel of the royal treasury; also the statues of the Viceroy and his wife, which gained him the patronage of government. He visited Rome, but died soon after his arrival, in 1657.

**FINIGUERRA, MASO**. The invention of the art of engraving has long been claimed by both the Germans and Italians, and many arguments have been urged on both sides by various authors.—[See Introduction.] Zani and Ottley, however, have fully established the claim of Maso Finiguerra, a Florentine goldsmith and enameller, to priority of discovery, and Bartsch admits its validity. Zani first brought into notice the print of *The Coronation of the Virgin*, taken from a *Pax* executed by this artist in 1452; and that author supposes he was born in 1418; Ottley conjectures he was born in 1410, and that a print in his possession was executed in 1445. Vasari gives the following account of the invention of Finiguerra. Having engraved some figures on a silver plate, which he intended to enamel, he cast upon the plate some liquid sulphur, in order to try the effect of his engraving; when the dirt, or black, which had lodged in the traces of the graver, adhered to the sulphur, and when the latter was removed from the surface of the plate, it produced on the sulphur the effect of a fine pen-drawing. He afterwards succeeded in taking off a complete impression, by filling the strokes with a black composition, and passing a roller over the plate placed on damp paper. Finiguerra is said to have communicated his discovery to Baccio Baldini, from whom it passed to Sandro Botticelli. Huber describes twenty-four prints in the possession of M. Otto at Leipsic, which were collected by Baron de Stosch during a long residence at Florence, and which were judged by Heineken as originals by this artist. They chiefly represent fabulous subjects, and are well preserved. Zani describes a print by him,

which he found in the cabinet of M. Borduge, of the Virgin and Infant seated on a Throne, surrounded by Angels and Saints. Among the prints of Cav. Seratti, sold at London by Mr. Stanley, in 1816, were two prints by Finiguerra, representing the Epiphany and the Crucifixion. The former is now in the collection of the Duke of Buckingham. The latter is in the British Museum; it is of large size, measuring twelve and one-eighth inches by eight and three-fourths inches. The sulphur print of the Coronation of the Virgin is in the British Museum, to which it was bequeathed by the late Mr. Thos. Grenville. This also belonged to Seratti, and was purchased for about \$1,500 by Grenville of Mr. Stewart, the gentleman who brought it with the prints from Malta.

FINLAYSON, J., an English mezzotinto engraver of little note, born about 1730. There are a few portraits and historical subjects by this artist, among which are the following:

#### PORTRAITS.

The Duchess of Gloucester; *after Reynolds*. Lady Charles Spencer; *do.* Lady Elizabeth Melbourne; *do.* The Earl of Buchan; *do.* Miss Wynyard; *do.* Lady Broughton; *after Cotes*. Duke of Northumberland; *after Hamilton*. Miss Metcalfe; *after Hone*. Signora Zamperini, in la buona Figliuola; *do.* William Drummond, Scotch historian; *after C. Jansen*. Shooter, Beard, and Dunstall, in Love in a Village; *after Zuffany*.

#### SUBJECTS.

Candaules, King of Lydia, showing his Queen coming out of the Bath to his favorite Gyges; *after his own design*. A Collier, with his Pipe; *after J. Weeninix*.

FINOGLIA, PAOLO DOMENICO, a Neapolitan painter, was born at Orta, and flourished about 1640. He studied in the school of Cav. Massimo Stanzioni; and, according to Dominici, he deserves credit for his correct and expressive design, and great fertility of invention. His principal works were the Vault of the chapel of S. Genarro, in the Certosa at Naples; and several pictures in the capitol. He died in 1656.

FIORAVANTI, —, a modern Italian painter of uncertain age. He excelled in painting vases, fruit, flowers, and musical instruments, which he represented with great exactness and fidelity.

FIGLIORE, COLA ANTONIO DEL, an old Neapolitan painter, born, according to Dominici, in 1354. He studied under Francesco Simone, and painted several altar-pieces for the churches at Naples, which were remaining in the time of that writer. One of his first productions is in the church of S. Antonio; it is signed with his name, and dated 1375. The centre of the picture represents the Coronation of the Virgin; on one of the laterals is the Ascension, and on the other the Descent of the Holy Ghost. His master-piece is the picture in S. Lorenzo, representing St. Jerome extricating a thorn from the Lion's foot; painted in 1436, when the artist was over eighty years old. Fiore died in 1444.

FIGLIORE, JACOBELLO DEL, a Venetian painter, who flourished from 1401 to 1436. He was the son of Francesco F., who was a reputable artist; but Jacobello surpassed him, and attained considerable eminence. His works were characterized by force and dignity of the figures, and great vigor of execution. His fault was that of loading his figures with ornaments, and especially of absurdly decorating his draperies with gold lace, in

the custom of the day. In 1401, he executed an altar-piece at S. Cassiano di Pesaro, and another in 1409; both signed with his name, which he wrote *Jacomello de Fior*. He subsequently painted the Coronation of the Virgin, for the cathedral of Ceneda, executed in a noble style, and extremely rich in figures, so that it was called the *Painting of Paradise*, in an MS. of the lives of the Bishops of that place. It was executed at the expense of the bishop Ant. Correr, in 1432.

FIGLIORE, AGNELLO DEL, an Italian sculptor, who flourished at Naples about 1470. He executed in 1469, the tomb of Cardinal Rinaldo Piscicello, in the cathedral, and in 1473, he finished that of Giovanni Cicimello, in the church of S. Laurentio. In S. Domenico, is a tomb of his execution, in the chapel of St. Thomas d'Aquinas.

FIGLIORENTINO, TOMMASO, a Florentine artist, who excelled in painting grotesque subjects. He went to Spain about 1511, where he painted in the royal palace at Madrid, and Lanzi says that in the ducal palace at Alva, there are several galleries of grotesques executed by him, by which he means, doubtless, that he decorated several galleries in that palace with grotesque subjects and ornaments.

FIGLIORENTINO, GIULIANO. See BUGIARDINI.

FIGLIORENTINO, IL. See STEFANO, VAIANO, and VANTE.

FIGLIORE, MARIO DA. See GASPARE NUZZI.

FIGLIORE. See CARLO LOPEZ, and CARLO VOGELAR.

FIGLIORE, CESARE, a Milanese painter, was born in 1636, and died in 1702. According to Orlandi he gained considerable reputation for his grand ornamental works in fresco, some of which have been engraved.

FIGLIORENTINO, GIO. BATTISTA, a Bolognese painter, who flourished about 1588. In concert with Cesare Aretusi, he executed several paintings at Brescia and Bologna, among which are a picture of the Mass at Bologna, in the Padri Servi, and another of the Birth of the Virgin, in S. Afra, at Brescia.

FIGLIORENTINO, GIORGIO DA, an old painter of the school of Giotto, whose works date from 1314 to 1325. About the first period he was invited to Turin by Amadeus IV., in whose employment he continued several years.

FIGLIORENTINO, PIERRE, a French engraver of little note, who practised the art at Paris about 1640. He engraved several plates, among others, that of Henry IV. of France. He also copied the print of the Hermits, *after Sadeler*, and executed several other prints after S. Vouet, Vignon, and other French masters.

FIGLIORENTINO, ANNE CATHARINE, a German painter, who flourished about 1664, in which year she married Benjamin Blok. She excelled in painting flower-pieces, in oil and distemper.

FIGLIORENTINO, JOHN, a German wood engraver, who flourished about 1600. According to Sandrart, he executed, among other prints, the wooden cuts for the Bible printed at Strasburg in 1606.

FIGLIORENTINO, JOHN BERNARD, an eminent German architect, who flourished about 1700. He decorated Vienna with the most magnificent build-

ings of which that capitol can boast, and, according to Milizia, was honored and enriched by the emperor Joseph I. with the signory of Erlachen. In 1696, he erected the palace of Schoenbrunn, as a hunting seat for the imperial court. In 1699, he erected the triumphal arch in honor of the marriage of the emperor. Among his other works are the immense imperial stables, the palaces of Prince Eugene and Prince Trantkson at Vienna, and the magnificent church of S. Charles Borromeo, erected in 1716 by the emperor Charles VI., in consequence of a vow. He wrote a curious and useful work in five volumes, entitled *Historical Architecture*. He died in 1724, leaving a son named Emanuel, who erected many works from his father's designs, and gained great reputation for his skill in mechanics. His hydraulic machine in the garden of Prince Schwartzenburg, at Vienna, is well worthy of attention, as is also one driven by steam, to drain water from the mines of Kremnitz and Schemnitz. From these works Emanuel derived great riches, and died in 1738.

FISHER, EDWARD, an English mezzotinto engraver, who practised the art about 1765, and executed a number of prints, mostly after Reynolds, which possess considerable merit. The following are the principal :

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

The Earl of Bute, when Lord Cardiff. Lady Eliza Keppel; full-length; very fine. Lady Sarah Bunbury; the same; very fine. The Marquis of Rockingham. Hugh, Earl of Northumberland. Elizabeth, Countess of Northumberland. Granville Leveson Gower, Earl Gower. 1765. George, Lord Edgecombe, Vice-Admiral. 1773. Viscount Downe. Lady Elizabeth Lee; full-length. John, Viscount Ligonier, on horseback. Augustus Keppel, afterwards Lord Keppel. 1759. Augustus Hervey, afterwards Earl of Bristol. Lady A. and Lady Jemima Yorke, Daughters of Earl Hardwicke. The Hon. George Seymour Conway. 1771. Lawrence Sterne, Prebendary of York. Doctor Armstrong.

PORTRAITS AFTER VARIOUS MASTERS.

Frederick, Archbishop of Canterbury; *after N. Dance*. Richard, Lord Bishop of London; *do.* William, Earl of Chatham; *after Brompton*. Doctor Franklin; *after Chamberlin*.

FITTLER, JAMES, a reputable English engraver, born at London in 1758. He executed several works of different descriptions, after various masters; also many plates for the booksellers. His best prints are Lord Howe's Victory, and the Battle of the Nile, both *after Louthembourg*; the Portrait of B. West; the plates in Forster's British Gallery; and others in Dr. Dibden's *Aedes Althorpanæ*, published in 1822.

**FLAMEN, ALBERT**, a Flemish painter and engraver, and a native of Bruges, who went to Paris while young, and established himself in that city. He at first devoted himself to painting, and produced a number of good landscapes; but possessing greater abilities for engraving, he devoted himself to that department of art. His etchings are executed in a spirited and masterly style. Rigal mentions 322 prints by him, of which the following are the principal :

Two sets, of twelve each, of Fresh-water Fishes, with back-grounds of landscapes, &c. Two sets, of twelve each, of Sea Fishes, with marine back-grounds. A set of seven Landscapes, with small figures. A View of Port à l'Anglois, near Charonton. A View of Conflans, on the side of Juilly. A View of Pernay, on the side of Corbeil. A View of Mareousi, on the side of Mount Cheri. An En-

campment at the end of the Fauxbourg St. Victor, near the Horse-market; very fine.

FLAMEN, F., a Flemish engraver, probably related to the preceding artist. He resided at Paris about 1660, and executed, among other prints, a set of four etchings, representing Views of the Seine, after the designs of Israel Silvestre.

FLAMENCO, JUAN, or *John the Fleming*, was born in Flanders, and went to Spain. There are many Flemish masters mentioned by Spanish writers under the general term Flamenco, which occasions some confusion. According to Bermudez, he resided in the Monastery Certosa di Miraflores, from 1496 to 1499, and painted the altar-pieces for that institution. On the right hand of the altar, he painted several subjects from the life of St. John the Baptist, which were treated in the fine style of Lucas van Leyden, with good coloring and much expression. On the left side he painted the Adoration of the Magi, which is much injured by Time. For these works he received 53,545 maravedis, besides his support for the three years.

FLAMENCO, MIGUEL EL, or *Michael the Fleming*, a Flemish painter who studied successively, according to Bermudez, under Rubens, G. A. Ferrari at Genoa, and also under Cornelius Wael. He formed an original manner from the styles of these three masters, and was distinguished for historical subjects of merit, and portraits in the manner of Vandyck. From Genoa he passed into Spain, where he acquired considerable distinction for his ability and merit. He died there about 1650, and Bermudez says his works have been attributed to more eminent masters.

FLANDES, JUAN DE, a painter mentioned by Bermudez, who painted eleven pictures in the Cathedral of Palencia, which he commenced in 1509, and engaged to complete them in three years, for the sum of 500 gold ducats.

FLATMAN, THOMAS, was born at London in 1633. He was educated for the law, but he seems rather to have indulged his inclination for art. He painted portraits in miniature, and acquired some reputation. He died in 1688.

FLAXMAN, JOHN, an eminent English sculptor, born at York in 1755. His father having settled in London, opened a shop for the sale of plaster casts, and it was from them that young Flaxman derived his first ideas of the art to which he afterwards became so distinguished an ornament. Being of a delicate constitution, his school education was not strictly attended to, and he was permitted to employ a great portion of his time in making models in clay, and in gratifying a natural taste for drawing, which he evinced in a remarkable degree almost from infancy. This he pursued with unwearied application, and self-instructed, till his fifteenth year, at which time he became a student of the Royal Academy, where he soon obtained the silver medal. In 1782, he left his father's house, and moved to one in Wardour street, Soho, where he occupied himself in modeling in clay and wax. Having determined on a visit to Italy, he proceeded to Rome in 1787, and on his arrival took up his residence in the Via Felice. At Rome he produced what may in truth be termed the noblest effort of his genius, his outline illustrations of subjects from Homer, Æschylus, and Dante. The whole of the three series of

designs were engraved for the artist at Rome, by Piroli. After a sojourn for upwards of seven years in Italy, he returned to London, and fixing his residence in Buckingham Place, he commenced his monument to Lord Mansfield, the commission for which he received previous to his departure for Rome. This noble piece of sculpture, for which the artist was paid \$12,500, is placed in Westminster Abbey. In 1797, the Royal Academy elected Flaxman an Associate, and in 1800 he was chosen an Academician, on which occasion he presented to the Academy his marble group of Apollo and Marpessa. In 1810, that body having created a professorship of sculpture, Flaxman was unanimously elected to fill the chair. "The elements of Flaxman's style," says Sir Thomas Lawrence, "were founded on Grecian art, in its noblest principles, in its deeper intellectual powers, and not on the mere surface of its skill. Though master of its purest lines, he was rather the sculptor of sentiment than of form; and whilst the philosopher, the statesman, and the hero were treated by him with appropriate dignity, yet not even in Raffaele have the gentler feelings and sorrows of human nature been traced with more touching pathos." About 1816, the celebrated goldsmiths, Messrs. Rundell and Bridge, commissioned Flaxman to execute drawings and a model, for a magnificent piece of plate, to represent the Shield of Achilles, as described by Homer in the 18th book of the Iliad. For this splendid work, Flaxman received \$3000. Four casts were taken of it in silver-gilt, each estimated at \$10,000; one for George IV.; another for the Duke of York; a third for the Earl of Lonsdale; and a fourth for the Duke of Northumberland. In 1822, Flaxman produced his group of Michael and Satan, for Lord Egremont. In the following year appeared his Psyche; shortly afterward two models of Michael, Angelo and Raffaele; and finally, his marble statue of Kemble. Among his other works are the monuments of Nelson and Howe, and the statue of Sir Joshua Reynolds, in St. Paul's; his monument to Collins, the poet, in Chichester Cathedral, one of his earlier productions; and, in the same church, his monument to Miss Cromwell. Early in December, 1826, Flaxman was attacked by serious illness, and on the morning of the 9th he expired, in the 72d year of his age. In person he was slight, and short in stature, and the plainness of his dress accorded with the simplicity of his manners. He was a man of the warmest benevolence, mild and gentle, and of unaffected piety. Among his writings on the art, are a number of articles in Rees' Cyclopædia, and his admirable Lectures on Sculpture, published at London in 1829.

**FLEGEL, GEORGE**, a German painter of subjects of still-life, was born at Ohmutz, about 1563. He resided chiefly at Frankfort, where he painted fruit, flowers, fish, vases, glasses, and other inanimate objects, which, considered distinctly, possessed merit; but were not arranged in good taste as compositions. He died in 1638.

**FLEISCHMANN, A. C.**, a German engraver of little note, who resided at Nuremberg. He engraved, among other plates, several portraits for a book published in that city in 1626, entitled *Icones Bibliopolarum et Typographorum*.

**FLEISCHBERGER, J. F.**, an obscure German engraver, who resided at Nuremberg, about 1660.

Among other prints, he engraved an ornamental frontispiece, for a book entitled *Gregorii Horstii opera Medica*, and a portrait of G. Horstius, the author.

**FLEMAEL, BERTHOLET**, an eminent Flemish painter, born at Liege in 1614. His parents were very poor, and they placed him under the care of a musician; but after he had made considerable advances in that art, he turned his attention to painting. After receiving some instruction from an obscure artist, he entered the school of Gerard Douffliet, a painter of history who had studied at Rome. After acquiring considerable ability, he visited Italy, and went to Rome, where he studied the works of the great masters with unremitting assiduity. He soon gained distinction, and was invited to Florence by the Grand Duke of Tuscany, who employed him in decorating one of the galleries of his palace. After remaining several years in the service of that prince, he went to Paris, where he was patronized by the Chancellor Seguier, who employed him in some of the apartments at Versailles. He also painted the cupola of the Carmelites at Paris, where he represented Elijah taken up into Heaven, and Elisha receiving the Mantle of the Prophet. He also painted the Adoration of the Magi, for the sacristy of the Augustines. Notwithstanding this high encouragement, he left Paris, and returned to Liege, in 1647, after an absence of nine years. On arriving in his native city, he was employed in several important works for the churches, the first of which was the Crucifixion, for one of the collegiate chapels of St. John, which gained him great reputation. His other principal works at Liege are the Elevation of the Cross, and the Assumption of the Virgin, in the church of the Dominicans; the Conversion of St. Paul, in the church dedicated to that saint; the Raising of Lazarus, in the Cathedral; and the Crucifixion, in the Convent of the Nuns of the Sepulchre. His invention was abundant, his pencil free, and his coloring excellent. From his residence in Italy, he acquired a grand style of composition, and a correctness of design that approaches the excellence of the Roman school. His subjects of history were distinguished by scrupulous attention to propriety of costume; and he embellished the back-grounds of his pictures with architecture, designed in admirable taste. In 1670, he was again invited to Paris, where he painted the ceiling of the king's audience chamber, in the Tuilleries, representing an emblematical subject of religion. He was elected a member, and subsequently a professor of the Royal Academy at Paris, and his talents were highly esteemed. He did not, however, remain long at Paris, but soon returned to his native city, where he continued to practise the art under the protection of Henry Maximilian, Prince Bishop of Liege, until his death, which happened in 1675.

**FLESHIER, B.** This artist painted marine views, landscapes, and fruit. His pictures probably possessed considerable merit, as there were several of them, according to Lord Orford, in the collections of Charles I. and Sir Peter Lely.

**FLETCHER, A.** According to Basan, this engraver executed several views of Rome, *after Canaletti*.

**FLETCHER, HENRY**, an English engraver, who flourished about 1729, and executed a number of

prints, among which is one of Bathsheba and her Attendants at the Bath, *after S. Conca*; also a portrait of Ebenezer Pemberton, Minister of Boston, prefixed to his sermons.

**FLEUNER, PETER.** This engraver executed, among other prints, a wooden cut, in a bold and spirited style, representing an emblematical subject, apparently the Procession of Gluttony, signed *Peter Fleuner, 1549*.

**FLEUR, NICHOLAS WILLIAM DE LA,** a French engraver, and a native of Lorraine, where he flourished about 1639. He resided chiefly at Rome; where, among other prints, he engraved a book of flowers, consisting of twelve plates, with a title representing his portrait, surrounded with flowers.

**FLINK, GOVAERT,** a Dutch historical and portrait painter, born at Cleves in 1614. His father was treasurer of that city, and intended him for the mercantile profession, for which purpose he sent him to Amsterdam, and placed him with a merchant of that city. But the young Flink greatly desired to follow painting; he soon became intimate with a number of artists, and was oftener to be found in their studios than in the counting-house. His father, finding it impossible to overcome his love for art, placed him under Lambert Jacobs, an artist of little distinction, where he remained some time. He afterwards entered the school of Rembrandt, where he made rapid advances, and became one of the most distinguished pupils of that eminent artist. He soon acquired a high reputation, and was commissioned by the magistrates of Amsterdam to execute many important works for the State House. He was also favored with the patronage of Prince Maurice of Nassau, who employed him in many important works. He painted the portraits of some of the most eminent personages of his day, particularly the Elector of Brandenburg and the Duke of Cleves. Although his works do not equal those of Rembrandt in the richness and harmony of coloring, or the intelligence of *chiaro-scuro*, yet they have been greatly admired for the purity and sobriety of the coloring, and the studied and judicious arrangement of the compositions. One of his best works is Solomon praying for the Gift of Wisdom, in the council-chamber at Amsterdam; and in that of the Burgomasters is another admirable picture of Marcus Curtius refusing the Treasure of the Samnites. It is related by Descamps, that on seeing some of the portraits of Vandyck, Flink renounced that branch of the art, and confined himself to historical painting. The burgomasters of Amsterdam had commissioned him to paint twelve large pictures for the Town-House, of which he had finished the sketches, when he died, in 1660, aged 45.

**FLIPART, JEAN CHARLES,** a French engraver, born at Paris about 1700. There are a number of prints by him, executed entirely with the graver, in a neat and finished style, but without much effect. The following are the principal:

The Portrait of René Choppin; *after Jannet*. The Virgin and Infant; *after Raffaele*; for the Crozat collection. Christ praying on the Mount of Olives; *do.*; for the same collection. Mary Magdalene, penitent; *after Le Brun*. Apollo and Daphne; *after R. Houasse*.

**FLIPART, JEAN JACQUES,** a reputable French engraver, the son of the preceding, was born at Paris in 1723; died in 1782. He was instructed

by his father, whom he greatly surpassed. He was a member of the Royal Academy. His plates are partly etched, and finished with the graver, and possess great merit. Among others are the following:

The Portrait of J. B. Greuze, painter; *after a picture by himself*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Giulio Romano*; in the Dresden collection. Adam and Eve, after their fall; *after C. Natoire*. Venus presenting the Arms to Æneas; *do.* A Sick Man surrounded by his Children; *after Greuze*. Twelfth-Night; *do.* A Sea-storm at night; *after Verel*. A Sea-storm by day; *do.* Christ curing the Paralytic; *after Dietrich*. A Bear-hunting; *after C. Vanloo*. A Tiger-hunting; *after F. Boucher*. The Combat of the Centaurs and Lapithæ.

He had a brother, named Charles François C., who executed a number of prints after Fragonard and other masters. He died in 1773.

**FLODING, PETER,** a Swedish engraver of some merit, who resided chiefly at Paris. He executed several plates, both with the graver and in aquatinta. Among others are the following:

The Portrait of Alexander Roslin, painter; *after himself*. Apollo and Daphne; *after F. Boucher*. Soldiers guarding a Prison; *do.* A Girl sleeping, with a Dog by her; *after J. B. Deshayes*.

**FLORI, BASTIANO,** a native of Arezzo, who was employed in the Roman Chancery about 1545, under the direction of Vasari.

**FLORIANI, FRANCESCO,** an eminent painter of Udine, where are several of his works, dating from 1568 to 1586. He painted many altar-pieces and other subjects for the churches at Udine and other places, by which he acquired a high reputation. He also painted portraits with such excellence that Lanzi says they might be put in competition with those of Moroni or Tinelli. He afterwards entered the service of Maximilian II., at Vienna. He had a brother, named Antonio, who assisted him in his works.

**FLORIANO, FLAMINIO,** a Venetian painter, who followed the style of Tintoretto. He executed a number of fine works, the best of which is a picture of St. Lorenzo, in the church of that Saint. He was a successful copyist of that master, and many of his pictures have undoubtedly been sold as genuine works by Tintoretto.

**FLORIGORIO, BASTIANO,** a reputable Italian historical painter, was born, according to Ridolfi, at Udine, and flourished about 1533. He studied under Pellegrino da S. Daniello, and painted both in oil and fresco. His fresco works at Udine are almost entirely perished, but of his oil paintings there is remaining a good picture of St. George and the Dragon, in the church of S. Giorgio; also the Last Supper, in the Refectory of the Padri di S. Pietro Martyre.

**FLORIMUS, JOHN,** an engraver of little note, mentioned by Florent le Comte. He was principally employed by the booksellers, for whom he executed a number of portraits. There is also a frontispiece to a collection of antique heads by him, consisting of several figures, and executed with the graver in a neat, stiff style.

**FLORINO.** See CASSANDRO.

**FLORIS, FRANCIS,** an eminent Flemish painter, whose family name was de Vriendt,

born at Antwerp in 1520. He studied sculpture under his uncle Claude de Vriendt, until he reached the age of twenty, when he turned his attention to painting, and entered the school of Lambert Lombard. After deriving great improvement from the instruction of that master, Floris went to Rome, where he studied the works of Michael Angelo and the antique, with great assiduity. He remained several years in Rome, and made a large number of drawings from various beauties in nature and art, which he brought with him to Flanders, and which proved of great service in his after compositions. On returning to his native country, he exhibited a more elevated style of composition, and a more noble and correct design, than had been practised by any previous Flemish painter, and he was honored with the appellation of the Raffaele of Flanders. His design is bold, though not always correct, his coloring is clear and brilliant, and he gave great roundness and relief to his figures. The abundance of his invention, and his facility of execution were surprising. He was favored with the especial patronage of the Counts of Hoorn and Egmont, and was received into the Academy at Antwerp in 1559. His success would undoubtedly have equalled the most sanguine expectations, had he not given way to dissipated habits. Van Mander says that when the Emperor Charles V. entered Antwerp, Floris was engaged to paint the triumphal arches; and he is said to have finished seven emblematical figures as large as life, with different attributes, in one day; and when Philip II. visited Antwerp, Floris painted in a few hours a large picture representing Victory, with several figures of slaves, and the emblems of Peace and War. There is an etching by him of this subject, dated in 1552. Van Mander mentions a large number of works by Floris, the most esteemed of which are, The Last Judgment, in the church of Notre Dame, at Brussels; in the cathedral at Antwerp an admirable picture of the Assumption; and in the chapel of S. Michael was formerly his most esteemed work, The Fall of the Evil Spirits, which is now in the Gallery of the Louvre. Floris died in 1570.

FLOS, DU. See DUFLOS.

FO. G. R., a Swiss engraver, who flourished about 1551. According to Papillon, he was an excellent wood engraver, and was cotemporary with Hans Holbein. He executed the cuts for the *History of Animals*, by Conrad Gesner, published at Zurich in 1551. He also engraved the coins and medals of the Roman Emperors, by the same author, published in 1559.

FOCO, PAOLO, a Piedmontese painter, who flourished about 1660. He resided a long time at Casale, where he acquired a high reputation for his landscapes, painted in a bold Venetian style.—There are many of his works at Casale, where they are highly esteemed. He also attempted historical painting on a grand scale, but with little success.

FOGOLINO, or FIGOLINO, MARCELLO, a Florentine historical painter and engraver, who flourished in the 15th century, and practised the art chiefly at Vicenza. He was supposed for a long time to be the engraver who marked his plates R. B. T. A., or ROBBETTA; but Zani has proved the contrary. Boschini and Lanzi mention with high praise a picture of the Adoration of the Magi, in

S. Bartolomeo at Vicenza, by Marcello Fogolino, which they say was painted before the time of Gio. Bellini. The latter author thinks he studied under Mantegna. Rosini has an engraving of a Chorus of Monks, after a picture by Fogolino, which is excellent in design, composition, and expression. There were three prints of statues in the Royal Collection at Dresden, signed *Marcello Fogolino*. Bartsch mentions one in which there is a Female caressing an Infant, and a beautiful piece of architecture. In the British Museum is a picture by this artist, representing the Virgin and Infant, with St. Joseph drawing water from a Well, signed with his name in full. Ottley says, also, that he had a small print by Fogolino, representing the Nativity.

FOIX, LOUIS DE, a French architect and engineer, who flourished from 1580 to 1612. He was highly esteemed for his abilities. The ancient canal of the Adour, near Bayonne, having fallen into decay, he was commissioned to fill it up, and to construct a new one for that port, which he executed in 1597. The most curious work of his genius is the tower of Corduan, erected on a rock at the mouth of the Garonne, six miles from Bordeaux. It was intended as a light-house, but Milizia says there was not throughout all Europe so magnificent and elegant a structure as this Pharos. It was enriched with the Tuscan, Doric, and Corinthian orders, pediments to the windows, and cupolas at the top; noble apartments, with ornaments of marble, both internally and externally. The absurdity of enriching an almost inaccessible watch-tower in this manner, is about equal to decorating a hay-loft with the pictures of Raffaele.

FOKKE, SIMON, a Dutch engraver, who resided at Amsterdam about 1744. He studied under J. C. Philips, and was chiefly employed by the booksellers in small portraits and vignettes, executed in a neat style, and superior to his large subjects of history. He engraved part of the portraits for a work entitled *Portraits Historiques des Hommes illustres de Danemarck*, published in 1746. There are also a number of other plates by him among which are the following:

The Portrait of Simon Fokke; *after his own design*. A View of the Port of Leghorn; *after Vernet*. A View near Narni, in Lombardy; *do.* A Landscape, Winter; *after P. Breughel*. A View of the Y, near Amsterdam. Two small plates of Animals. The Prodigal Son; *after Spagnoletto*; in the Dresden collection. Jacob keeping the Flocks of Laban; *do.*; same collection. The Death of Dido, a burlesque; *after C. Troost*.

FOLER, ANTONIO, a Venetian painter, was born, according to Zani, in 1530. He was a cotemporary and friend of P. Veronese, and imitated his superb style with considerable success in coloring, though inferior in design, especially in his larger works. In his easel pictures this defect is less evident, and they are much esteemed. Ridolfi mentions, among others, the following works by Foler: in S. Barnaba, the Birth of the Virgin; in the church of the Abbey of S. Gregorio, three pictures of the Flagellation, the Crucifixion, and the Assumption of the Virgin; in S. Caterina, Christ praying in the Garden, and the Resurrection. He died, according to Zani, in 1626, aged 96.

FOLKEMA, JACOB, a Dutch engraver, born at Dookum, in Friesland, in 1692; died, according to Zani, in 1767. He engraved a number of plates after the designs of Picart, and many portraits and



vignettes for the booksellers. He also executed several historical subjects, which are inferior to his other productions. The following are his principal plates:

An Emblematical Subject on the Death of the Prince of Orange. Time discovering the bust of F. Rabelais, with figures and satirical and emblematical attributes; a curious print. The Martyrdom of St. Peter and St. Paul; *after N. del Abate.*

#### PORTRAITS.

Michael Cervantes de Saavedra; *after C. Corti.* John Ens, Professor of Theology at Utrecht; *after Colla.* Petrus de Mestricht, Professor of Theology at Frankfort; *do.* Humphrey Prideaux, Dean of Norwich; *after Seeman.* Suethlagius, Pastor at Amsterdam; *after Anna Folkema.*

This artist had a sister who painted portraits in miniature, and engraved several plates, about 1715.

FOLLI, SEBASTIANO, an Italian painter, born, according to Baldinucci, at Siena, and flourished about 1608. He studied under Alessandro Casolani, and gained distinction by several frescos, which he executed in the churches of Siena, particularly the cupola of S. Marta. He also painted several subjects from the life of St. Sebastiano, for the church of that Saint, in competition with Rutilio Manetti; and they well deserve to rank with the works of that master. Folli went to Rome, where he practised the art with reputation, and was employed in several important works by Cardinal Medici, afterwards Leo XI.

FOLO, GIOVANNI, an eminent Italian engraver, was born at Bassano in 1764. He studied at Rome, in the school of Volpato, but subsequently adopted the style of Morghen. His first productions have something of a hardness and dryness of style, but he afterwards overcame this defect, and his "Mater Dolorosa," *after Sassoferrato*, is an admirable specimen of the art. His style was better adapted to large than to small subjects. He sought to represent the delicate coloring, the harmony of light and shadow, and the grandeur of design in the original work, rather than to gain admiration by his elaborate execution. His manner is powerful and firm, yet his Adam and Eve, and similar works, are executed with great delicacy. Nagler mentions a number of his plates, after paintings and sculptures by Raffaele, Michael Angelo, Titian, Poussin, Guido, Rubens, Caracci, Thorwaldsen, Canova, and other eminent masters. His St. Andrew, *after Domenichino*, is considered his best work; it is executed with great force and delicacy. Folo died at Rome in 1836, aged 72.

FONBONE, a French engraver of little note, who flourished at Paris about 1712. Among other plates, he engraved several for the large set of the Views of Versailles, published in 1715.

FONTAINE, E., an obscure French wood engraver, who flourished about 1680. Among other prints, he executed one of little merit, representing Christ standing upon a Pillar; marked *E. Fontaine, sculpsit. Anno 1681.*

FONTAINE, PIERRE LA, a reputable French painter, was born at Courtrai in 1758. He painted interiors of churches in the manner of Steenwyck and Peter Neefs. He was so excellent an imitator of the styles of those masters, that his works have often been mistaken for originals, and they are much esteemed. La Fontaine was also a dealer in pictures, in which he was very successful. He

took many fine paintings to England, and sold them at large prices, especially his own imitations of the masters above mentioned. He died at Paris in 1835.

FONTANA, ALBERTO, an Italian painter, was born at Modena, and flourished about 1540. He studied under Antonio Begarelli, at the same time with Niccolo del Abati. In concert with the latter, he painted the panels of the Butchers' Hall, at Modena, which Seannelli ascribes entirely to Abati; and says it appeared to have been the production of Rafiaelle. The style of Fontana closely resembles that of Abati, especially in the airs of his heads, though inferior to him in design, and with something red and heavy in his coloring. He died in 1558.

FONTANA, CESARE, an Italian engraver, who flourished, according to Zani, about 1630. Among other plates, he engraved several of funeral processions and cavalcades. Zani says he was living in 1660.

FONTANA, DOMENICO MARIA, an Italian engraver, was born at Parma about 1540, though there is a print signed with his name, and dated 1651; but this was probably by another master. He studied engraving at Bologna, and executed several plates from his own designs, and those of other masters, among which are the following:

The Flight into Egypt, with a mountainous Landscape. The Sabine Women making Peace between the Romans and the Sabines. St. John preaching in the Wilderness. Mount Calvary, with a Latin inscription. Christ going to Calvary. 1554.

FONTANA, VERONICA, an Italian female engraver, the daughter of the preceding artist, was born, according to Zani, in 1596. She learned the elements of design from her father, and Elizabeth Sirani, and executed a number of neat wooden cuts, chiefly portraits, among which is that of the poet Andreini, mentioned by Brulliot. Zani says she was living in 1675.

FONTANA, GIOVANNI BATTISTA, an Italian designer and engraver, was born at Verona about 1524. His plates are etched from his own designs, in a free and masterly style. Among others are the following:

A set of middle-sized plates, of subjects from the Æneid. St. Peter, Martyr; *after Titian.* The Battle of Cadore, between the Imperialists and the Venetians; *do.* The Crucifixion. Twenty-eight subjects from the Life of Romulus; dedicated to Ferdinand, Archduke of Austria. 1573.

FONTANA, PROSPERO, an eminent historical and portrait painter, born at Bologna in 1512. He studied under Francucci, called da Imola, but attached himself to the works of Vasari, preferring the facility of that master to the highly finished style of Francucci. He was more incorrect and negligent than Vasari, and his dangerous facility was, according to Lanzi, one of the principal causes of the decline in the Bolognese school, which continued till the time of the Caracci. He was highly educated; he possessed fertility of invention and boldness of design, and might have attained great eminence; but being of an extravagant disposition, he generally painted in a hurry for the sake of gain, in order that he might gratify his passions. He painted a saloon in the Palazzo Vitelli, at Città di Castello, representing the principal achievements of that noble family, and fin-



ished it, according to Malvasia, in a few weeks. There are also a number of his hasty productions at Rome, in the Villa Giulia, and the Palazzo Toscana in Campo Marzio. His master-piece is at Bologna, in S. Maria della Grazie. It is signed with his name in letters of gold, and it exhibits a splendor, facility, and grandeur that approaches the style of P. Veronese. In the same church is an admirable picture of the Annunciation; in S. Giovanni Battista, a picture of the Virgin and Infant, with several saints—one of his most copious compositions. He also executed the Descent from the Cross, of which Rosini has an engraving. It is in the Bolognese Academy. Fontana greatly distinguished himself as a portrait painter, and gained great reputation at Rome, during the pontificate of Julius III. and three of his successors. He died in 1597, aged 85.

**FONTANA, LAVINIA**, an eminent Italian painter, the daughter of Prospero F., was born at Bologna in 1552. She studied under her father, and painted a number of historical works in his style, for the Bolognese churches, of which the best are the Miracle of the Loaves, in il Mendicanti; the Annunciation, at the Cappuccini; the Crucifixion, in la Madonna del Soccorso; and St. Francis da Paolo resuscitating a Dead Person, in la Morte. She subsequently went to Rome, during the pontificate of Gregory XIII., where she practised portrait painting with the greatest success. Baglioni says that she painted the portrait of that pontiff, as well as those of many persons of distinction, and attained a reputation in this branch of the art equal to that of any portrait painter of the time. Lanzi says that she possessed an admirable sweetness of penciling, especially after having studied the works of the Caracci; and that some of her portraits might have been taken for those of Guido. She died at Rome in 1614.

**FONTANA, ANNIBALE**, an ingenious engraver on precious stones, born at Milan in 1540. He was patronized by the Duke de Baviere, for whom he executed many works in rock crystal, among which was a casket covered with bas-reliefs, valued at six thousand crowns. His works were greatly admired for their delicacy and perfect execution. There are also by him a number of fine bas-reliefs and statues, which adorn the entrance to the church of S. Celso at Milan. Fontana died in 1587.

**FONTANA, CARLO**, an eminent Italian architect, born, according to Milizia, at Bruciato, in the State of Comasco, in 1634. He went to Rome, where he soon attained distinction, and was appointed pontifical architect. He erected many fine edifices in that city, of which the following are the principal: the Grimani palace, in Strada Rosella; the Bolognetti palace—simple, solid, and graceful; the Fountain of S. Maria in Trastevere—beautiful and simple; the Theatre of Tordinona; the Library of Minerva; and the palace and villa for Signor Visconte at Frascati. In the greater part of his works, he practised a correct and legitimate style. He also wrote a diffuse description of the Basilica Vaticana, by order of Innocent XI., and made a calculation of the whole expense of St. Peter's, from the beginning to the year 1694, which amounted to 46,800,052 crowns, not including models, demolishing of walls, the campanile of Bernini, or useless expenditures. Fontana also exe-

cuted many other works, by which he gained both fame and fortune. He died in 1714.

**FONTANA, CAV. DOMENICO**, an eminent Italian architect, born near Lake Como, in 1543. At the age of twenty, he went to Rome, and joined his brother Giovanni, who was studying architecture in that city. Here Domenico applied himself with great assiduity, and soon attained distinction. The Cardinal Minto, afterwards Sextus V., employed him to erect the chapel of the Persepio, in S. Maria Maggiore; and the little palace della Villa, which now belongs to the Negroni, near the same Basilica; but Pope Gregory XIII. having deprived the Cardinal of his income, thinking that his building was an evidence of too great riches, it was suspended for want of funds; but Fontana being attached to the cardinal, sent for 1,000 crowns, which he had saved from his own industry, with which he was enabled to continue the chapel. This act of generosity made the fortune of Fontana, for the Cardinal soon after became Sextus V., and appointed Fontana the pontifical architect. The chapel was soon completed, to the admiration of all, being in the form of a Greek cross, with four large, superb arches, on which rests an elegant cupola. The little palace was also finished in an elegant style. The pope was very desirous of raising in the square of St. Peter's, the only obelisk which remained standing, but partly interred, near the wall of the sacristy, where was formerly the circus of Nero. Accordingly he collected about five hundred mathematicians, engineers, and learned men, bringing with them their inventions. Fontana's plan, however, was approved, and with the assistance of one hundred and forty horses, and eight hundred men, he removed this immense mass, weighing about 750,000 pounds, and placed it safely in the square of St. Peter's. For this undertaking, he was created a knight of the Golden Spur, and a Roman nobleman; he had a pension of 2000 crowns, transferable to his heirs; ten knighthoods, 5000 crowns of gold, and all the materials used in the work, which were valued at more than 20,000 crowns. He afterwards erected other obelisks in the Piazza del Popolo, in S. Maria Maggiore; erected some parts of the Vatican and Quirinal palaces; built the palazzo Matteo, now Albano; restored the two columns of Trajan and Antoninus; built the Mendicant Hospital, &c. While occupied upon a bridge of travertine over the Tiber, at Borghetto, so many complaints were made against him, that Clement VIII. deprived him of the situation of pontifical architect, and required an account of the money employed in his various buildings. The Count Miranda, Viceroy of Naples, sent for him to that capital, and declared him the royal architect, and first engineer in the kingdom. When Fontana arrived at Naples, in 1592, he commenced various improvements in the city; renewed the ancient canal of the Clanio; erected the royal palace, the Strada di Chiaga, and many other fine works. His inventions were exceedingly grand, and he deserves a place among the most distinguished artists; although he did not preserve the proper characters peculiar to the orders, nor avoid the various abuses then in practice, which the genius of Michael Angelo had rendered popular. He died rich and honored at Naples, in 1607.

**FONTANA, CAV. CESARE**, an Italian architect,

the son of Cav. Domenico F., flourished about 1600. At the death of his father, he was appointed royal architect, and erected a number of works at Naples, among which are the public granaries, and the stupendous buildings of the University, which were commenced in 1599.

**FONTANA, GIOVANNI**, an eminent Italian architect, the brother of Domenico F., born in 1540. He was appointed architect to St. Peter's, and is supposed to have designed the palace of the Giustiniani princes. But his greatest excellence consisted in hydraulics. He cleansed the Tiber at Ostia; settled some contentions which had existed from time immemorial concerning the Velino, between Terni and Narni; supplied Civita Vecchia and Veletri with water; and conducted the Algidia to Frascati, to ornament the Belvidere Villa, and also to the Villa di Mondragone, for the purpose of supplying some curious fountains. He restored and renewed the ancient fountain of Augustus; carried the aqueducts over the Ponte Sisto, to form the beautiful cascade opposite the Strada Giulia; and executed many other important works. He died in 1614.

**FONTANA, ORAZIO**, a native of Urbino, an eminent painter on porcelain, who flourished at Castel Durante, from 1540 to 1560. He acquired a high reputation for the beauty of his ornamental vases, "which," says Lanzi, "for the polish, the beauty of the figures, correctness of the forms, and brilliancy of the colors, may perhaps be ranked before any that have come down to us from antiquity." He was largely patronized by princes and nobles. He had a brother named Flaminio, who worked in conjunction with him, and was invited to Florence by the Grand Duke of Tuscany, and introduced his art there, under the patronage of that prince, about 1576.

**FONTANIEU, M. DE**, a French amateur engraver, who has etched a number of small plates of animals, &c., some of which are dated 1760.

**FORTEBASSO, FRANCESCO**, a Venetian painter and engraver, was born in 1709, and died in 1769. He received his first instruction at Rome, but afterwards studied at Venice, under Sebastiano Ricci. As a painter, he attained scarce any distinction, and little is known of his works. As an engraver, he executed a number of plates, among which are:

The Virgin appearing to St. Gregory, who is praying for the Delivery of the Souls in Purgatory; *after Sebastian Ricci*. A set of seven fantastical subjects, *from his own designs*.

**FORTEBUONI, ANASTAGIO**, a Florentine painter, who flourished from 1600 to 1620. He studied under Domenico Passignano, and, according to Baglioni, visited Rome during the pontificate of Paul V., where he painted several good pictures for the churches. Lanzi praises two admired works by him, in S. Giovanni Fiorentini, representing the Birth and Death of the Virgin, which are considered his best works. He also painted the Vault of S. Giacomo de Spagnuoli; and the Annunciation, in the church of S. Maria in Selci. This artist died in the prime of life, about 1621.

**FONTENAY, JEAN BAPTISTE BLAIN DE**, an eminent French flower-painter, was born at Caen, in Normandy, in 1654. He studied under Jean Baptiste Mounoyer, whose style he followed in

painting flowers and fruit, to which he added vases ornamented with figures in bas-relief, and with festoons of flowers in elegant taste, and grouped with great judgment. His productions were highly esteemed. He was a member of the Royal Academy, and was employed by Louis XIV. at the Gobelins, Versailles, and elsewhere, and died in the service of that monarch, in 1715.

**FONTUZZI**. See **FANTUZZI**.

**FONTYN, PIERRE**, a Dutch painter, was born near Dort, in 1773, and studied under Pierre Hoffman, and Guillaume van Leen. He painted portraits, and interiors with figures—scenes of mirth and domestic enjoyment. He died in 1839.

**FOPPA, VINCENZIO**, an old Italian painter, was born at Brescia, and is considered the founder of the Milanese school. Lanzi says that he saw a picture by this master, in the Carrara Gallery at Bergamo, inscribed *Vincenzius Brixienensis, fecit*, 1455. His heads are expressed with great truth and character, his design of the figure is correct, and there is great harmony in his coloring. His finest works are the pictures of the Trinity, and of St. Orsola, in S. Pietro Oliveto, at Brescia; and the Martyrdom of St. Sebastiano, in S. Maria di Brera, at Milan. Zamboni says that Foppa died in 1492 as appears from the inscription on his tomb, in the church of S. Barnaba, at Brescia. There are many discrepancies in various writers concerning this master, but the above account is the best authenticated.

**FORABOSCO, or FERABOSCO, GIROLAMO**, an Italian painter, was born at Venice, according to Orlandi, though others say he was a native of Padua. He flourished about 1640, and was a contemporary of Boschini, who assigns to this master, and Cav. Pietro Liberi, the first rank among Venetian painters of the time. According to Zanetti, his works were characterized by an elevated taste of design, combining softness and elegance with vigor and finish. His pictures were studies in every part, particularly his heads, which appeared speaking. He executed a few works for the churches, but was more employed for private collections. Forabosco became very distinguished in portrait painting, in which branch of the art he was much employed. His best productions were a portrait of the Doge Contarini, painted in 1655, and another of the Doge Pesaro, in 1659. In the Palazzo Sangredo at Venice, among a number of admirable works by the great masters, is an Old Man's Head, which seems to be a portrait of some person of eminence, painted by Forabosco. It is in every respect admirable as to coloring, finishing and character; and is full of nature, truth, and expression. He was living in 1660.

**FORBIN, LOUIS NICHOLAS PHILIP AUGUSTUS**, Count de, a French painter, born at La Roque, in 1779. He had an appointment in the household of Napoleon, which he quitted in 1811, and went to study the great works of art at Rome, and while in Italy he painted an Eruption of Vesuvius. At the Restoration he was made general director of the Royal Museums. His earlier works, among which is the Scene of the Inquisition, are superior to those of his later years. He died in 1841.

**FORBICINI, ELIODORO**, a Veronese painter, who flourished, according to Vasari, about 1586. He practised the art at Verona, where he was much

employed in painting grotesques, which he executed in a very spirited style.

FORD, M., an obscure English engraver in mezzotint, who flourished about 1760. He executed several portraits, among which are those of William Stanhope, Earl of Harrington, *after Du Pin*; and Henry Singleton, Chief Justice of the Common Pleas, in Ireland.

FORE, LE, a French engraver of little note, who was chiefly employed by the booksellers, in engraving portraits. Among others are those of Henry de Mausses and Nicolaus de Netz, Episc, Aurelianensis, &c.

FOREST, JEAN BAPTISTE, a French landscape painter, was born at Paris, in 1636. He acquired the elements of design from his father, an artist of little note; but subsequently went to Italy, and entered the school of Pietro Francesco Mola, at Rome. He afterwards studied with great assiduity the landscapes of Titian and Giorgione. On his return to Paris, he obtained the reputation of being one of the best landscape painters of the day, and was received into the Royal Academy in 1674. His scenes are mostly taken from nature, designed in a grand and elevated style. His pencilling is bold and spirited, and his trees are touched in a bold and masterly style. Some of his works have become dark, in consequence of his using a treacherous medium of coloring. He died at Paris in 1712.

FORLI. There are several old artists called da or di Forli, mentioned by Vasari, Malvasia and others, who derived their names from the place of their nativity, but they are of no consequence in the history of art. The chief of these, are Guglielmo, a scholar of Giotto, Ansovino, a scholar of Squarcione, and Bartolomeo, a scholar of Francia.

FORLI. See MELOZZO.

FORMELLO, DONATO DA, an Italian painter, was born at Formello, in the Duchy of Bracciano. He studied under Giorgio Vasari, and according to Baglioni, visited Rome early in the pontificate of Gregory XIII. He was employed by that pontiff in the Vatican, and executed several fresco works in a staircase of that palace, representing subjects from the Life of St. Peter. These were greatly superior to the works of Vasari, and Formello would undoubtedly have attained great distinction had he not died young.

FORMENT, DAMIANO, a Spanish architect and sculptor, a native of Valencia, who flourished about 1525. Among other works, he erected, according to Milizia, the façade of S. Engracia, at Saragossa, entirely of alabaster, divided into four orders of columns, with statues larger than life. He also made the Altar Screen of alabaster, of the Cathedral of Huesca; it is divided into three orders by three historical subjects, executed in alto-relievo. It was commenced in 1520, and finished in 1533.

FORMENTINI, IL., a reputable landscape painter of the Venetian school, who flourished at Verona, about 1700. There are several of his works in the galleries at Verona, bearing his signature, the figures in which were painted by Alessandro Marchesini.

FORNARI, SIMONE, also called MORESINI, a painter of Reggio, who flourished in the first part of the 16th century. There are some of his works

in the church of S. Tommaso, at Reggio, which are executed in the manner of the two Francia, and Lanzi says that many of his works have been attributed to those distinguished ornaments of Bologna.

FORNAVERT, J. P., an engraver of little note, who was chiefly employed by the booksellers. Among other plates, he engraved a frontispiece to a book of devotion, representing Moses and Aaron, with the Four Evangelists. It is neatly executed with the graver, in a stiff, formal style.

FORNAZERIS, JACOB DE, a French engraver, who flourished about 1615. He is supposed to be the same as Fornazori, who engraved portraits in the style of Grandhomme. He resided at Lyons, and executed a number of plates for the booksellers, though his works are greatly superior to those of that class of artists. Among other plates, he engraved several frontispieces, which he generally embellished with small historical figures, correctly drawn. They are very neatly executed with the graver, though in a formal style.

FORRESTER, J., an English engraver, who flourished about 1760. He resided several years in Italy, where he executed a number of plates in a neat and pleasing style, among which are several etchings of landscapes.

FORTINI, BENEDETTO, a Florentine painter, was born in 1675, and died in 1732. According to Moreni, he studied under Bartolomeo Bimbi, and excelled in painting flowers and animals.

FORTORI, ALESSANDRO, a native of Arezzo, who flourished there about 1568. He was a reputable painter of history, according to Vasari, but none of his works are specified.

FORTUNA, ALESSANDRO, a native of Rome, who according to Passeri, studied under Domenichino. Under the direction of his master he painted some fables from Apollo, in the villa Aldebrandini, in Frascati. He lived in 1610, but died young.

FOSSANO, AMBROGIO DA, an Italian painter and architect of the Piedmontese School, who flourished in 1473. He designed the superb façade of the church of Certosa, at Pavia, and there is an altar piece in the same temple ascribed to him.

FOSSATTI, GIORGIO, an Italian engraver and architect, born at Morco, near Lugano, about 1705. As an engraver, he executed the plates for an edition of Palladio, also plans of Venice, Bergamo, and Geneva. He possessed a profound knowledge of the theory of architecture, and published a history of the art, at Venice, in 1747.

**A**FOSSATO, DAVID ANTONIO, a Venetian painter and engraver, who flourished, according to Brulliot, about 1743. He is little known by his works as a painter, but he etched several plates of landscapes and historical subjects, after various masters, of which the following are the principal:

Diana and Calisto; *after Solimena*. The Family of Darius before Alexander; *after P. Veronese*. Jupiter fulminating the Vices; *do*. Rebecca and the Servant of Abraham; *after A. Bellucci*. The Vocation of St. Peter to the Apostleship; *do*. A set of twenty-four Views of Venice, and landscapes; *after Marco Ricci*.

FOSSE, CHARLES DE LA, an eminent French

painter, the son of a goldsmith, was born at Paris in 1640. He studied under Charles le Brun, and having gained the prize at the academy, he was sent to Italy for improvement, with the royal pension. He attached himself to the works of Titian and Veronese, and by studying them with great assiduity he became one of the most distinguished colorists of the French School. On his return to Paris, he was immediately taken into the service of Louis XIV., and painted four fine pictures for the apartments in the Tuilleries. His next work was a fresco painting in the chapel of St. Eustache, representing Adam and Eve, and the Marriage of the Virgin. He also painted several other admirable works, which gained him great reputation. In 1693 he was elected a Royal Academician, and painted the Rape of Proserpine for his picture of reception. His genius was well adapted to grand and copious compositions; and he excelled both in history and landscape; but his design is not very elegant or correct, and his coloring, though equal to that of any other French master, is inferior to the truth and purity of Titian and Vandyck. The Duke of Montague invited La Fosse to London, and commissioned him to paint two ceilings in his splendid mansion, which is now the British Museum. The subjects were the Apotheosis of Isis, and an Assembly of the Gods. King William, on seeing these works, offered La Fosse a handsome establishment in England, but he chose rather to return to France. Among his most important works are the pictures he painted at Versailles, representing the Sacrifice of Iphigenia, the Infant Moses saved from the Nile, and in the chapel, The Resurrection. At Marly, he painted a picture of Bacchus and Ariadne; at Trianon, one of Apollo and Thetis, and in the choir of Notre Dame, the Nativity, and the Adoration of the Magi. His principal work, however, was the Cupola of the Invalids, which is 56 feet in diameter, representing St. Louis before the Virgin, and Christ with a Glory of Angels, and the Four Evangelists in the corners. La Fosse died at Paris in 1716.

FOSSE, JEAN BAPTISTE DE LA, a French engraver, born at Paris in 1721. He studied under Stephen Fessard, and was employed by the booksellers, for whom he engraved a number of plates, among which were the illustrations for an edition of Ovid's *Metamorphoses*, and for *La Fontaine's Fables*. There are also several plates by him, after the designs of Carmonet, among which are the following: The Duke of Orleans on Horseback. The same, with his son, the Duke de Chartres. M. Rameau. The Abbé de Chauvelin, 1757. The Unfortunate Calas Family.

FOTI, LUCIANO, a native of Messina, was born in 1694, and died in 1779. He studied at Naples, where he chiefly resided. He was a man of extraordinary talents in his line. His great merit consisted in the penetration of the secrets of the art, which enabled him to detect every style, every peculiar varnish and the various methods of coloring of different masters, so that he not only ascertained many doubtful masters, but restored pictures, damaged by time, in so happy a manner as to defy detection. He could also accurately copy every master, especially Caravaggio, whose style he adopted in his own compositions.

FOUCHIER, BERTRAM DE, a Dutch painter,

born at Bergen-op-Zoom in 1609. He was sent to Antwerp while very young, and was placed in the school of Vandyck; but when that master went to England, Fouchier returned to Holland, where he studied under John Bylart, at Utrecht. He afterwards visited Rome, where he studied the works of the great masters with assiduity, and met with considerable encouragement during the pontificate of Urban VIII. He remained in that city three years, and would probably have attained a high reputation had he not been involved in a quarrel which obliged him to quit Rome. He then went to Venice, where he adopted the style of Tintoretto. After an absence of eight years Fouchier returned to Holland, where he soon discovered that the style he had adopted, and the subjects he represented, were not so acceptable to his own countrymen as they were in Italy, and he therefore assumed the subjects of Ostade and Brower, in which he had great success, and his pictures of rustic festivals, and drunken frolics, were much esteemed. His works are still to be found in many of the collections in Holland. He died in 1674.

FOUQUIERES, JACQUES, an eminent Flemish landscape painter, born at Antwerp in 1580. He studied first under Josse Momper, and afterwards under John Breughel; but he adopted a style of landscape painting totally unlike those masters, and much superior to them. In this branch of the art he attained such excellence, that Rubens occasionally employed him to paint the back grounds of his works. He subsequently went to Italy, where he gained great improvement, especially from the admirable landscapes of Titian, which he studied with great assiduity. His works are distinguished for a free and firm pencil, and great clearness of coloring both in oil and fresco, though sometimes cold, and partaking too much of the green. His landscapes are decorated with figures correctly drawn, and touched in a very spirited style. On his return to Flanders, he was invited to the court of the Elector Palatine, whose palace he ornamented with some considerable works. In 1621 he went to Paris, where he painted several pictures for the Louvre, by order of Louis XIII., which were much admired by that monarch, and gained for him the honor of knighthood. D'Argenville says that this mark of distinction rendered him so vain and foolish that he afterwards never painted without his sword by his side; and his conduct became so insolent, especially to N. Poussin, who was employed by the king in the Louvre, that that artist left Paris in disgust, and resided at Rome the remainder of his life. Fouquieres died at Paris in 1659.

FOUR, N. DU. See DUFOUR and LONGUERRUE.

FOURDRINIÈRE, PIERRE, a French engraver, who flourished about 1730. He visited London, where he engraved several plates for the embellishment of books, plays and pamphlets, among which are some of the plans of Houghton Hall, and some large plates of architectural views for a folio volume of the *Villas of the Ancients*, published by Robert Castell, in 1728.

FOURNIER, a French engraver of little note, who executed part of the plates for a small folio volume, entitled *Les Tableaux de la Penitence*.

FOURNIER, (ISAAC ?) a French portrait painter, who flourished in the first half of the 18th

century. He studied under de Troy, and afterwards went to Holland, where he remained the greater part of his life. He painted the portraits of many distinguished persons of his time, among which were those of the Duke of Cumberland and Admiral Anson. He died in 1754.

FOURNIER, ISAYE, called FORNACERIUS, a French painter, who flourished about 1590. Florent le Conte says that he was one of the painters to Henry IV. He is also said to have engraved several plates, but the subjects are not mentioned.

FOUTIN, J., a French engraver, who was probably a goldsmith, and flourished about 1620. Among other works he executed several plates of ornamental foliage, with grotesque heads, figures, &c. They are marked, *J. Foutin, a Chasteaudun*.

FOX, CHARLES, an English painter, born at Falmouth in 1749. He visited Norway, Sweden, and Russia, and made many designs from the wild and mountainous scenery of those countries. On returning to England, he produced many landscapes which were highly esteemed; and he also attained some distinction in portrait painting. Fox was fond of literary pursuits, and he wrote one or two poetical works. He died in 1809.

FOX, CHARLES, an English engraver, born in 1797. He studied under Edwards, at Bungay in Suffolk, and afterwards went to London, where he was employed by the booksellers, and executed several plates *after Wilkie*, for Cadell's edition of Scott's novels; as well as various illustrations for the annuals of the day. He also produced some large plates, among which are a whole-length portrait of Sir Geo. Murray, *after Pickersgill*; and the First Council of the Queen, *after Wilkie*. He died in 1849.

FRAGONARD, NICHOLAS, a French historical painter and engraver, born at Nice in 1733, died in 1806. He studied under Boucher, and having carried off the grand prize of the Academy, he went to Rome, with the royal pension. On his return to Paris he was elected a Royal Academician, in 1765, on which occasion he painted his fine picture of Callirhoe as his reception-piece, which was much admired. His next work was the Visitation of the Virgin, for the Duke de Gramont. He soon, however, left the path of high and noble subjects which he had hitherto followed, and painted bacchanals, conversations, and subjects of French manners, many of which had an exceedingly licentious tendency. As an engraver he etched several plates from his own designs, and after other masters, among which are the following:

The Circumcision; *after Tiepolo*. The same subject; *after Seb. Ricci*. Christ with the Disciples at Emmaus; *do*. The Last Supper; *do*. St. Roch; *after Tintoretto*. The Conception; *do*. Four Bacchanalian subjects; *after his own designs*.

FRAISINGER, CASPAR, a German engraver of little note, who flourished at Ingolstadt, in Bavaria, about 1690. Bartsch mentions two of his prints, dated 1591; Brulliot mentions several others, inscribed with his name in full, one of which is dated 1599.

FRANCESCA, PIETRO DELLA, called PIETRO BORGHESE, and DA BORGO S. SEPOLERO. This old Italian painter was born at Borgo S. Sepolero, in the province of Umbria, in 1398. At the age of

fifteen he had made great advances in mathematics and other studies, when he turned his attention to painting. He acquired the elements of design from some inferior artist; but was more indebted to his own natural abilities for success. He first distinguished himself at the court of the Duke d'Urbino, where he painted several small pictures. During the pontificate of Nicholas V., Francesca visited Rome, where he was employed by the pope in the Vatican. He executed a large composition which still remains in that palace, representing the pontiff with several cardinals and bishops; in which there is a truth of character in the heads that is superior to the artists of his time, and if he had possessed the grace of Masaccio, he would nearly have equalled that master. There are several of his works at Arezzo, in the choir of the Conventuali, which show great advances in the art since its infancy in the time of Giotto. In the public palace at Borgo S. Sepolero, is a picture of S. Lodovico by Francesca; and in the church of S. Chiara, is the Assumption with the Apostles. The latter work has something of the stiffness of design which characterized the works of early painters; but in the coloring and airs of the heads, it evinces the beginning of that great style, which was afterwards improved by his scholar Perugino, and perfected by Raffaele. Vasari says that Francesca became blind in his sixtieth year, in 1458, though he lived to the age of 86, and died in 1484.

FRANCESCHI, PAOLO, called PAOLO FIAMMINGO. This painter was born in Flanders in 1540, but went to Venice while young, and resided there the remainder of his life. He studied in the school of Tintoretto, and was most distinguished for his landscapes, though he occasionally painted subjects from history. He was employed by the emperor Rodolphus II., for whom he painted several landscapes and other subjects. Ridolfi praises two pictures by this master in the church of S. Niccolo de Frari, at Venice, representing the Descent from the Cross, and St. John preaching in the Wilderness. He died at Venice in 1596.

FRANCESCHIELLO. See MURA.

FRACANZANI, FRANCESCO, a Neapolitan painter, who, according to Dominici, might have arrived at the pinnacle of fame. He studied under Giuseppe Ribera, and executed some works possessing a peculiar grandeur of style and a noble tone of color. His Death of St. Joseph in the Pellegrini is considered one of the best pictures in Naples. He afterwards fell into dissolute habits, and was finally condemned to death for some atrocious deed, by the common hangman, but for the honor of the art, his punishment was commuted to secret death by poison, in prison, in 1637.

FRANCESCHINI, MATTIA, a painter of Turin, who studied under Cav. Claudio Beaumont. There are many of his works at Turin, executed in the manner of his master. He frequently painted in competition with Felice Cervetti. He flourished in the middle of the 18th century.

FRANCESCHINI, BALDASSARE, called IL VOLTERRANO, an eminent Italian painter, born, according to Baldinucci, at Volterra, in 1611. He was called il Volterrano Giuniore, to distinguish him from Daniele Ricciarelli da Volterra. He first studied under Matteo Roselli, and afterwards in the school of Gio. de St. Giovanni. The latter is

said to have engaged him as a coadjutor in some works in the Pitti Palace, but after witnessing his abilities, became jealous, and dismissed him.—Franceschini was distinguished for his excellent easel pictures, of which there are many at Volterra and Florence, especially in the Palazzi Maffei and Sermolli. But it is in grand fresco works that his powers are displayed to the greatest advantage, and in these he ranks with the most eminent artists of modern times. His talents have been extraordinarily praised, but Lanzi says he deserves all the applause he has received, which is justly due to his ingenious and abundant invention; the correctness of his design, so rare in great fresco works; the spirited movement of his figures; his perfect knowledge of foreshortening; and the subdued harmony of his coloring. The fire of an ardent genius was tempered by study and reflection, and his natural taste of design was elevated and varied by association with the best works of art at Rome and Bologna. Among his great frescos is the cupola of the Capella Niccolini, in the church of S. Croce at Florence, which is a wonderful production. At the Nunziata, is another, equally deserving of praise; and in the vault of a chapel of S. Maria Maggiore, is a picture of Elias, which is so admirably foreshortened as to be worthy a comparison with the celebrated St. Rocco, by Tintoretto. The oil paintings of Franceschini are also highly esteemed; among them are a picture of St. Filippo Benizzi, in the Nunziata at Florence; St. Giovanni Evangelista, in S. Chiara at Volterra; and St. Carlo Borromeo communicating the Pestiferous, in the Nunziata at Pescia. He died in 1689.

**FRANCESCHINI, CAV. MARC' ANTONIO**, an eminent Italian painter, styled by Lanzi as one of the heads of the new Bolognese school, was born at Bologna in 1648. He first entered the school of Gio. Battista Galli, but afterwards studied under Carlo Cignani, with whom he formed a warm attachment, which was increased by his marrying the cousin of his instructor, the sister of Quaini. Cignani favored him above all his scholars, giving him a separate studio, furnishing him with select models for designing the nude, and directing him how to use them to the greatest advantage in his compositions. By this excellent instruction, and a constant study of the best works of art, he acquired the tasteful choice and grandeur of Cignani, and combined with the manner of that master, a harmony of coloring, and a novelty of style entirely original. His invention was most abundant, and his execution exceedingly rapid; his coloring is clear, without coldness, and his compositions copious without confusion. The principal works of this great master at Bologna, are a ceiling in the Palazzo Ranuzzi; the Death of St. Joseph, in Corpus Domini; St. Francis of Sales kneeling before the Virgin and Infant, in la Madonna di Galleria; a fine picture of the Annunciation, at the Institute; and St. John in the isle of Patmos, in la Carità. At Rimini, in the church of the Angustines, is a fine picture of St. Tommaso giving alms to the Poor. Franceschini continued to practice the art until he reached the age of eighty-one, with little diminution of powers, as is evident from his picture of the Founders of the Order in the Padri Servi, at Bologna; and the Dead Christ, in the Agostini at Ivola, which were both executed when

he was nearly eighty years of age, and evince no decay of his powers. He died in 1729.

**FRANCESCHINI, GIACOMO**, an Italian painter, the son and scholar of the preceding, born at Bologna in 1672. He painted history in the style of his father, and executed a number of works for the Bolognese churches, among which are a picture of St. Ussaldo, St. Margherita, St. Lucia, and St. Cecilia in S. Maria Incoronata; the Crucifixion, in S. Simone; and St. Anna, in S. Martino. He died in 1745.

**FRANCESCHINI, DOMENICO**, an Italian engraver of little note, who has executed, among other plates, a slight etching of the Amphitheatre of Flavius; dated 1725.

**FRANCESCHINI, VINCENZIO**, an Italian engraver, who lived about 1750, and executed among other works, a part of the plates for the Museo Fiorentino, published in 1748. They are usually marked V. F.

**FRANCESCHINO.** See **FRANCESCO CARACCI**.

**FRANCESCHITTO, or FRANCISQUITO**, a Spanish painter, who studied under Luca Giordano while the latter was in Spain. He gave promise of great talent, and his master was accustomed to say that the pupil would surpass his instructor. When the latter returned to Italy, Franceschitto accompanied him, and painted a picture at Naples for the church of S. Maria del Monti, which nearly verified the prediction of Luca, representing St. Pasquale, with a beautiful choir of angels, and a sublime landscape. He would undoubtedly have attained great eminence, had he not died at Naples, while quite young.

**FRANCHEVILLE, PIERRE**, a French sculptor, born at Cambrai in 1548. His parents wished him to pursue a literary career, but his love for art induced him to quit the paternal mansion and go to Italy, where he placed himself under Jean de Boulogne. He made rapid progress, and attained such distinction, that Henry IV. recalled him to France, and employed him in a number of works. The four figures which adorn the pedestal of the statue of Henry IV. on the Pont Neuf, together with the bas-reliefs and accessories, are by Francheville.

**FRANCHINI, NICOLÒ**, a native of Siena, who studied under Cav. Giuseppe Masini. He distinguished himself rather by restoring the works of other masters than by his own productions. "By his skill," says Cav. Picci, "in restoring injured specimens to their original beauty, without applying to them a fresh pencil, and by supplying the faded colors with others taken from paintings of less value, he entitled himself to the praise of a new discovery." He was living in 1761.

**FRANCHI, ANTONIO**, an Italian painter, born at Luca in 1634. He studied under Baldassare Franceschini, and settled at Florence, where he became a reputable painter of history, and was employed by the Grand Duke to paint a number of easel pictures, as well as others for private collections. He also painted a number of fine works for the churches, among which, his picture of Christ giving the Keys to St. Peter, in the parochial church of Caporignano at Luca, is considered his master-piece. His picture of St. Giuseppe di Ca-

Iassanzio, in the church of the Padri Scolopi at Florence, is admired for its correctness of design, and vigor of effect. He composed a work entitled *La Teoria della Pittura*, published after his death, in 1739. He died in 1709.

FRANCHI, GIUSEPPE, an Italian sculptor, born at Carrara in 1730. He early went to Rome to study the art, in which he attained such distinction, that in 1776 he was invited to Milan, to assume the professorship of architecture in the Academy of Fine Arts in that city. His works were highly esteemed for their purity of design, and they often gained the prize at the exhibitions. He had many scholars, and discharged the duties of that responsible office with great reputation for thirty years, until his death in 1806.

FRANCHI, LORENZO, the Younger, an Italian painter, born at Bologna about 1563. He studied under Camillo Proccaccini, and after leaving that master, he studied with great assiduity the works of the Caracci, and copied many of their works, besides imitating their style in small pictures. He became eminent in this line, and his works are universally ascribed to the masters whom he imitated, so that his own name is scarcely known out of Italy. He died about 1630.

FRANCHI, CESARE, a painter of Perugia, who studied under Giulio Cesare Angeli. He excelled in small historical pictures, which are found in the best collections of Perugia and other places. He died in 1615.

FRANCIA, FRANCESCO. The real name of this artist was Raibolini, but he is universally called by Italian authors Francesco Francia. There is considerable contradiction among authors, as to the merits of this artist, the reputation he enjoyed, and the time of his death. Lanzi satisfactorily puts all these matters at rest, and we shall not discuss them here. He was born at Bologna in 1450. He is said to have been bred a goldsmith. Lanzi says, "the truth is he had a consummate genius for working in gold, on which account the medals and coins taken from his models rivaled those of Caradosso, the Milanese." This was his forte, and on this he relied for his renown, for on some of his paintings he signed himself *Franciscus Francia Aurifer.* He did not begin to exercise his pencil till he had arrived at maturity of manhood; then he set himself to work with such diligence that he equaled, if he did not excel, any of his predecessors. Malvasia says, "he was esteemed and celebrated as the first man of the age," and Vasari asserts that "he was held in the estimation of a god." But the appearance of Raffaele threw him as well as all his contemporaries of the old school far into the shade. Lanzi says his Madonnas rank beside those of Pietro Perugino and Gio. Bellini; Raffaele too, in a letter dated 1508, quoted by Malvasia, praises his Madonnas, "never having beheld any more beautiful, more devotional in their expression, and more finely composed by any artist." Lanzi says his manner is nearly between those of Perugino and Bellini: "It boasts the choiceness and the tone of color of Perugino, while in the fullness of its outlines, in the skill of the folding and the ample flow of the draperies, it bears greater resemblance to Bellini. His heads, however, do not equal the grace and sweetness of the former, though he is more dignified than the

latter. In the accessories of his landscapes he rivals both, but in landscape itself, and in the splendor of his architecture he is inferior to them." He afterwards enlarged his manner, and painted several altar-pieces for the churches at Bologna with equal success, which caused authors to make a distinction between his first and second manner; the first that of Perugino, and the second founded on that of Andrea Mantegna. Perhaps his best altar-piece was that in the Bentivogli Chapel, painted in 1490. It is a beautiful specimen of the age, displaying the most finished delicacy of art in every individual figure and ornament, especially in the arabesque pilasters, in the manner of Mantegna. Lanzi further says that when Raffaele was in the midst of his career at Rome, and was more regarded in the light of an angel than a man, and had already executed some works at Bologna. "he begun a correspondence with Francia, urged to it by the letters of the latter; Raffaele became his friend, and on sending to Bologna his picture of St. Cecilia, he requested him, on discovering any error in it, to correct it; an instance of modesty more to be admired in our Apelles, than even his paintings." This occurred in 1518, in which year Vasari closes the life of Francia, who, he declares, died of melancholy on finding how much Raffaele exceeded him in every particular of the art. But Lanzi proves this a "weak invention of the enemy," and that he viewed it with enthusiastic admiration. Malvasia, also says, that "he lived many years afterwards, and though aged and declining, he changed his manner." It is clearly proved that he painted his celebrated St. Sebastian, after this event, founded on the manner of Raffaele, which he exhibited in a room at the Mint, and which for a long time, according to Malvasia, served as a studio for the Bolognese pupils, who flocked to it to copy its proportions with as much zeal as the ancients did a statue of Polycletes, or the moderns, the Apollo in the supposed Antinous Belvidere. Francia also painted in fresco, but with less success. Lanzi shows that he died April 7, 1533.

FRANCIA, GIACOMO, was the son and scholar of the preceding artist, whose style he so closely imitated that it is now often difficult in the gallery at Bologna to distinguish the works of the father from those of the son. He painted much for the churches and public edifices at Bologna, where they are held in great veneration. He also painted sometimes in conjunction with his father, as in the church of S. Vitale, where, in a Nativity, Giacomo painted the figures, and Francesco the cherubs. Lanzi says that in his earlier works he did not equal his father, but in progress of time, he acquired a more free and easy manner. Some of his Madonnas were copied, and engraved by Agostino Caracci. He died at Bologna in 1557. He had a son, named Gio. Battista, whom he instructed in the art, but he never acquired any celebrity, though there is an altar-piece by him in the church of S. Rocco, and a few other specimens at Bologna, which do not rise above mediocrity. He died in 1575.

FRANCIA, GIULIO, or RAIBOLINI, was a cousin of Francesco, flourished at the same time with him at Bologna, but never acquired much distinction, and died in 1540.

FRANCIA, FRANCESCO MARIA, an Italian en-



graver, born at Bologna in 1657; died in 1735. He studied in the school of Francesco Curti, where he made rapid improvement. The Jesuits employed him to execute some plates of saints and sacred subjects after various masters, and he soon rose to distinction. His works are distinguished for correctness of design, and great intelligence of chiaro-scuro. He was very laborious, his plates numbering about 1500. The *Musée de Florence* has four portraits of ancient painters, engraved by this artist. His finest plate is the Conception of the Virgin, after *Franceschini*.

FRANCIA, DOMENICO, an Italian painter, the son of the preceding, born at Bologna in 1702. He studied under Franceschini, and afterwards under Bibiena, of whom he became one of the most distinguished scholars. In 1723, he went to Vienna and associated himself with Giuseppe, a son of Bibiena. They both visited Prague, to assist in preparing for the ceremony of the coronation of Charles VI. He was much employed in designing sumptuous court festivals, the elegance and splendor of which gained him great reputation, and he was employed by several sovereigns for this purpose. On returning to Vienna, he received various commissions, and executed a number of works which were greatly admired, especially for their admirable perspective. The king of Sweden appointed him cabinet painter, and in 1736 he went to Stockholm, remaining there till 1744, during which time he executed many excellent works for the royal palaces. He then visited Lisbon, and afterwards Rome, leaving proofs of his talents in both those cities. He subsequently revisited Vienna, and executed several new works; after which he returned to Bologna. Commissioned to paint in fresco the wall of the convent of the Conception, he commenced the work, but unhappily fell from a ladder, and died in 1758.

FRANCIA, MARC' ANTONIO, called also FRANCIA BIGIO and FRANCIA BIGIO. See BIGIO.

FRANCISQUE. See MILE.

FRANCK, CONSTANTINE, a Flemish painter, born at Antwerp about 1660. He was distinguished for his skill in painting battle-pieces and sieges; and his works possess great merit, though usually somewhat dry and hard, and perhaps not equal to the productions of Vandermeulen. His master-piece is much superior to his usual productions, representing the Siege of Namur by king William, in which he introduced the portrait of that monarch and those who attended him. The town was seen in the distance, and the encampment was between the principal group of figures and the city.

FRANCK, HANS, an old German wood engraver, who is supposed to be the same as *Jan Franck*, who resided at Nuremberg and wrought for Albert Durer. Among other works, he assisted in the Triumph of the Emperor Maximilian, after *Hans Burgkmair*.

FRANCK, or FRANCKEN, JEROME, a Flemish painter, born, according to Brulliot, in 1542, at Herenthals, near Antwerp, and studied under Francis Floris, on leaving whom he visited Paris, and was employed by Henry III., whose portrait he painted, and was appointed painter to the king. He afterwards visited Italy, and remained some time at Rome. On returning to Flanders, he soon gained

reputation, and succeeded in establishing a successful academy. Among his principal works is the great altar-piece in the church of the Cordeliers at Paris, representing the Nativity, dated 1585; also another, in the Cathedral at Antwerp, representing one of the miracles of St. Gomer, signed H. F. F., 1607. At the death of Francis Floris, the scholars of that master placed themselves under the tuition of this artist. He died, according to Zani, in 1620.

FRANCK, or FRANCKEN, FRANCIS, called the Elder, a Flemish painter, the younger brother of Jerome F., born at Antwerp about 1546. He studied under Francis Floris, and painted history with considerable reputation. His easel pictures are superior to his larger works; they are well colored, and touched with great freedom and effect. In 1581, he was received into the academy at Antwerp. His master-piece is an altar-piece in the cathedral of that city; the principal picture representing Christ among the Doctors; and on the two folding doors, the Baptism of St. Augustine, and the miracle of the Widow of Sarepta. He died in 1616.

FRANCK, or FRANCKEN, AMBROSE, the youngest brother of Jerome F., was born at Antwerp about 1549. He studied under Francis Floris, and painted history with reputation. He executed a number of works for the churches of the Low Countries, among which is an altar-piece in the cathedral at Antwerp, representing the Martyrdom of St. Crispin, and also a picture of St. Luke painting the portrait of the Virgin.

FRANCK, or FRANCKEN, SEBASTIAN, the elder son of Francis Franck the Elder, was born at Antwerp in 1573. He studied under Abraham van Oort, and gained considerable reputation for his battle-pieces and skirmishes of cavalry. He afterwards painted landscapes, into which he introduced sacred subjects, and in these he was considered one of the best artists of his time. Some of his finest productions are in the collections of the Elector Palatine, one of which, representing the Works of Mercy, is highly esteemed.

FRANCK, or FRANCKEN, FRANCIS, called the Younger, was the younger son of Francis Franck the Elder, born at Antwerp in 1580. He studied under his father, and followed his style for some time, after which he visited Italy, and resided chiefly at Venice, where he studied the works of Titian and Tintoretto. After an absence of three years he returned to Antwerp, and was admitted to the academy in 1605. He painted several works for the churches at Antwerp, one of the best of which is Christ Disputing with the Doctors, in the Cathedral. C. de Bie places his death in 1642.

FRANCK, or FRANCKEN, JOHN BAPTIST, the son of Sebastian F., born at Antwerp in 1600. He studied under his father, whose style he followed for some time, but subsequently greatly improved himself by an assiduous study of the works of Rubens. He first painted subjects of history; but subsequently became greatly distinguished for his interiors of saloons and galleries, decorated with paintings and statuary, with gallant assemblies of figures and conversations. These works were touched in a very spirited style, with great beauty of coloring; they were much in request, and were placed in the choicest collections. The small



pictures which he introduced into his galleries, were painted so exactly in the style of the master he wished to imitate, that it was easy to point out the original artist. His talents were often employed in executing the figures in the compositions of his cotemporaries; many of the interiors of Peter Neefs are decorated with figures by this artist.

**FRANCK, JOHN ULRICH**, a German designer and engraver, born at Kaufbeuren, in Suabia, in 1603. He resided chiefly at Augsburg, where he etched several plates from his own designs, among which are the following: A set of four Battles of Cavalry; *Hans Ulrich Franck. f.* 1643. The Meeting of David and Abigail. Alexander and the dying Darius. 1644.

**FRANCK, JOHN**, a German engraver, the son of John Ulrich F. He executed several plates for the booksellers, among which are some of those in the *Priorata Hist. Leop.* He also engraved a set of the gardens and fountains in the vicinity of Rome, in concert with Susanna Sandrart and J. Meyer.

**FRANCK, FRANCIS FREDERIC**, another son of John Ulrich F., was a portrait painter, as appears from several plates by Kilian, bearing his monogram of three F's interlaced, and the date 1683.

**FRANCKALLS, BAPTIST**, an engraver of little note, mentioned by Florent le Comte, who says he excelled in engraving tournaments, theatrical scenes, and magnificent decorations.

**FRANCO, ALFONSO**, an eminent painter of Messina, was born in 1466, and died of the Plague in 1524. Hakert says he was the boast of his age, in Messina, and that he painted in a natural manner, with a correct design and a lively expression, which made his works so much sought after, that they have left only two of his pictures in his native place,—a Deposition from the Cross, at the church of S. Francesco de Paolo, and the Dispute of Christ with the Doctors, at S. Agostino.

**FRANCO, ANGIOLO**, an old Neapolitan painter, who died about 1445. According to Dominici, he studied under Calantonio del Fiore, and painted in the style of Giotto, with a stronger management of chiaro-scuro.

**FRANCO, BATTISTA**, called IL SEMELEI, an eminent painter and engraver, born at Venice in 1498. After acquiring the elements of design in his native city, he went to Rome, where he studied with great assiduity the works of Michael Angelo. He also visited Florence, where he copied all the pictures, sculptures, and designs of that great master. By his careful study of these excellent models, Franco became one of the ablest designers of his time, although he was less successful in coloring. Vasari mentions among his best productions, the frescos in a chapel alla Minerva at Rome, representing several subjects from the Evangelists. He painted in fresco the choir of the Metropolitan church at Urbino; and a picture in oil representing the Virgin and Infant between St. Peter and St. Paul, which, according to Lanzi, is painted in the best style of Florentine art, though there is something of stiffness in the figure of St. Paul. In the Sacristy of the cathedral at Osimo, are several easel pictures from the life of Christ, which are considered as rarities, as he seldom painted any small works. As an engraver, Franco attained great ex-

cellence. It is supposed that he acquired this art from Marc' Antonio Raimondi, which conjecture is strengthened by the resemblance of his style to that of Giulio Bonasone, a pupil of that great master. The plates of Franco are worked entirely with the graver, although some of them appear to have been assisted with the point. They are executed in a free, bold, but pleasing style. His design evinces the grandeur and correctness of his favorite model, Michael Angelo; and his masses of light and shadow are broad and masterly. He usually marked his plates B. F. V. F. for *Battista Franco Venetus, fecit.* Bartsch enumerates over 100 prints by him, among which is one dated 1563. Zani says he was living in 1566; and Vasari says he died in 1580. Lanzi, however, places his death in 1561. The following are his principal plates:

Moses striking the Rock. Abraham meeting Melchisedec. Abraham sacrificing Isaac. The Israelites gathering Manna in the Desert. The Captive Kings brought before Solomon. The Adoration of the Shepherds, with Angels in the Clouds. The Virgin and Infant, with St. John. St. John the Baptist. St. Jerome holding a Skull. Christ disputing with the Doctors. The Entombing of Christ by the Disciples. Simon the Magician before the Apostles. The Cyclops at their Forge. Hercules and Dejanira. The Donation made to the Church by the Emperor Constantine; *after Raffaello.* A Bacchanalian subject; *after Giulio Romano.* The Triumph of Buechus; *do.* The Deluge; *after Polidoro da Caravaggio.*

**FRANCO, GIACOMO**, an Italian designer and engraver, probably a relative of Battista F., born at Venice about 1560. His design is correct; the heads have a fine expression; and his style is free and masterly, resembling that of Agostino Caracci. The following are his principal plates:

Part of the plates for an Edition of Tasso's *Jernsalem*, published at Genoa in 1590; *after the designs of Bernardo Castelli*; the rest were engraved by *Agostino Caracci.* *Habiti delle Donne Venetiane*; published in 1626. A collection of portraits of the Great Men; dated 1596. St. Jerome; *J. Franco Roma, sc.* The Crucifixion; signed *Giacomo Franco, fec.* Hercules between Virtue and Pleasure; from an antique basso relievo.

**FRANCO, GIUSEPPE**, called also DE' MONTI, and DALLE LODOLE, a reputable Roman painter, who, says Baglioni, was one of the artists employed on the works prosecuted by Sextus V. He afterwards went to Milan, where he resided many years. He was called *Lodole*, because he often marked his pictures with a Lark. He died in the pontificate of Urban VIII.

**FRANCO, LORENZO**, a Bolognese painter, was born, according to Malvasia, about 1563. He studied under Procaccini. He afterwards became an excellent imitator of the manner of the Caracci, though in the opinion of P. Resta, his style was somewhat too minute. He settled at Reggio, where he painted history with success, and executed some works for the churches.

**FRANCO, BOLOGNESE.** See DA BOLOGNA.

**FRANCOIS, LUCAS.** This painter was born at Mechlin, in Flanders, in 1574. It is not known under whom he studied; but he painted history with considerable reputation, and was also much employed as a portrait painter. He visited the courts of France and Spain while young, where he gained eminence, and was appointed painter to both of the reigning monarchs. After six years he returned to Flanders, where he painted several altarpieces for the churches, which are deserving of great praise. There is a fine picture by him at

Tournay, in the Abbey of St. Martin, representing St. Placido and St. Maurice; also in the church of St. Catherine, at Mechlin, the Martyrdom of St. Lawrence. He died at Mechlin, in 1643.

FRANCOIS, PETER. This painter was the son of Lucas F., born at Mechlin in 1606. He studied under his father for some time, and followed his style in large historical works; but he subsequently entered the school of Gerard Segers, whose academy was then in high reputation, and adopted a mode of painting history and portraits of a size smaller than life, which were highly esteemed for beauty of coloring, and neatness of penciling. The archduke Leopold invited him to his court, and favored him with his patronage and esteem. He was also invited to Paris, where his works were much admired, and gained him great reputation and employment. He remained in France four years, and then returned to Flanders, where he practised the art with great success. His design is firm and correct, his compositions ingenious, and his coloring clear and seductive. At Mechlin, in the church of the Nuns of Betheniam, are two pictures by Peter François, of subjects from the history of their order. He died in 1654. He had a younger brother named Lucas, born at Malines in 1615. He painted history and portraits with considerable reputation, and resided for several years in France, where he practised the art with excellent success.

FRANCOIS, SIMON, a French painter, born at Tours in 1606. He made some progress in the art without the aid of an instructor, after which he went to Italy, where he remained several years, and formed at Bologna the acquaintance of Guido, whose portrait he painted. On returning to France, he settled at Paris, where he painted the portrait of the young Dauphin. This work was much admired, and the artist anticipated a brilliant and fortunate career, but was unfortunately disappointed. He died at Paris, in obscurity, in 1671.

FRANCOIS, JEAN CHARLES, a French engraver, born at Nancy in 1717. According to Zani, he was the original inventor of the style of engraving in imitation of crayons, and that author cites a letter addressed to M. Savérien in 1740, in proof of his position. He published a work on his discovery, which gained him great reputation; and his admirable productions, which could not be distinguished from crayon drawings, gained him a pension from the king of 600 francs. François also executed a number of small portraits with the graver; besides the plates for the *History of the Modern Philosophers* by Savérien. Bruliot and Zani say he died in 1769. The following are his principal plates:

Louis XV., King of France. His Queen. Peter Bayle; after Carle Vanloo. Desiderius Erasmus; after Holbein. Thomas Hobbes; after Pierre. John Locke; after Vien. Nicholas Malebranche; after Bachlier. The Dancers; after P. Boucher. A March of Cavalry; after Parrard.

FRANCUCCI, INNOCENZIO, called DA IMOLA, born at Imola, though he resided chiefly at Bologna. In 1506, he entered the school of Francesco Francia, and subsequently went to Florence, according to Malvasia, where he remained several years in the school of Mariotto Albertinelli. His style is founded on that of Il Frate and Andrea del Sarto, whose works he appears to have studied with great assiduity. His pictures are all of a

sacred character, and he usually avoided those subjects which call for crowded compositions, or violent attitudes, as his character was remarkable for meekness and placidity. He executed a large number of works for the Bolognese churches, and some of them are so much in the simple and beautiful style of Raffaello, that they seem to have been painted from the designs of that master. Among these are his admirable frescos in the chapter of S. Michele in Bosco, representing the Four Evangelists, the Annunciation, the Death of the Virgin, and the Assumption. In the same church he executed the principal altar-piece, which is designed entirely in the taste of Raffaello, and may be ranked among his finest productions, representing the Virgin and Infant in the Clouds, and below St. Michael, St. Peter, and St. Benedict. He sometimes painted small pictures under his altar-pieces, which are very beautiful; in S. Giacomo, under his large painting of the Marriage of St. Catharine, is an exquisite little picture of the Nativity. In S. Matteo is an altar-piece of the Virgin and Infant with several Saints; and below four small pictures, representing Christ appearing to Mary Magdalene in the Garden; the Presentation in the Temple; St. Peter, Martyr; the Nativity; and Christ in the midst of the Doctors. He was an adept in perspective, as is evident from his immense fresco work in the cupola at Faenza, in which Lanzi compares his landscape and perspective to Leonardo da Vinci. Malvasia says he died of a pestilential fever, at the age of 56. The date of his last work is 1549.

FRANGIPANE, NICCOLO, an Italian painter, born at Padua, or Udine—for writers differ. He flourished from 1565 to 1597, as appears from the dates of his works, which prove him to have been an artist of great abilities. At Pesaro is an altar-piece by him, of St. Stefano; and at Padua, in the church of S. Bartolomeo, a fine picture of St. Francesco, dated 1588. His master-piece, however, is the Assumption, in the Conventuali at Rimini, which Lanzi mentions in the highest terms.

FRANQUAERT, JAMES, a Flemish painter and architect, born at Brussels, according to Balkema, in 1577. His parents were highly respectable, and gave him a liberal education; but having early manifested an inclination for art, he was sent to Italy, where he studied painting and architecture for several years. On returning to Flanders, he soon gained a good reputation, and was appointed principal painter and architect to Albert and Isabella, then governors of the Low Countries. Franquaert was highly esteemed by his patrons, who employed him in several important works in both arts. There are a number of his pictures in the church of the Jesuits, at Brussels, which edifice was erected from his own designs. He died in that city, in 1652.

FRANS, NICHOLAS, a Flemish painter, born at Mechlin in 1539. He painted history with reputation. His drawing is correct, and his coloring excellent. In the collegiate church of Our Lady, at Mechlin, is an altar-piece by this master, representing the Flight into Egypt; and in the church of Hanswyck, near Mechlin, are two pictures of the Visitation and the Annunciation.

FRANSSIÈRES, J. DE, a French engraver of little note. He executed, among other works, part

of the plates for a set of Turkish habits, published at Paris in 1714, by M. de Ferriol.

FRARI, FRANCESCO. See BIANCHI.

FRATACCI, or FRATAZZI, ANTONIO, a native of Parma, who studied under Carlo Cignani, and became an excellent imitator of his style. There are some of his works in the churches at Bologna. At Parma, Lanzi says, he was not much employed in public, but his works are to be found in the collections, where they hold quite a high rank. He painted at Parma in 1730.

FRATE, IL. See DELLA PORTA.

FRATE, PAOLOTTO IL. See GHISLANDI.

FRATELLINI, GIOVANNA, a celebrated Italian paintress, born at Florence in 1666. She early manifested a strong inclination for the art, and attracted the attention of the Grand Duchess Victoria, who took her under her protection, and caused her to be instructed in drawing and music, by the best masters. She afterwards learned miniature painting under Ippolito Galantini, and finally completed her studies under Antonio Domenico Gabbiani. She painted historical subjects and portraits in oil, in miniature, and in crayons.—In the latter she chiefly excelled, and equalled the celebrated Rosalba. She soon gained a widespread reputation, and was much patronized by the nobility of Florence, and the most illustrious personages of Italy. She painted the portrait of Cosmo III., and that of the Grand Duchess, her patroness. One of her finest productions is a picture in the Ducal Gallery at Florence, representing her painting the portrait of her son. She died in 1731.

FRATELLINI, LORENZO MARIA, a Florentine painter, the son and scholar of Giovanna F., born in 1690. He afterwards studied in the school of A. Domenico Gabbiani, where he acquired a ready and correct style of design. He painted history and portraits with reputation, and bid fair to attain great distinction; but he died, in the prime of life, in 1729.

FRATTINI, GAETANO, a painter of the Bolognese school, who studied under Franceschini. He was a reputable artist, and there are some pictures by him in the churches at Ravenna, particularly an altar-piece at the Corpus Domini.

FREART, ROLAND, DE CHAMBRAY, an eminent French architect, who flourished about 1640. He was the cousin of M. Desnoyers, the Secretary of War, and Superintendent of Buildings under Louis XIII. He was twice sent to Rome by the King, on some important affairs, and availed himself of these opportunities to make a collection of all that was rare and curious in the fine arts of Italy, which laid the foundation for his excellent and very useful treatise, entitled *Parallèle de l'Architecture Antique avec le Moderne*. While Bernini was in France, the King desired M. de Chambray to work in concert with that architect, who soon discovered his superior acquirements, and told the King that in M. de Chambray he had a master whom he should have felt an honor in following, and that he was not so bold as to make any change in his design for the Louvre. This tribute of praise is given on the authority of Milizia, and is of the very highest character, coming from so illustrious an artist as Bernini.

FREEBAIRN, ROBERT, an English landscape painter, born in 1765; studied a short time under Richard Wilson, after which he went to Italy and remained about ten years. His talents were of a common order, and he never attained distinction. On his return to England, he met with several patrons, and as he was slow of execution, it is probable that they were the chief purchasers of his works. He executed about forty prints of Italian and English scenery. He died in 1808.

FREEZEN, JOHN GEORGE, a German painter of fruit and flowers, born at Palts, near Heidelberg, in 1701. He first studied under John van Niekelen, and afterwards in the school of Philip van Dyck, of whom he was one of the most distinguished pupils. He was patronized by the Duke of Hesse, and was appointed historical and portrait painter to the court of Cassel.

FREMIN, RENÉ, a French sculptor of eminence, born at Paris in 1673. He studied the elements of the art in his native city, and afterwards went to Italy. On his return he soon gained reputation, and produced a number of good works for the churches and public edifices, among which were the bas-relief in the chapel de Noailles at Notre Dame; the great altar in the chapter of the Louvre; and the statue of St. Sylvia, in the chapel of the Invalides. At this time, Philip V., of Spain was commencing the gardens of St. Idelfonso, in imitation of those at Versailles, and among many other artists he invited Fremin, who was employed from 1722 to 1729. Among other works, he executed the statue of Apollo; the busts of Philip and his Queen; a group of the Four Elements; a statue of Minerva; and the Fountain of Perseus, which sends up a jet of water 115 feet high. In 1745, he returned to Paris, loaded with riches and honors.

FREMINET, MARTIN, an eminent French painter, born at Paris in 1567. He was the son and scholar of an obscure painter, and with no better advantages, he acquired sufficient ability to produce his fine picture of St. Sebastian, in the church of S. Josse, at Paris. He afterwards visited Rome, where he formed an intimacy with Giuseppe Cesari, though he did not follow the manner of that master. His style was founded on that of Michael Angelo, whose works he studied with great assiduity. He possessed a ready invention; his design was bold rather than elegant, and he was a perfect master of anatomy and perspective. In attempting to imitate the grandeur of Buonrotti, he fell into an extravagant style, and the movement of his figures is strained and violent. Freminet visited Florence, and afterwards Parma, where he studied some time the works of Parmiggiano. After passing fifteen years in Italy, he returned to Paris, in the reign of Henry IV., who appointed him his painter, and employed him in the chapel at Fontainebleau, but the artist had hardly commenced that undertaking, when the king was assassinated. Louis XIII. continued to employ him, and honored him with the Order of St. Michael. The ceiling of the chapel at Fontainebleau was his most important work, and gained him a great reputation. It represents subjects from the Old and New Testaments, among which are Noah and his Family entering the Ark, and the Annunciation. In the angles he has represented the Sibyls, designed in the tasteful style of

Parmiggiano. He did not long survive the completion of this work, and died at Paris in 1619.

FRERES, THEODORE or DIRK, a Dutch painter, born at Enkhuyzen in 1643. His family was ancient and wealthy, and he received a liberal education. He manifested so strong a predilection for drawing, that his parents acceded to his desire of visiting Italy, and he passed several years at Rome, studying the antique, and the best works of modern art. He returned to Holland with a large collection of drawings he had made in Italy, and soon gained considerable eminence. His compositions are ingenious and tasteful. The studies he made in Italy are more distinguished for purity and correctness of design, than for beauty of coloring. He is said to have been invited to England by Sir Peter Lely, who promised to present him to the king; but on arriving at London, he found the situation he desired filled by Antonio Verrio, and therefore returned to Holland. Among his principal works are the ceiling of the public hall in Amsterdam, and some pictures in a palace of the Prince of Orange. He had just completed some important works in the Town-House at Enkhuyzen, when he died, in 1693.

FRESNE, CHARLES DU, a French amateur engraver, who lived about 1680, and executed, according to Basan, a few plates, among which is the Interview between St. Nil and the Emperor Otho III., after *Domenichino*.

FRESNOY, CHARLES ALPHONSE DU, a very eminent French painter, was the son of a respectable apothecary, born at Paris in 1611. He was intended for the medical profession, and received a finished classical education; but his genius for painting was so decided, that at the age of eighteen he ventured to express a wish to study that art. His parents opposed him with great pertinacity, but he determined to follow the bent of his genius at all hazards, and entered the school of François Perrier, after which he studied under Simon Vouet, and remained with those masters three years. He then determined to visit Italy, although without resources. On arriving in that city, he produced a number of views of edifices and architectural ruins in and near Rome; but, though his works were not without merit, he found it very difficult to attract public notice. Destitute of friends, and deprived of all assistance from his family, he could scarcely subsist, and remained for two years in indigence and obscurity, until the arrival of his fellow-student, Pierre Mignard, from Paris. The two friends immediately formed for each other an unwavering attachment, which lasted their whole lives, and Mignard, who was more successful than du Fresnoy, divided with his friend the proceeds of his pencil; and, though he possessed a greater facility than the latter, he was often aided materially by his profound reflections, and his perfect acquaintance with the theory of the art. The two artists were employed by the Cardinal of Lyons to copy the choicest works of Annibale Caracci in the Farnese Gallery, and they were most assiduous in their studies of Raffaele and the antique. In 1653, he left Rome for Venice, intending to return soon to France, but was so much impressed with the works of Titian, that he wrote to Mignard to join him in that city, where he remained about eighteen months, and painted a number of works, whose fine coloring

evinces the benefit he had received from his studies after Titian. In 1656, he returned to Paris, where he painted, among other works, a fine picture of St. Margaret, for the church of that name, and four landscapes in the Hotel d' Amenoenville, in which the figures were by Mignard. During the remainder of his life, he was occupied in preparing for publication his admirable poem on the art, which evinces a profound knowledge of the theory of painting, and has gained for its author a high reputation. Among his principal works which he executed while residing at Rome, are the Birth of Venus; the Birth of Cupid; the Filial Piety of Æneas; a young Athenian visiting the Tomb of her Lover; the Ruins of Campo Vaccino; and Mars finding Lavinia asleep on the Banks of the Tiber—one of his best works. He died at Paris, in 1665.

FREUDWEILER, DANIEL, a Swiss painter, born in 1793. He was the son of a poor shoemaker, but manifesting a genius for art, he was gratuitously instructed by Pfenniger, and afterwards visited Rome in 1818, where he attached himself to the study of the works of Raffaele. On his return to Zurich, he had recourse to portrait painting, and acquired considerable reputation; but died in 1827.

FREUNDWEILER, HENRY, a Swiss painter, born at Zurich in 1755, and died in 1795. He painted portraits with reputation, and is highly esteemed for his pictures commemorative of events in the national history of his country.

FREY, JAMES, an eminent Swiss engraver, born at Lucerne in 1681; died at Rome, in 1752. He is better known by his Italian name, Giacomo Frey; though there was another engraver of this name, but of inferior abilities. He acquired the elements of design in his own country, after which he went to Rome, at the age of 22, where he studied for some time under Arnold van Westerhout, but afterwards entered the flourishing school of Carlo Maratti, where Robert van Audenarde was then a pupil. Here Frey made rapid progress, and was soon considered one of the ablest artists in that city. His plates are distinguished for graceful and correct design, and most admirable harmony of effect. They are etched with spirit, and the etching is worked over in a firm and masterly style. He is surpassed by few artists for faithful imitation of the styles of the masters after whom he engraved. He executed a large number of plates, of which the following are the principal:

#### PORTRAITS.

Carolus Eques Maratti; after a picture by himself—Pope Innocent XIII.; *Aug. Massucius, inv.* Pope Benedict XIII.; *do.* Pope Gregory XIII.; after the marble by Camillo Rusconi. Hieronymus Picco de Mirandole; *P. Nelly, pinx.* Clementina M. Britan. Franc. et Hib. Regina; *J. Frey.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; copied from Edelmek's print after Raffaele. A Charity, with three Children; after Albano. The Death of St. Petronilla; after Guercino. The Crowning of the Virgin; after Caracci. The Virgin giving the Scapular to St. Simon Stock; after Seb. Conca. St. Francis de Paula restoring a Child to life; after B. Lambertini. The Archangel Michael; after Guido. The Four Fathers of the Church; *do.* The Death of St. Anne; after A. Sacchi. St. Ronald; *do.* The Martyrdom of St. Sebastian; after Domenichino. The Communion of St. Jerome; *do.* The Four Angels of St. Carlo Catenari at Rome, representing Justice, Temperance,

Fortitude, and Prudence; *do.* The Rape of Enropa; *after Albano.* Aurora, with the Hours dancing before the Chariot of the Sun; *after Guido*; in two sheets. Bæthus consoling Ariadne after the Departure of Theseus; *do.*; in two sheets. An allegorical subject of Clemency; *after Carlo Maratti.* St. Bernard; *do.* The Adoration of the Shepherds; *after Seb. Conca.* St. Charles Borromeo interceding for the stopping of the Plague; *after P. la Cortona.* A Riposo, where St. Joseph is presenting Cherries to the infant Christ; *after Carlo Maratti.* Augustus shutting the Temple of Janus; *do.* St. Andrew kneeling before the Cross; *do.*

FREY, JOHN PETER DE, a Dutch engraver, born at Amsterdam in 1770, and studied under Lauwers. Being naturally unable to use his right hand, he notwithstanding determined to pursue the art with his left, and by indefatigable exertions surmounted every difficulty. He settled at Paris, where he became greatly distinguished by his able design, and the boldness of his graver. His plates exhibit fine and well-exercised talent, and there are many prints by him, after Rembrandt, Flink, G. Douw, and other eminent Dutch masters, which are highly esteemed, particularly the Family of Tobias, the Ship-Builder and his Wife, the Anatomical Demonstration, and the Presentation in the Temple, all *after Rembrandt.*—Joubert says his last work is dated 1818; but there is a print by him of the Comte de Hantverve, dated 1827, and he was employed in 1830.

FREZZA, GIO. GIROLAMO, an Italian engraver, born near Tivoli, in 1660. He studied at Rome, under Arnold van Westerhout, and executed a number of plates, which are etched with care, and neatly finished with the graver, but have little vigor or effect. The following are the principal:

The Gallery of the Verospi palace; seventeen plates; *after the frescos by F. Albano.* A set of ten plates, including the title; after the nine pictures by *Niccolo Beregoni*, in the church of la Madonna in Monte Santo, at Rome. The Twelve Months; *after Carlo Maratti.* The same subjects are engraved by *Poilly.* The Virgin suckling the Infant; *after L. Caracci.* The Holy Family; *after Carlo Maratti.* The Assumption of the Virgin; *do.* The Judgment of Paris; *do.* The Riposo, called the Zingara; *after Correggio.* The Descent of the Holy Ghost; *after Guido*; scarce. Polyphemus on a Rock, and Galatea and her Nymphs on the Sea; *after Sisto Badalocchi.* Polyphemus hurling a Rock at Acis and Galatea; *do.* Venus; *after an antique painting*; for the Crozat collection. Pallas; *do.*; *do.*

FRIANO, TOMMASO DI SAN. See MANZUOLI.

FRIDERICH, JAMES ANDREW, a German engraver, born in 1683, and died in 1751. He executed a number of plates of Hussars, and other Horsemen, *after Rugendas.*

FRIES, ERNEST, a German landscape painter, born at Heidelberg in 1801; studied at Munich, and attained a high reputation. Several of his finest works are in the collection of the senator Jenisch at Hamburg, and one in that of M. de Mitchels at Heidelberg. He died in 1833.

FRIQUET, DE VAUROSE, an artist mentioned by Basan, who says he studied painting under Sebastian Bourdon, and also engraved some of the works of that master.

FRISIUS, JOHN VREDEMAN, a Dutch engraver and architect, born at Leuwarde, in Friesland, in 1527. He executed the plates for a book of monuments, published at Antwerp in 1563, by Jerome Cock. They are etched, and finished with the graver, with considerable intelligence. As an ar-

chitect, he erected, among other works, the triumphal arch for the Entry of Charles V. into Antwerp.

FRISIUS, JOHN EILLART. This engraver was probably a relative of the preceding, and was chiefly employed by the booksellers, for whom he executed a number of portraits, among which are those of Henry IV. of France, and Henry of Nassau, Prince of Orange; scarce.

FRISIUS, SIMON, an eminent Dutch engraver, born at Leuwarde, in Friesland, about 1590, and was probably a relative of the preceding artists. He is regarded as the first who brought etching to perfection, and Abraham Bosse, in his treatise on the art of engraving, &c., thinks Simon Frisius entitled to great credit for being one of the first that handled the point with freedom and facility. His etchings are in a bold and masterly style, and in his hatchings he approaches the neatness and strength of the graver. The small figures in his landscapes are correctly drawn, and his prints are scarce and highly esteemed. They are frequently marked S. F., *fecit*, and sometimes with the word *fecit* only. The following are the principal:

A set of twelve small heads of female Saints and Sibyls; marked *fecit*; *after his own designs.* A set of portraits; *after Henry Hondius.* A set of twelve plates of Birds and Butterflies; *after Mark Gerard.* Twenty-five Views and Landscapes; *after Matthew Brill*, entitled, *Typographia Variorum Regionum, aeri incisa a Simone Frisio, ab J. Visscher excusa.* 1651. A mountainous Landscape on the Sea-Coast, with figures; marked *Henry Goltzius inv. Simon Frisius, fec.* A Landscape, with a Tower. 1608; *Henry Goltzius, inv. Lastman, inv. S. Frisius, fec. aqua fort.* A Landscape, with the Flight into Egypt; *Hondius inv. S. Frisius, fec.* A Landscape with two pastoral figures; marked *S. Frisius*; highly finished, and very scarce.

FRISO, DEL. See BENFATTO.

FRITS, or FRITZ, PETER, a Dutch painter, born at Delft in 1635. His subjects were incantations, and similar absurdities, in the style of Jerome Bos. He visited several courts of Europe, but had little success, and died in 1682.

FRITSCII, DANIEL, a German painter, who lived about 1590, and was an imitator of Lucas Cranach. Kugler mentions a picture in the church at Templehof, near Berlin, dated 1596, which was supposed to be the work of Cranach, but on cleaning was found to be by Fritsch. That author says it is inferior to the later works of Cranach, but is distinguished for the excellence and individual truth of the heads.

FRITZSCH, CHRISTIAN, a German engraver, and a native of Hamburg. He wrought chiefly for the booksellers, for whom he executed a number of portraits, among which are those of Benedict XIV., and John Churchill, Duke of Marlborough.

FRIULANO, NICCOLÒ, an old artist of Friuli, some of whose works are found at Gemona, one of which is signed *Magister Nicolaus Pintor me fecit.* 1332. Lanzi says that to this artist is ascribed that vast and meritorious production, still in such a state of fine preservation, ornamenting the dome of Venzone, and which represents the solemn scene of the Consecration.

FROMANTIOU, HENRY DE, a German painter, born at Nimeguen in 1630. In the gallery at Saltshal, is a beautiful flower-piece by him. It is said that he followed the style of Rembrandt, and

that Wouwerman gave him his daughter in marriage, with a large portion; but this is rather apocryphal, as Wouwerman never became rich by his profession, but died in chagrin at finding his works so little esteemed.

**FROSNE, JEAN**, a French engraver, born at Paris about 1630. He executed part of the ornamental plates for the collection of Views, &c., by S. de Beaulieu. Marolles also mentions forty-three portraits by him, among which are the following:

Claude Baudry, Abbé de la Croix; after *Le Bon*. 1657. Louis de Lorraine, Duc de Joyeuse. Henry d'Orleans, Duc de Langueville. Nicholas Dauvet, Comte de Desmarz; after *Stresor*. Nicholas Potier, President of the Parliament. M. Dreux d'Aubray.

**FROST, GEORGE**, an English painter, born in Suffolk in 1744. He became somewhat distinguished for his landscapes, both in oil and in water-colors, which he executed in the style of Gainsborough, of whose pictures and designs he possessed a large collection. He died in 1821.

**FRUTET, FRANCISCO**. This painter was a native of Flanders, though he resided chiefly at Seville, where he flourished about 1548. It is not known by whom he was instructed, but it is probable he formed his style from the study of the great works of art at Rome, as his taste of design resembles the elevated character of that school, and exhibits little of the taste of his country. His master-piece is in the chapel of the Hospital of St. Cosmo and Damiano at Seville. In the centre picture he has represented the Crucifixion; on the outside of the folding doors, the Virgin and Infant, with St. Bernard; on the inside, Christ bearing his Cross, and the Entombment.

**FRUYTIERS, PHILIP**, a Flemish painter, born at Antwerp, according to Balkema, in 1625. His first attempts were historical subjects in oil, and he executed an excellent altar-piece for the cathedral, representing the Virgin and Infant sitting on a Globe, with a choir of Angels. He soon, however, gave up oil painting for distemper and miniature, and attained a reputation in these branches second to no other artist of his time. His works are characterised by a ready invention, and an excellent system of coloring. He was highly esteemed by Rubens, who employed him to paint the portraits of himself and family, which were executed greatly to the satisfaction of that master. Fruytiers etched a number of plates in a masterly manner, which are chiefly portraits. He died in 1677.

**FRYE, THOMAS**, an English portrait painter and engraver, born about 1724. He painted portraits with some success, and executed several plates in mezzotinto, among which are the following: His Majesty George III. The Queen. His own portrait. That of his Wife, and the celebrated Miss Pond.

**FUCCIO**, an old Florentine architect and sculptor, mentioned by Vasari. In 1229 he erected the church of S. Maria at Florence, on the Arno. He also finished the Vicaria at Naples, the Castle dell' Vovo, begun by Buono; he erected the gate over the Volturmo at Capua, and enclosed two parks with walls, for the chase, one at Gravina, and the other at Melfi.

**FUENTE, JUAN LEANDRO DE LA**, a Spanish

painter, who possessed great talent, though not mentioned by Palomino or Pons. He was born at Granada in 1600. His subjects and manner of treatment resemble the Bassans; he was distinguished for correctness of design, vigor of chiaroscuro, and a beauty of coloring that nearly approaches the excellence of the Venetian school. In S. Giovanni at Granada is a fine picture by Fuente, representing that saint kneeling before the Infant Jesus; and in the Augustines another admirable work representing the Passion of Christ. For S. Laurentio at Seville, he painted the Birth of Christ, which has been copied many times. But his master-piece is an emblematical work in S. Felipe el Real at Madrid, representing Charity, with figures of life size; it is very highly esteemed for its elevated taste of design, fine expression of the heads, and beauty of coloring. There are also many other of his works in Granada, Seville, and Madrid. He died in 1654.

**FUESSLI, HENRY**. See **FUSELI**.

**FUESSLI, MATTHIAS**, a Swiss painter, born at Zurich in 1598. He studied under Gotthard Ringgli, and afterwards visited Italy for improvement, where he acquired the esteem of Tempesta and Spagnoletto. On his return to Switzerland, he gained considerable reputation for his works, which were chiefly battle-pieces, conflagrations, and the sacking of cities. He died in 1665. Both his son and grandson attained good reputations as portrait painters. The latter died in 1739.

**FUESSLI, JOHN MELCHIOR**, a Swiss engraver, born at Zurich in 1677, and died there in 1736. He was talented and indefatigable, and has designed and executed a great number of plates, among which is that of the Ceremony of the Oaths, by which was consecrated the alliance of the republic of Venice with the two cantons of Zurich and Berne. The principal part of the plates for the Bible of Scheuchzer, were engraved after designs of this artist.

**FUESSLI, JOHN CASPAR**, an eminent Swiss painter, born at Zurich in 1706. He visited Vienna, where he studied some time under John Kupetski, and attained considerable distinction, particularly for his portraits, which were much admired. He was appointed painter to the court at Rastadt, where he resided several years, after which he returned to Zurich, and practised the art with reputation. He executed a series of magisterial portraits, which have been engraved in mezzotinto by Valentine Daniel Preisler, and others. He also designed and engraved the portraits for the Lives of Swiss Painters, by himself, in three volumes. He died in 1781.

**FUESSLI, JOHN RODOLPH**, a Swiss painter and engraver, the elder son of John Caspar F., born at Zurich in 1737. He studied under his father, and became skilful in both departments of art. In 1765, he visited Venice. In 1798, he commenced his *Catalogue Raisonné* of the works of the best engravers of each school, but only lived to complete four volumes, comprising the best productions of the Flemish and Italian schools. He died in 1806.

**FUGA, FERDINANDO**, an eminent Italian architect, born at Florence, according to Milizia, in 1699. He was of noble descent and received an education suited to his rank. At twelve years of

age, he began to study the elements of architecture under Gio. Battista Fugini, an architect and sculptor of some eminence; at eighteen he was sent to Rome, where, delighted with its ancient remains and modern edifices, he fixed his residence. In 1725 he was sent to Naples by the Cardinal Gindre, to erect a public chapel in the portico of the court of his palace, called di Cellamare;—an expensive and elegant work. In 1728 he was sent for to Palermo, by a deputation from that kingdom, to design a bridge over the Milcia river, which was afterwards executed by others. On the accession of Clement XII., Fuga was appointed pontifical architect, and was employed in erecting many admirable works, among which was the noble palace of the consul, on Monte Cavallo; the church della Morte, in the Strada Giulia; and the new façade of S. Maria Maggiore. He also designed the Triclinio in the piazza of St. John of Lateran, and the Corsini palace, which is one of the most superb and magnificent edifices in Rome. In consequence of the fame he acquired by these works, king Charles of Naples invited him to his court, and commissioned him to erect the great Recluserio, which is the largest hospital in Europe. He also designed a palace for the Duke Giordani, and another of immense size, for the prince Caramanica.

Fuga lived to upwards of eighty years of age, when he possessed that youthful vigor which results from regular and moral conduct, cheered and enlivened by application and industry. He was truly an admirable architect; understanding two of the most important parts of his profession, solidity and ornament. His humility was the result of a perfect acquaintance with the difficulties of his art. He was a man of distinguished merit, and deserving the good opinion of all.

FÜGER, FREDERIC HENRY, a German painter, born at Heilbronn, in Suabia, in 1751. He studied at Leipsic, under Oeser, and afterwards visited Dresden, where he derived much improvement from the study of the works of art in the famous gallery in that city. He afterwards went to Vienna, where he soon gained distinction, and was taken under the protection of Maria Theresa. He remained five years in Rome, and two in Naples. On returning to Vienna he soon gained a high reputation. His subjects were history and portraits, in which he followed the principles of Raphael Mengs, and the German writers consider him among the best artists of his time. His designs for Klopstock's Messiah gained him a great reputation, and are perhaps his best productions. In 1806, the emperor Francis I. appointed him Director of the Imperial Gallery, and under his able management it became so attractive as to be the resort of the majority of German artists. He died in 1818. Brulliot mentions two prints by Füger, one of Moses and Aaron; the other, Jupiter and Juno.

FULBERT, a bishop of Chartres, who flourished about 1015. Being instructed in architecture, he undertook to rebuild his own cathedral, which had been three times destroyed by fire. He died in 1028, and is supposed only to have built the crypt. Gilbert, in his description of this cathedral, says that Thierry, or Theodore, succeeded Fulbert and continued the work until his death, in 1048. The structure progressed by slow degrees

for 130 years, until, in 1260, it was at length dedicated, by Pierre de Mincy, the sixty-sixth bishop. The spire and tower was commenced by Jean Texier in 1506, and completed in 1514.

**FULCARUS**, or **FURCK**, **SEBASTIAN**, a German engraver, a native of Goslar, according to Prof. Christ, as the name of that town is inscribed on several of his prints. He resided at Rome during the early part of his life, and engraved a number of plates as early as 1612. From 1620 to 1630, he resided at Frankfort on the Maine, and executed a number of plates after Titian and other masters; also many portraits, chiefly for the booksellers, among which are those of the Columna family. His plates are executed chiefly with the graver, though there also a few etchings by him. The following are his principal works:

The Last Judgment; after *M. Angelo Buonarroti*. On the tombstone, at the left-hand corner, his cipher is marked, in the first impressions of the print; and when he had retouched the plate he added the inscription, *Sebastian. Fulcarus reinciditque*. St. Sebastian; a half figure. An ornamental Frontispiece to the works of Gul. Fabricius, dated 1646. It is etched in a very spirited style, and is signed *S. Furck, f.* He also engraved some plates from Titian, and other masters.

FULCO, GIOVANNI, a Sicilian painter, born at Messina in 1615. He studied the elements of design in that city, after which he went to Naples, and entered the school of Stanzioni. According to Hakert, he was a firm and correct designer, and was distinguished for his admirable representations of children. Many of his pictures have been destroyed by earthquakes. The best of those still preserved, are his fresco works, and an oil painting, representing the Birth of the Virgin, in the chapel of the Crucifixion at the Nunziata de Teatini, at Messina. He died about 1680.

FULLER, ISAAC, an English painter, who flourished in the reign of Charles II. He studied under Francois Perrier at Paris. He painted history and portraits, but succeeded only in the latter, as his historical works are very inferior. His portraits are good likenesses, and some of them are executed in a bold and masterly style. He etched several plates for a drawing-book; and in concert with Tempesta and Henry Cooke, etched the plates for the Moral Emblems, by Caesar Ripa, which are poorly executed. Fuller died at London in 1672.

FULTON, ROBERT. It may be interesting to artists to know that this celebrated engineer was a practical artist, in his early life. From the age of 17 to 21, he painted portraits and landscapes in Philadelphia. In his 22<sup>d</sup> year, he went to England to prosecute his studies, and was received with great kindness by Mr. West, who was so much pleased with his promising genius and amiable qualities, that he took him into his own house, as a member of his family, where Fulton resided for several years. After leaving West, he seems to have made painting his chief employment for a livelihood for a considerable period, though at this time his mind was occupied with various great projects connected with engineering. In 1797, he went to Paris, in prosecution of these projects, and to fill his empty coffers, he projected the first panorama ever exhibited in that city. From this time, all his energies were devoted to mechanics and engineering. He was born at Little Britain, in Pennsylvania, in 1765, and died in 1815.



FUMACCINI. See SAMACCHINI.

FUMIANI, GIO. ANTONIO, an Italian painter, born at Venice in 1643. He studied at Bologna, where he acquired an excellent style of composition and design, and then returned to Venice, where he devoted himself to the study of the works of P. Veronese. He did not, however, attain such excellence as might have been expected from these advantages; there is a lack of vigor in his chiaro-scuro, a coldness and languor in his coloring, and also a want of expression, unusual in the school where he was educated. Lanzi thinks his best picture is Christ in the midst of the Doctors, in la Carità at Venice; but that author remarks that his best productions have the defects alluded to. He died in 1710.

FUMICELLI, LODOVICO, an Italian painter, born at Trevigi, and flourished about 1536. Lanzi says he was one of the ablest imitators of Titian, though it is not known whether he studied under that master. In the Padri Serviti, at Trevigi, he painted a picture of St. Liberale and St. Caterina, with two laterals, representing St. Sebastiano and St. Filippo, the founders of the order. In 1536, he painted the principal altar-piece of the Padri Eremitani at Padua, representing the Virgin and Infant seated in the Clouds, with saints below, which, according to Ridolfi, is designed and colored in a style worthy of the greatest masters. Fumicelli was induced to abandon the palette, by the offer of an advantageous situation in the engineers.

FUNGAI, BERNARDINO, a Siennese painter, who flourished about 1512. There are several of his works at Siena, which retain something of the dry, Gothic style that preceded him, though not more than other artists of his time. Among them are a picture of the Virgin and Infant, with Saints, dated 1512, at the Carmine; and the Crowning of the Virgin, at Fonte Giusta.

FURINI, FRANCESCO, an eminent Italian painter, the son of a reputable portrait painter, born at Florence in 1604, and first studied under his father. He afterwards entered the schools of Passignano and Roselli, and then went to Rome, where the works of Guido attracted his admiration, and he studied them with great assiduity, but rather as a rival than an imitator. He soon attained a high reputation for his admirable easel pictures, which are found in the best Florentine collections, and are very highly esteemed. He designed with correctness and elegance, particularly the delicate forms of women and children; and he generally chose those subjects in which they could be introduced with the happiest effect. Such was his reputation, that Lanzi calls him the Guido and Albano of the Florentine school. Among his finest works was a picture of the Three Graces, in the Palazzo Strozzi; and that of Nymphs carried off by Satyrs, in the Casa Galli. Lanzi says he sometimes painted Magdalenes, which were not much more veiled than his Nymphs. Furini also painted a number of large works for the churches, the best of which are at Borgo S. Lorenzo, near Florence, representing St. Francis receiving the Stigmata, and the Conception of the Virgin. Zani says he died in 1649.

**P. or PFE, or P. FURNIUS, PETER,** a Flemish designer and engraver, who flourished at Antwerp about 1570.

He was a cotemporary of the Galles and Sadlers, who engraved some plates from his designs. His style resembles nearly that of those artists. His outline of the figure was correct, but in attempting the grand style of M. Angelo, like many others he fell into affectation and extravagance. His plates are executed entirely with the graver, in a slight, feeble manner. The following are the principal:

A set of six plates of the Parable of the Good Samaritan. The Martyrdom of St. Felicia; *P. Furnius in. et fecit.* The Escape of Clelia, with other subjects from the Roman History; marked *P. Furnius, fecit.*

FUSELI, HENRY, was the son of John Caspar Füessli of Zurich, Switzerland, but he chose to write it Fuseli, by which name he is universally known. This extraordinary man was born, according to his biographer, John Knowles, F. R. S., at Zurich, in Switzerland, Feb. 7th, 1741, which city had been the native place of his family for many generations. He exhibited a passion for the fine arts from early infancy, but his father, having determined to educate him for the church, did all he could to thwart the natural bent of his genius, and prohibited him from drawing. This opposition met with the fate which usually attends all such attempts. Young Henry contrived to devote to his favorite pursuit every moment in secret that he could withdraw from his other occupations; and he used in after life to tell of his purloining candle ends from the kitchen, to enable him to sit up at night, and pursue in solitude and secrecy his darling studies. His father had an extensive collection of prints, after the old masters, and by frequently copying them, he rendered himself familiar with their styles and merits. Michael Angelo was his favorite, even at this early age, which shows the natural bent of his genius. He did not confine himself exclusively to copying, but frequently varied his drawings according to his own fancy, and even designed originals. In order that he might be duly qualified for the sacred office for which he was destined, his father placed him, at the proper age, in Humanity College, where his old friends, Bodmer and Breitinger were distinguished professors. Here he became acquainted with the celebrated Lavater, his fellow-student in theology, with whom he formed an intimate friendship, that lasted till death. It was here, also, that he began to cultivate a knowledge of the English language, in which he made such proficiency as to be able to read the English poets with ease and delight. Shakspeare and Milton were his favorites. At this time, also, he translated Macbeth into German, and subsequently, the Letters of Lady Mary Wortley Montague. It may be observed here, that Fuseli possessed such extraordinary powers of memory that when he had read a book once, he thoroughly comprehended its contents; and he not only wrote in Latin and Greek, but spoke them with the fluency of his native tongue. He also acquired such a perfect knowledge of the several modern languages of Europe, especially of the English, French, and Italian, that it was indifferent to him in which he spoke or wrote, except that when he wished to express himself with power, he used to say he preferred the German. It was at college, too, that he made himself acquainted with the writings of Klopstock and Weiland, and imbibed their intense love of poetry, which attended him through his life; and he wrote several poems in German, which met with consid-



erable applause. Having finished his collegiate course, and obtained the degree of Master of Arts, Fuseli, with his friend Lavater, went to Vienna, and from thence proceeded to Berlin, where they placed themselves under the instruction of the learned professor Sulzer, author of a celebrated Lexicon on the Fine Arts. Sulzer and other learned men of Germany had formed the design of opening a channel of communication between the literature of Germany and England. The ready and apprehensive talents of Fuseli, and his thorough knowledge of the English language, together with his enthusiasm, recommended him to Sulzer as a person peculiarly fitted to carry out this plan, and the proposition was made to him. Sir Robert Smith, the English ambassador at the Court of Berlin, having seen some of Fuseli's drawings, illustrative of scenes in Shakspeare, and pleased with his genius, strongly recommended him to go to England. The occurrence of so many favorable circumstances at once determined his course. Before parting with his friend Lavater, the latter gave him a testimonial of his high appreciation of his talents, by presenting him with a piece of paper, beautifully framed and glazed, on which he had written in German, "Do but the tenth part of what you *can* do." "Hang that up in your bed-room, my dear friend," said Lavater, "and I know what will be the result." Arriving in London early one morning in 1767, before the people were stirring, the vast metropolis of the British empire seemed to his vivid imagination a solitude; and being impressed with his forlorn situation, a stranger in a strange place, without any fixed plan of obtaining a livelihood, "he burst into a flood of tears," as he expresses himself. He did not long continue, however, in this desolate condition. Sir Robert Smith had given him letters of introduction to Mr. Coutts the banker, to Mr. Johnson and Mr. Cadell, the booksellers, and to others, all of whom received him with great cordiality, and through their advice and influence he was enabled to fulfil his mission in a satisfactory manner. Through their influence, also, he obtained the situation of tutor and traveling companion to a nobleman's son, with a liberal salary, and proceeded with him as far as Paris, when the youth refusing to obey his injunctions, and giving him insolence, he threw up his situation in disgust, and returned to London. A little incident now decided his career. Among the men of talent and genius to whom he was introduced in London, was Sir Joshua Reynolds, then in the zenith of his fame. On Fuseli's showing him some of his drawings, the President of the Royal Academy inquired how long since he had returned from Italy, and expressed surprise on learning that he had never been in Italy. Reynolds tendered him his hospitalities, and would occasionally buy of him one of his little pencil sketches, in which there was so much poetic conception and power displayed, that at last he could not refrain from saying, "Young man, were I the author of those drawings, and were offered ten thousand a year not to practise as an artist, I would reject the proposal with contempt." Fuseli had been offered a living if he would take orders, and he was balancing with respect to his future career, when this unequivocal opinion, proceeding from so high and disinterested a source, instantly determined him to devote his life to painting. Fully aware of the impor-

tance and necessity of having recourse to the foundation of excellence, he went to Italy in 1770, where he resided eight years, and studied with great assiduity in the numerous galleries, particularly the works of Michael Angelo, whose fine and bold imagination, and the lofty grandeur of his works, were most congenial to his taste. It was a story he loved to tell in after life, how day after day, and week after week, he lay upon his back, with upturned and wondering eyes, musing on the splendid ceiling of the Sistine chapel, and the unattainable grandeur of the great Florentine. During his residence abroad, he made notes and criticisms on everything he met with that was excellent, which he left among his manuscripts at his death, but much of which he wove into his lectures before the students of the Royal Academy. His talents, acquirements, and his great conversational powers made his society courted, and he formed some valuable acquaintances at Rome, particularly among the English nobility and gentry, who flocked there for amusement, and who heralded his fame at home. He also sent some of his choice drawings, illustrating Shakspeare and Milton, to the annual exhibitions of the Royal Academy. In 1778, he left Italy and returned to England, passing through Switzerland and his native city. We must pass over the rest of the life of this extraordinary man with rapidity, and confine ourselves mostly to a criticism on his character and works. No one ever doubted his great talents; his society was courted by the learned and the great, and he was a lion at their tables; but his works were not appreciated in his day, nor did he meet with that success to which he was eminently entitled. His numerous subjects are from the greatest poets, or of writers of wild and wonderful fictions. Some people looked upon his powerful delineations of Shakspeare and Milton, admired and praised them for fashion's sake, with as little appreciation as they praised those immortal writers themselves. Others, more matter of fact, who could appreciate an ornamental tea-tray, and admire Dutch boors, put down his lofty imaginings as wild extravagances, or ridiculous fancies. His sublime pictures of Hamlet and Lear, and his Midsummer Night's Dream, in which his imagination is as playful and airy as the poet's, were entirely above their comprehension. His Milton Gallery, of forty-seven pictures, which occupied him ten years, from 1790 to 1800, was closed after two years' exhibition, with loss. Alderman Boydell was almost his only liberal patron, for whom he painted eight pictures for the Shakspeare Gallery. Yet Fuseli had his faults. The following criticism by one of his biographers, Allan Cunningham, who seldom spares the lash, gives a good idea of his character and of his works: "As a painter, his merits are of no common order. He was no timid or creeping adventurer in the region of art, but a man peculiarly daring and bold, who rejoiced only in the vast, the wild, and the wonderful; and loved to measure himself with any subject, whether in the heaven above, the earth beneath, or the waters under the earth. His main wish was to startle and astonish—it was his ambition to be called Fuseli the daring and imaginative, the illustrator of Milton and Shakspeare, the rival of Michael Angelo. Out of the seventy exhibited paintings on which he reposed his hope of fame, not one can be called commonplace; they

are all poetical in their nature, and as poetically treated. Some twenty of these alarm, startle, and displease; twenty more may come within the limits of common comprehension; the third twenty are such as few men could produce, and deserve a place in the noblest collections; while the remaining ten are equal in conception to anything that genius has hitherto produced, and second only in their execution to the true and recognized masterpieces of art. His coloring is like his design, original; it has a kind of supernatural hue, which harmonises with his subjects—the spirits of the other state and the hags of hell are steeped in a kind of kindred color, which becomes their character. His notion of color suited the wildness of his subjects; and the hue of Satan, and the lustre of Hamlet's Ghost, are part of the imagination of those unnatural shapes. The domestic and humble realities of life he considered unworthy of his pencil, and employed it on those high and terrible themes where imagination may put forth all its strength, and fancy scatter all her colors. He loved to grapple with whatever he thought too weighty for others, and assembling round him the dim shades which imagination readily called forth, sat brooding over the chaos, and tried to bring the whole into order and beauty."

Fuseli died in 1825. For twenty years he ably filled the office of Professor of Painting, and Keeper of the Royal Academy; and the series of lectures he delivered before that institution, show a profound knowledge of the history and principles of art. In 1805, his critical powers were displayed in a new and enlarged edition of Pilkington's Dictionary of Painters. In 1817, he was honored with a diploma of the first class, from the academy of St. Luke, at Rome. He was a ripe scholar and a poet. He continued to paint till the last week of his life. He had a remarkably good constitution. "I have been a very happy man," he was accustomed to say, "for I have always been well, and always employed in doing what I liked." He left many manuscripts, some complete and others imperfect, some of which may be found in Knowles' Life and Writings of Fuseli, in 3 vols. 8vo.; London: 1831. His life was one of great industry, and he had on his hands at the time of his death upwards of sixty pictures, most of them of large size, many of which had been exhibited.

FYT, JOHN, an eminent Flemish painter, born at Antwerp in 1625; died in 1671. He was distinguished for painting animals; and although he excelled in representing every kind, yet in dogs he is unequalled. His pencilling is free, spirited, and playful, but peculiarly characteristic and full of energy. It is impossible to imitate nature more closely than Fyt has done in his admirable productions. His pictures are very highly esteemed, and are placed in the choicest collections. He was often employed by Rubens, Janssens, Crayer, and other eminent artists, to paint the animals in their pictures; a very high compliment, especially from Rubens, who excelled in representing every species of animals. There are a number of fine etchings by Fyt, executed in a bold, spirited style. Among them are the following:

A set of eight of Dogs and other Animals; marked *Jo. Fyt.* 1640. A set of seven of Dogs, of different species, with backgrounds of landscapes; dated 1642; inscribed *Johannes Fyt, pinx. et fecit.* A set of eight small plates,

of a Cart, a Horse, a Dog, Foxes, Goats, and three of Cows. These are very scarce.

## G.

**B G. GAAL, BARENT**, a Dutch painter, born at Haerlem in 1650. He studied under Philip Wouwerman, and made such rapid advances that at the death of that master in 1668, Gaal found himself sufficiently advanced in the art to dispense with farther instruction. He painted horse-fairs, battles, hunting-pieces, and subjects similar to those of his instructor. He often executed the figures in the landscapes of Isaac Koene, a scholar of Jacob Ruysdael. His works are distinguished for truth of coloring, and intelligence of chiaro-scuro; though greatly inferior to Wouwerman in softness and finish of pencilling, and correctness of drawing. He died in 1703.

**GAAL, PETER**, a Dutch painter, born at Middlebourg in 1770. He studied under his father, and afterwards in the school of Schwickhard, at the Hague. He visited London, Paris, and several German cities, after which he settled in his native city, and painted portraits, landscapes, animals, live and dead game, and subjects of ordinary life. His compositions are distinguished by a superior mode of treatment, and lightness of pencilling. In 1808, two of his works, of a large size, were exhibited at Amsterdam, one representing Gen. Monnet, with several officers of his staff, in full uniforms; and the other, Cattle and Sheep of the natural size. He died at Middlebourg in 1819.

**GAAL, THOMAS**, a Dutch painter, born at Termonde in 1739. He settled at Middlebourg, where he gained considerable reputation for his portraits, birds, and flowers. He was the instructor of J. Perkois, J. H. Koekkoek, and S. de Koster, and was one of the founders and directors of the Academy of Painting in that city. He died in 1817.

**GAAST, MICHAEL DE**, a Flemish painter, born at Antwerp in 1510. His pictures represent the ruins of ancient Rome, decorated with animals and figures. In 1558 he was chosen a member of the body of painters at Antwerp.

**GABASSI, MARGHERITA**, a Modenese paintress who flourished in the first part of the present century. According to Tiraboschi, she painted small humorous pieces in such an admirable manner that her works are much sought after.

**GABBIANI, ANTONIO DOMENICO**, an Italian painter, born at Florence in 1652. He was intended for the medical profession, but as he manifested a strong inclination for design, he was placed under Justus Subtermans and Vincenzo Dandini, by whose instructions he soon acquired a readiness and correctness of design that astonished his preceptors. Dandini sent him to copy all the pictures of P. da Cortona, which were in the Palazzo Pitti at Florence; and while so employed, the young artist was noticed by the Grand Duke, Cosimo III., who became his patron, and sent him to the Florentine Academy at Rome, where he frequented the school of *Ciro Ferri*.—After passing three years at Rome, he went to Venice, and gained improvement from the splendid works of Titian and Tintoretto. According to Lanzi, he was one of the most correct designers of

the age; and Mengs praises several of his drawings in the collection of Signor Paccini, for their elegance, and facility of execution. His coloring is occasionally languid, but not often so, and his carnations are generally very tender and true. His draperies, however, are frequently formal and heavy. In his easel pictures, he generally selected subjects in which he could introduce children, and in these productions he nearly equals Gio. Battista Gauli. His works of this description are highly esteemed, even in the Florentine Gallery and the principal palaces of that city. Gabbiani was invited to the court of Vienna, where he painted the portraits of the Emperor and the King of the Romans; also several historical subjects for the Imperial Gallery. On returning to Florence, he painted several altar-pieces for the churches, particularly a fine picture of the Assumption, and a *Repose in Egypt*; also his celebrated picture of St. Filippo, in the church of the Padri dell' Oratorio. He practised the art until seventy-four years of age, when he was killed by a fall from a scaffold, in 1726.

GABBIANI, GAETANO, was the nephew and scholar of the preceding. Lanzi makes honorable mention of his abilities. He resided chiefly at Florence, where he executed many easel pictures, some of which are to be found in the collections of that city. He lived in the first half of the 18th century.

GABBUGIANI, BALDASSARE, a modern Italian engraver, who executed some of the portraits for the Museo Fiorentino, published at Florence, in ten volumes.

GABRIELLI, CAMILLO, an Italian painter, who flourished about 1710, and studied under Ciro Ferri. According to Lanzi, he first introduced the style of P. da Cortona among his countrymen. He painted several oil pictures at the Carmelites, and for private collections; but he gained more distinction by his fine fresco paintings, among which his principal work, the grand saloon in the Palazzo Alicata, is highly esteemed.

GABRIEL, JACQUES, a French architect, who flourished about 1670; was architect to the king; erected the Chateau de Choisy, and the Pont Royal, which was finished by the friar Romain Giordano. He died in 1686, leaving a son, Gabriel C., born in 1667, who studied architecture under Hardouin Mansard. He soon became distinguished, and designed several edifices at Nantes and Bordeaux; also the court of the garrison and the clock-tower at Rennes; the hall and chapel des Etats at Dijon, and projected the sewers of Paris. He was admitted to the Academy of Architecture, was appointed inspector-general of the royal edifices and manufactures, first engineer of the bridges and embankments of the kingdom, and a knight of the order of St. Michael. He died in 1742.

GABRIEL JACQUES ANGE, son of the second Jacques Gabriel, was born at Paris about 1710. He attained the position of first royal architect, and added to the fame of his ancestors by the Military School, which was commenced in 1751, and is one of the most superb edifices in Paris. He erected a part of the Louvre; also the two colonnades adjacent to the Place de la Concorde. He designed the Place de Louis XV., which is a rectangle, 744 feet long, and 522 feet broad. He died in 1782.

GABRIELLO, ONOFRIO, a Sicilian painter, born at Messina in 1616. He studied six years in his native city, under Antonio Ricci, called Barbalunga; after which he went to Rome, and entered the school of P. da Cortona. He subsequently visited Venice, in company with his countryman, Domenico Maroli; and on returning to Messina, he received many commissions from the churches, and for private collections. Some of his best works are in the church of S. Francesco di Paola, at Messina. He also painted portraits with great success, but when the Revolution broke out in 1674, he left Sicily and went to Padua, where he resided many years, and was generally known by the name of Onofrio da Messina. There are a number of his works in the private collections and public edifices, particularly in the Palazzo Borromeo. He died in 1706.

GABRON, WILLIAM, a Flemish painter, born at Antwerp, in 1625. He visited Italy, where he resided many years, and on his return gained considerable reputation for his pictures of fruit and flowers, gold and silver vases, porcelain and other ornaments. He died at Antwerp in 1679.

GADDI, GADDO, an old Florentine painter, born in 1239. He was a cotemporary and intimate friend of Cimabue, and in his earlier works, he at first united the manner of that master with something of the Greek style. He was also the particular friend of Andrea Tafi, and from this intimacy may be traced the first dawn of excellence in the mosaic art. Gaddi subsequently visited Rome, where he improved his style, and painted a number of pictures, among which is one in the Florentine Gallery, mentioned by Lanzi, representing the Crucifixion, which is a reputable performance for the time. He was also employed in the Mosaic embellishments for the façade of S. Maria Maggiore. He died in 1312.

GADDI, TADDEO, an Italian painter and architect, the son of Gaddo G., born at Florence in 1300. He was first instructed by his father, but afterwards studied in the school of Giotto. According to Vasari, he surpassed the latter in the expression of his heads, and the delicacy of his coloring. Most of his works have been nearly destroyed by time, but Rosini mentions two of his pictures which exhibit a beautiful simplicity in their compositions, and gracefulness in their forms and attitudes. One of these is in S. Croce at Florence, representing the Birth of the Virgin; the other in S. Maria, representing Religion, Arts, and Sciences, in the persons of those most eminent in each department. In the Capitolo degli Spagnuoli, he painted several works in competition with Lippo Memmi, which have considerable originality and good taste. In the vault are several subjects from the Life of Christ, and in the Refectory, the Descent of the Holy Ghost. As an architect, he is said to have excelled Giotto, and Andrea of Pisa, in concert with whom he erected several important edifices. He restored the foundations of the Loggia, now called S. Michele; rebuilt the old bridge over the Arno; repaired the castle of S. Gregorio; completed the bell-tower of S. Maria del Fiore, and erected various other edifices. Baldinucci says he was living in 1352, though Zani says in 1365.

GADDI, ANGIOLO, the son of Taddeo G., was born at Florence, according to Baldinucci, in 1324;

died in 1387. He received his first instruction from his father, but was afterwards assisted by Giotto. He followed the style of Taddeo. In the church of S. Pancrazio, at Florence, is a picture by him of the Virgin and Infant, which was well composed and colored for the time; and in the Conventuali, the Finding of the True Cross.

GAELLEN, ALEXANDER VAN, a Dutch painter, born at Haerlem in 1670. He studied under John van Huchtenburg, and painted battle-pieces and huntings in a very spirited style. His instructor being a dealer in pictures, Gaellen had an opportunity of improving his touch by copying the works of Berghem, Wouwerman, and other eminent masters, from which he gained great improvement. He visited Germany, where he passed a few years at Cologne, in the employment of the Elector, and afterwards returned to Holland; but not meeting the encouragement he expected, he went to England, in the reign of Queen Anne. Van Gool says he painted a picture of the Queen in a Coach, drawn by eight horses, and attended by several of the nobility. He is also said to have painted for a nobleman three pictures, representing two of the principal battles between Charles I. and Oliver Cromwell, and the Battle of the Boyne. Balkema says he died in 1723.

GAERTNER, HERR VON, an eminent German architect, born at Coblenz in 1792. While young, he visited Italy, where he spent some time in the study of the antique, and afterwards traveled into France and Spain, with a view to inspect the improvements made in modern architecture. He afterwards settled at Munich, whither he was called by that great protector of the arts, Louis I., who appointed him Professor of Architecture in the Royal Academy of Fine Arts in that city. In 1822, he was appointed Director of the State Manufactory of Porcelain and Glass Paintings. He erected a large number of fine edifices at Munich, among which the most important were the Commander's Hall, the University, the Triumphal Gate, the gorgeous Hall of Victory, the clerical Seminary, the Church of St. Louis, and the Royal Library. The last work acquired great honor for the architect. He also designed the king's new palace, and erected the Wittelsbach palace. After the departure of von Cornelius to Berlin, von Gaertner became Director of the Academy of Fine Arts, having formerly been nominated Chief Architect and Inspector General of the Plastic Monuments. He died in 1847.

GAETA, DA. See PULZONE.

GAETANO, LUIGI, an eminent Mosaic painter, who was employed in the churches at Venice about 1590.

GAGLIARDI, CAV. BERNARDINO, an Italian painter, born at Citta di Castello, according to Orlandi, in 1609. He studied under Avanzino Nucci, but on visiting Rome, he abandoned the style of his master, and devoted himself to studying the works of Guido and the Caracci. His masterpiece is his picture of St. Pellegrino, with two laterals, in the church of S. Marcello, at Rome.—Among his other works, are the Martyrdom of St. Crescenziano, in the dome of the church at Castello, and his two pictures from the History of the younger Tobit. He died in 1660.

GAGLIARDI, BARTOLOMEO, a Genoese painter, born in 1555. Orlandi says he was an artist of some reputation, but his works are not mentioned. There are several plates by him, both etched and finished with the graver, among which is a large print of an emblematical subject, executed in the style of Cherubino Alberti, though greatly inferior to that artist.

GAGNIERES. See GANIERES.

GAILLARD, ROBERT, a reputable French engraver, born at Paris in 1722. He executed a number of plates of landscapes, in a very excellent style; besides which there are several portraits, historical and other subjects, among which are the following:

#### PORTRAITS.

Cardinal Etienne René Potier de Gesvres; *after P. Bottoni*. Christophe de Beaumont, Archbishop of Paris; *after Chevalier*. Jean Joseph Languet, Archbishop of Sens; *do*. The Queen of Sweden; *after Latinville*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Venus and Cupid; *after Boucher*. Jupiter and Calisto; *do*. Bacchants sleeping; *do*. Sylvia delivered by Amyn-tas; *do*. Villagers fishing; *do*. The Cabaret; *after J. B. le Prince*. The Russian Concert; *do*. The Father's Malediction; *after J. B. Greuze*. The Son's Punishment; *do*. The Lace-maker; *after Schenau*. A Girl spinning; *do*.

GAILLARD, DE LONJUMEAU, P. I., a French amateur engraver, who etched several small plates, among which are a Set of Views for the Antiquities of Aix, dated 1750.

GAINSBOROUGH, THOMAS, an eminent English painter of portraits and landscapes, born at Sudbury, in Suffolk, in 1727. He early manifested an inclination for art, and often passed his mornings alone, sketching various objects of nature. When about thirteen years of age, he went to London, and received instructions from Gravelot, and Hayman. On quitting the latter, at the age of sixteen, he resided in Hatton Garden, and practised landscape and portrait painting. He married a lady with an annuity of two hundred pounds, and soon after went to Bath, where he commenced painting portraits for five guineas, and gradually raised the price to one hundred. His portraits were remarkable for truthfulness of resemblance. They are wrought in a slight manner, with great freedom of hand, and but little coloring. Reynolds says that "the portraits of Gainsborough were often little more than what generally attends a dead color, as to finishing, or determining the form of the features; but as he was always attentive to the general effect, this unfinished manner appeared to contribute to the striking resemblance for which his portraits are so remarkable." In landscape painting, however, he was much more distinguished. The subjects he chose were very simple, usually a rising ground, and a few figures seated upon or near it; with a cow or some sheep grazing. His charm was purity and simplicity of coloring, freedom and clearness of touch, and judicious combination of forms. He sometimes painted pictures representing a cottage girl, a shepherd's boy, and a woodman, with some slight accessories in the back-ground, which have the same charming simplicity as his other works. His earlier landscapes are imitations of the manner of Wynants; they have the same clayey and sandy grounds, and a similar arrangement of objects as

in the smaller pictures of that artist. He had a second manner, more original, but rather heavy.

Gainsborough practised the art at Bath for many years, by which he acquired both fame and fortune; and in 1774, he removed to London, where he died in 1788. He was exceedingly eccentric in his manners, but was greatly beloved for his generous qualities.

**GALANINO, BALDASSARE ALLOISI**, called.—This painter was born at Bologna in 1578, and studied under the Caracci, to whom he was related. His works at Bologna are greatly admired, and evince talents little inferior to the most admired of his fellow students. Among them *Malvasia* highly extols his *Visitation*, in *la Carità*; and the *Virgin and Infant*, with *St. John* and *St. Francis*, at the *Osservanza*. During the time of *Urban VIII.*, Galanino went to Rome, where, according to *Baglioni* he was much employed in painting portraits of the most illustrious personages of his time, which were greatly admired for relief, and vigor and truth of coloring. He also painted some historical subjects for the churches at Rome, of which the principal was the great altar-piece in *Gesù e Maria*, representing the Coronation of the *Virgin*. He died at Rome in 1638.

**GALANTINI, IPPOLITO**, a Genoese painter, born in 1627, was called *IL CAPPUCCINO*, and sometimes *IL PRETE GENOESE*, from his being a monk of the order of *Capuchins*. He studied under *Gio. Battista Stefaneschi*, and was afterwards sent by his order to India as a missionary. He passed several years in that country, and on his return to Genoa, painted several pictures for the churches of his order, one of the best of which is the *Payment of the Tribute Money*, in the *Florentine Gallery*. His design was elegant and correct, his coloring delicate, and his expression animated. He visited Paris, and was employed by *Louis XIV.* to paint several pictures. He died in 1706.

**GALASSI, GALASSO**, a Ferrarese painter, born about 1380. There are but few of his works remaining, among which are several pictures of the *Passion of Christ*, dated 1404, in the church of *la Madonna di Mezza Ratta*, designed in a stiff and Gothic style, though carefully finished and well colored. In the *Palazzo Malvezzi*, is a picture of the *Annunciation*; and in the *Sacristy of la Madonna delle Rondini*, is a small picture of the *Virgin and Infant*, with *Saints*.

**GALEOTTI, SEBASTIANO**, a Florentine painter, born about 1676. He studied under *Alessandro Gherardini*, but subsequently went to Bologna, and entered the school of *Giuseppe dal Sole*. He possessed a ready invention and a good style of design; his powers were well adapted to fresco painting, in which, according to *Ratti*, he executed several important works in the *Chiesa della Madalena*, at Genoa. There are but few of his productions at Florence, whence it is probable that he was more highly esteemed in Upper Italy.—There are several of his works at *Piacenza* and *Parma*, and particularly at *Turin*, where he was chosen *Director of the Academy*, in which capacity he died, in 1746.

**GALEOTTI, GIUSEPPE** and **GIO. BATTISTA**, were the sons and scholars of the preceding artist. According to *Ratti*, they sustained their father's reputation at *Turin*, and afterwards resided at *Genoa*,

where they executed many excellent works. They were both living there in 1769.

• & D • **GALESTRUZZI, GIO. BATTISTA**, a Florentine painter and engraver, born in 1618. He studied painting under *Francesco Furini*, and afterwards visited Rome, where he was received into the *Academy of St. Luke*, in 1652. Little is known of him as a painter, however, but he gained considerable distinction as an engraver. He was the friend of *Stefano della Bella*, whose style he imitated, and, according to *Huber*, finished some of the plates left imperfect at his death. He etched a large number of plates, which are recorded in the catalogue of *Giacomio Rossi*. The following are among his principal works:

Paris receiving the *Golden Apple* from *Mercury*; after *An. Caracci*. *St. John the Baptist in Prison*; after *Battista Ricci*. The *Apotheosis of the Emperor Claudius*, 1657; rare. Several sets of *Friezes and Bas-reliefs*; after *Polidoro da Caravaggio*. A set of *Antique Gems*, with explanations by *Leonardo Agostino*; published at Rome in 1657 and 1659. Six plates, representing the *Mausoleum of Cardinal de Mazarin*; from the designs of the *Abbé Elpidius Benedictus*, 1661.

**GALILEI, ALESSANDRO**, an eminent Florentine architect, born in 1691. He attained some distinction, and was invited by several noblemen to accompany them to England, where he resided seven years, after which he returned to Tuscany, and was appointed *State Architect* by *Cosmo III.* But he erected nothing very remarkable, either in England or Tuscany. *Clement XII.* invited him to Rome, and he there erected three superb monuments of art, the façades of *S. Giovanni de' Fiorentini* and *S. Giovanni Laterano*; and the *Corisini chapel*, in the latter edifice. The first work, according to *Milizia*, is rich, grand, and beautiful; the second is by no means in good taste; but the third does great honor to the architect, particularly for the beauty and grace of its ornaments. Galilei was not correct in his arrangement of the orders; but he succeeded admirably in the ornamental part, and was well versed in mathematics. He died in 1737.

**GALIMARD, CLAUDE**, a French engraver, born at *Troyes*, in *Champagne*, in 1729. He visited Rome, and on his return to France was chosen a member of the *Royal Academy*. He executed a number of ornaments for books, of which fourteen frontispieces and vignettes, after *Cochin the Younger*, are particularly described by *Heineken*. There are also a number of plates after *de Troy*, *Subleyras*, and *S. Bourdon*, among which are the following: The *Bust of Nicholas Vleughel*; after *M. A. Slotz*; *Claudius Galimard, Parisinus, incidit*, 1744. The *Queen of Sheba before Solomon*; after *J. F. de Troy*.

**GALIZIA, FEDE**, an Italian paintress, born at *Trento*, in the *Milanese*, and flourished about 1616. Her father, *Annunzio Galizia*, was a miniature painter at *Milan*, and from him she received instructions in that line of art. She afterwards painted history and landscapes, in a very agreeable and finished manner, resembling the style of the *Bolognese school*, anterior to the *Caracci*. Among her best performances is a picture in the *Chiesa della Madalena* at *Milan*, representing *Christ appearing to Mary Magdalene*.

**GALLARDO, MATTEO**, a reputable Spanish

painter, who resided at Madrid in 1657. There is a picture of Christ, signed with his name; and several pictures of the Virgin, life size, which deserve notice for their agreeable coloring and rich impasto.

**G** or **P** **GALLE, PHILIP**, an eminent Dutch engraver, born at Haarlem in 1537; died in 1612. He established himself at Antwerp as an engraver and print-seller, and was the origin of a family of distinguished engravers. His talents were of a medium class; his design was tolerably correct, and he had considerable facility of execution, although, like other artists of his time, there is a want of harmony and effect in his plates. He executed a considerable number of prints, among which are the following:

#### PORTRAITS.

Johannes Calvinus. Martinus Lutherus. Hulricus Swin-  
gius. Bilibaldus Pirchmeyer. Thomas Morus. Dantes  
Aligerus, Florentinus. (These are a part of a set of  
portraits of celebrated persons of the fifteenth and sixteenth  
centuries.) The Pedestrian Statue of the Duke of Alba.  
1571. Martin Hemskerck, painter. William Philander,  
architect.

#### VARIOUS SUBJECTS.

A set of thirty-four plates, including the title, inscribed  
*D. Catherina Senensis. Vita ac miracula selectiora*, &c.,  
*apud Philip. Gallaeum*. 1603. A set of prints of sub-  
jects from the Old and New Testament; *after M. Hem-  
skerck, Martin de Vos, A. Blocklandt, the elder Breughel*,  
&c. A set of ten plates of the Sibyls, inscribed *Jesu  
Christi dignitatis virtutis et efficientia praeven-  
tus Sibyllis X.*; *after Blocklandt*. The Seven Won-  
ders of the World, and the Ruins of the Amphitheatre of  
Vespasian at Rome; eight plates; *after Martin Hem-  
skerck*. A set of prints of the Triumph of Death, Fame,  
and Honour; *do*. A set of twenty-eight plates; entitled  
*Divinarum nuptiarum conventa et acta*; dated 1580.  
Christ with the two Disciples at Emmaus; *after the elder  
Breughel*. The Death of St. Anne; *do*. The Trinity; a  
large plate; *after M. de Vos*; his best print. Solomon  
directing the building of the Temple; *after F. Floris*.  
Abraham sacrificing Isaac; *do*. Mutius Scævola in the  
Tent of Porsenna; *do*. 1563.

**GALLE, THEODORE**, a Dutch engraver, the elder  
son and scholar of Philip G., born at Antwerp in  
1560. He visited Rome for improvement, which  
he gained by studying the antique, and by execu-  
ting several plates after the great masters. His  
plates evince a degree of stiffness, and a want of  
effect in the management of chiaro-scuro, though  
they are more neatly finished than those of his  
father. The following are his principal works:

The Portrait of Justus Lipsius; oval, in a frame orna-  
mented with allegorical figures; with six Latin verses. St.  
Jerome kneeling, in a Grot. A set of emblematical sub-  
jects; entitled *Litis abusus*, &c.; scarce. A set of  
plates of the Life of St. Norbert; published at Antwerp.  
Twenty-eight plates of the Life of the Virgin and St. Jo-  
seph. A set of thirteen figures, each with a title and ex-  
planation; entitled *Typus occasionis, in quo recepta com-  
modo*, &c. *Theodorus Galleus, M. D. C.* The infant  
Jesus regarding the Instruments of the Passion. St. John  
the Evangelist. St. Jerome. Count Ugolino and his Chil-  
dren in the Tower of Famine; *after J. Stradan*; scarce.  
Coriolanus entreated by the Roman Women; *do*. Cornelia,  
the Mother of the Gracchi; *do*. A Frontispiece; *after a  
design by Rubens*; entitled *Aug. Mascardi, silvarum  
lib. iv. Ant. 1622*. Another Frontispiece; *do*; entitled  
*Las Obras en Verso de don Francisco de Boria*.

**GALLE, CORNELIUS, THE ELDER**, the younger  
son and scholar of Philip G., born at Antwerp about  
1570. He visited Rome, where he resided several  
years, and acquired a correctness of design, and a

freedom and facility of execution, which greatly  
surpassed his father and brother. He executed  
several plates at Rome, after the Italian masters,  
and then returned to Antwerp, where he carried  
on the business of a print-seller, and engraved  
many excellent plates, after the works of his coun-  
trymen and his own designs. There are some in-  
ferior prints executed before he went to Italy, as  
follows:

A part of the plates of the Life of Christ; *after Martin  
de Vos*; published by Collaert. A set of plates of the  
Life of the Virgin Mary; *after Stradan*. A set of plates  
of the Life of St. John Baptist; *do*.

The following are his most esteemed prints:

#### PORTRAITS.

St. Charles Borromeus, Cardinal and Archbishop of Mil-  
lan; in an octagonal border. Philip Rubens, the brother  
of Peter Paul Rubens. John van Haerve; *after Rubens*.  
Charles I., King of England; in an allegorical border;  
*after N. van Horst*. Henrietta Maria, Queen of Charles  
I., with a border of flowers and figures; *do*. Leopold Wil-  
liam, Archduke of Austria; *after A. Vandevelde*. Artus  
Wollart, painter; *after Vandyck*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Adam and Eve; *after Gio. Bat. Paggi*. The Holy  
Family returning from Egypt, with a Choir of Angels; *do*.  
Venus caressing Cupid; *do*. Christ at Table, in the House  
of Simon the Pharisee; *after L. Ciroli*. St. Peter bap-  
tizing St. Prisca; *do*. The Virgin and Infant, to whom  
St. Bernard is offering a Book, with a Branch of Laurel;  
*after Francesco Vanni*. The Crucifixion, with the Virgin,  
St. Francis, and St. Theresa; *do*. Venus bound to a Tree,  
and Minerva chastising Cupid; *after Agostino Caracci*.  
The Virgin caressing the infant Jesus; *after Raffaele*.  
The Entombment of Christ; *do*. The Virgin Mary, un-  
der an arch, ornamented with flowers by angels; *after Ru-  
bens*. Judith cutting off the Head of Holofernes; *do*.  
fine. The Four Fathers of the Church; *do*. The first im-  
pressions are before the work was enlarged, which is dis-  
covered by a black stroke on each side of the print. Progne  
showing the Head of her Son to her Husband; *do*. Seneca  
in the Bath; *do*. A naked woman grinding colors;  
*after Rubens*. The best impressions are before the French  
verses. A Banquet, with Musicians; without the name of  
the painter.

**GALLE, CORNELIUS, the Younger**, the son and  
scholar of the preceding, born at Antwerp in 1600.  
He wrought entirely with the graver, and his plates  
have considerable merit, particularly his portraits;  
although inferior to those of his father in freedom  
and clearness of style, and correctness of design.  
He probably never visited Italy, which is perhaps  
the reason why he did not equal his father. The  
following are his best plates:

#### PORTRAITS.

The Emperor Ferdinand III.; *after Vandyck*. 1649.  
Mary of Austria, his Empress; *do*. 1649. Henrietta of  
Lorraine; *do*. John Meyssens, painter and engraver; *do*.  
Jodocus Christophorus de Kressenstiens, Senator of Ham-  
burg; *after Anselm van Hulle*. Octavio Piccolomini de  
Aragona, in a border of fruit and flowers; *do*; fine.

#### SUBJECTS AFTER VARIOUS MASTERS.

Job and his Wife; *after A. Diepenbeck*. St. Dominick  
receiving the Rosary from the Virgin; *do*. The Crucifix-  
ion; *after J. vanden Hoeck*. Jupiter and Mercury, with  
Baucis and Philemon; *do*. The Nativity, with the Angels  
appearing to the Shepherds; *after David Teniers the  
Old*. The Resurrection; *after Gaspar de Crayer*. Venus  
suckling the Loves; *after Rubens*.

**GALLEGOS, FERNANDO**, a Spanish painter, born  
at Salamanca, in 1461. He studied under Berrug-  
uette, but followed the style of Albert Durer, and  
with such exactness, that connoisseurs occasion-  
ally confound their works. Gallegos flourished in

the golden age of Spanish art. His design is correct, his coloring beautiful, and his figures disposed in good taste. One of his best works is in the cathedral at Salamanca, representing the Madonna and Infant, with St. Andrew and St. Christopher. In the cloister of the same edifice are a number of pictures by this master, representing St. Michael, St. Anthony, and the Adoration of the Kings. Many of his pictures have been injured by time. The Count A. Raczkinski, in his work, *The Arts in Portugal*, says there are many of his works in that country. He died in 1550.

GALLENDORFER, SERALD, an old German wood-engraver, who flourished about 1494. Among other prints, he executed several small wood cuts for a book entitled *Archetypus triumphantis Romæ*, published at Nuremberg in 1494.

GALLI, GIO. MARIA, called BIBIENA, an Italian painter, born at Bibiena, in the Bolognese state, in 1625; died in 1665. He was the father of several artists, all of whom gained distinction. He studied under Francesco Albano, whose graceful style he followed with considerable success, and executed a considerable number of large historical subjects for the Bolognese churches, of which Malvasia highly praises the following: St. Andrea, in S. Biagio; St. Anne, in la Carità; St. Francesco de Sales, at the Padri Servi; and the Ascension, at the Certosa.

GALLI, FERDINANDO, called BIBIENA, an eminent Italian painter and architect, the son of the preceding, born at Bologna in 1657. He lost his father when eight years old, and was placed in the school of Carlo Cignani. The latter, perceiving in his pupil a strong inclination to painting architecture and perspective, rather than to designing the figure, placed him under Aldobrandini and Antonio Marini. Bibiena now progressed with great rapidity, and rapidly rose to the position of the first master of his time in the ornamental and decorative branches of the art. He was particularly patronized by the Duke of Parma, who appointed him principal painter of decorations and architecture, with a pension; which was continued to him by Duke Francesco Farnese. He was also favored by nearly all the sovereigns of Europe, particularly by the Duke of Milan, and the Emperor Charles VI., who invited him to his court, gave him a similar appointment to that from the Duke of Parma, and honored him with a chain and medal of gold. Bibiena had the direction of all public festivals on occasion of victories, and the triumphal entries of princes, which, under his management, were far more sumptuous and magnificent than ever before. The splendor and grandeur of his invention could only have had full scope in the employment of kings. He introduced many important improvements in theatrical scenery and decorations, which conduced greatly to the perfection of its illusions. He was also distinguished for his admirable pictures of architectural and perspective views, which are placed in the principal galleries of Italy, and are highly esteemed for their grand and elegant ordonnance, fine tone of coloring, and admirable management of chiaro-scuro. The figures in these works are usually painted by his brother Francesco. As an architect, Bibiena erected the delightful villa of Colorno, for the Duke of Parma, and embellished it with a number of beautiful gardens, and a theatre, decorated with exqui-

site scenes. He also erected a variety of edifices for the same princes, and his management of festivals, illuminations, &c., may be classed among his performances in this department of art. In 1725, he published a work on civil architecture, entitled *Direzione a giovane studenti della Architettura Civile Bologna*. Crespi says he died in 1743.

GALLI, FRANCESCO, called BIBIENA, a painter and architect, the younger brother of Ferdinando Galli, born at Bologna in 1659. He studied under Lorenzo Pasinelli, but subsequently entered the school of Carlo Cignani, where he became a correct designer, and usually painted the figures in the pictures of his brother. He was also a master of the principles of architectural and perspective painting, and produced similar works to those of Ferdinando, though inferior to him in grandeur of conception and facility of execution. He spent three years in Rome, and was also employed at Genoa, Naples, Mantua, and Verona. As an architect, he built the riding-school of the Duke of Mantua; and arranged the festival at Naples in honor of the arrival of Philip V., who appointed him his architect, according to Milizia, and offered him every inducement to return with him to Spain, but was unsuccessful. Bibiena then went to Vienna, and built a large theatre. The emperor Leopold was desirous of retaining him in his service, and offered him 6000 florins a year; but while persisting in his demands for 8000, Leopold died, and the emperor Joseph succeeded, who dismissed him with many marks of esteem. He was invited to England but preferred going to Lorraine, where he erected a superb theatre, and where he also married. On returning to Italy, he was chosen to erect the magnificent theatre of Verona, which is one of the best arranged edifices in Italy. Bibiena was also appointed professor in the academy of Bologna, where he taught geometry, perspective, mechanics, and surveying. He died in 1739.

GALLI, ANTONIO, called BIBIENA, a son of Ferdinando G., born in 1700. He followed in the footsteps of his father, and was much employed in erecting and decorating theatres, in Vienna, Hungary, and Italy. Returning to Italy after the death of Charles VI., in 1740, he erected and painted the new theatres of Pistoja and Siena, also that of Pergola at Florence. His greatest undertaking, however, was the new theatre at Bologna, commenced in 1756, and finished in 1763. It is entirely of stone, and has five orders, each containing five boxes. He had two brothers, named *Alessandro* and *Giuseppe*, who were both distinguished in the same department of art. The latter resided successively at Vienna, Prague, Dresden, and Berlin. He died in 1756, leaving a son, *Carlo*, also a theatrical painter.

GALLINARI, PIETRO, a Bolognese painter, was the favorite scholar of Guido Reni, and acquired the title of *Pietro del Signore Guido*, from the affection of his master. He excelled in history, in the style of Guido, and Lanzi says that his earliest pictures, retouched by his master, are held in high esteem, also that he executed other works for the court, and for various churches at Guastalla, which are valuable. He was an artist of the noblest promise, but was cut off prematurely in 1664, not without suspicion of poison.

GALLIS, PETER, a Dutch amateur painter of



flowers, fruit, and objects of still-life; flourished at Enkhuysen; born in 1633; died 1697.

GALLO, BERNARDO, an Italian engraver, mentioned by Orlandi as the artist of a set of plates for the Old Testament, and a set for an edition of Ovid's *Metamorphoses*, published at Lyons in 1559. He usually marked his prints B. G.

GALLOCHE, LOUIS, a reputable French historical painter, born at Paris in 1670; died in 1761. He studied under Louis Boullogne, but afterwards visited Italy for improvement, whence he brought a large number of studies, that were of great use in his subjects of history. He was chosen a member of the Royal Academy, and presented his picture of Hercules and Alceste. Among his other works are the Departure of St. Paul from Miletus, in the church of Notre Dame; the Good Samaritan and the Resurrection of Lazarus.

GALVAN, DON JUAN, a Spanish painter, born at Loesia, in Arragon, in 1598. After acquiring the elements of design in Spain, he visited Italy, according to Palomino, and on his return settled at Saragossa, where he painted the cupola of the church of Santa Justa y Rufina; and a picture of the Trinity, in that of the Carmelites; but his best performance is the Birth of the Virgin, in the cathedral of his native city. He died at Saragossa in 1658.

GAMBARA, LATTANZIO, an eminent Italian painter, born at Brescia, according to Ridolfi, in 1541. His father, a tailor, being obliged to leave his native city for Cremona, had great difficulty in supporting his family, so that Lattanzio was compelled to work at his trade. His genius, however, could not be restrained, and he often employed himself in drawing, which produced quarrels between himself and his father. At length Antonio Campi, a distinguished painter of Cremona, interested himself in the youth, and finding that his sketches evinced considerable talent, took him into his school, and instructed him for six years. At the age of eighteen, Gambara entered the school of Girolamo Romanino, and became his favorite pupil. Here he made rapid advances, and surpassed his instructor in correctness of design, and grandeur of composition. According to Lanzi, he enriched the elevated principles he had acquired under the Campi, by the magic of Venetian coloring, in which he approached the rich tones of Pordenone. He selected the most beautiful forms, which are always gracefully varied, according to the subject; his attitudes are animated and appropriate, even in the most difficult foreshortenings, with a relief approaching perfect illusion. Romanino had a very exalted opinion of his talent, and, according to Ridolfi, gave him his daughter in marriage. His greatest, and most studied production, is his fresco in the dome of the cathedral at Parma, representing subjects from the Life of Christ, which are very attractive even in the presence of the works of Correggio. In the Corso de' Ramai, at Brescia, there yet remain three façades, adorned with beautiful frescos of various historical and fabulous subjects. Superior to the latter, are his admirable productions in the cloisters of S. Eufemia at Brescia, which represent Cain Slaying Abel; Moses and the Brazen Serpent; Samson and Delilah; Judith with the head of Holofernes; Jael and Sisera; and the Deposition from the Cross. His finest oil paintings are the Birth of Christ, in

S. S. Faustino and Giovita at Brescia; and a Dead Christ in S. Pietro at Cremona. This eminent artist was killed by a fall from a ladder, in 1574, at the age of 33, much regretted by the friends of art.

GAMBERATI, GIROLAMO, a Venetian painter, was born about 1560, and died in 1628. He first studied under Giuseppe Porta, but afterwards improved his coloring with Palma, who was his friend. He executed some works in the churches of Venice so entirely in the style of Palma, that it is suspected the latter lent him a helping hand.

GAMBARINI, GIUSEPPE, a Bolognese painter, born in 1680. He studied in the school of Lorenzo Pasinelli, where he made considerable progress; but on the death of that master, he entered the school of Cesare Gennari. He followed the style of the latter in rapidity of touch and power of natural effect, and also copied some of his works. He subsequently visited Rome and Venice for improvement, but finding his powers not well adapted to historical painting, he devoted himself to representing subjects from ordinary life, such as boys' schools, mendicants begging, and women intent on domestic affairs, with similar popular objects, in all of which he abounded with commissions. At Bologna, such familiar pieces by him and his able pupil, Gherardini are common, and please by their spirit and exactness. Sometimes also he represented serious subjects, as in his picture in Casa Ranuzzi, exhibiting the Coronation of Charles V. Gambarini died, according to Zanotti, in 1725.

GAMBERUCCI, COSIMO, a Florentine painter, who flourished about 1610, and studied under Battista Naldini. He painted easel pictures, which are found in the Florentine collections; but he did not gain much eminence in the art, although there are some reputable productions in the churches of his native city, especially his picture of St. Peter healing the Lame Man, in S. Pietro Maggiore, which is somewhat in the style of the Carracci.

GAMELIN, JACQUES, a French painter, born at Carcassone in 1739. He was intended for the mercantile profession, but as he manifested a great inclination for art, he was placed in the academy at Toulouse, where he remained five years, and then visited Paris. Having gained the grand prize at the Royal Academy, he went to Rome with the king's pension. After his return, he gained considerable employment. In 1774 he was appointed professor of the academy at Toulouse, and two years after, Director of that at Montpellier. He settled at the latter place, but occasionally visited the principal cities of Languedoc, and executed many works, which have something of the false taste of the old French school, though they possess considerable merit. In the Museum of Toulouse are two pictures by Gamelin, representing Achilles dragging the body of Hector, and Ulysses driving away the lovers of Penelope. He died at Carcassone in 1803.

**VG** or **VL** GAMPERLIN, a German wood engraver, who lived at Strasburg, and executed, among other works, a set of twenty-two wooden cuts for the Life of Christ, printed by John Knoblauch in 1607. Authors differ respecting this artist; Nagler says he is



identical with *Ursus Graf*, and gives a copious list of his works.

**GANDIA, JUAN DE**, a Spanish painter, who lived about 1720, and was distinguished for his architectural and perspective views.

**GANDINI, GIORGIO**, called also, from his mother's family, **DEL GRANO**, was born at Parma, where he died young, in 1538. According to Orlandi, he was not only a pupil of Correggio, but was also assisted by that master in retouching his pictures. Padre Zapata ascribes to Gandini the principal altar-piece in S. Michele, which Ruta erroneously attributed to Lelio Orsi; and Lanzi says that its ease and sweetness of pencilling, its relief, and power of coloring, reflected honor upon that school. How highly he was esteemed by his fellow-citizens, may be inferred from the commission which they allotted him, to paint the tribune of the Cathedral, as a substitute for Correggio, who died before he commenced the work. Gandini also died soon after, and the commission was transferred to Girolamo Mazzuoli.

**GANDINI, ANTONIO**, a Brescian painter, who studied under Paolo Veronese, and followed his style. He also imitated Vanni, with something of the style of Palma. His invention was fertile, and his design correct; he was vast, varied, and ornate in his compositions, an artist every way deserving of consideration in his grand picture of the Crucifixion, in the old cathedral at Brescia. Orlandi and Zamboni place his death in 1630.

**GANDOLFI, GAETANO**, a modern Italian painter, born at S. Matteo della Decima, in the Bolognese state, in 1734. He studied under his brother, Ubaldo G., and afterwards improved himself in coloring by studying for a year at Venice, and by copying for a Venetian dilettante the finest productions of the Caracci at Bologna. It is difficult to account for the fine coloring in some of his pictures, and the inferior coloring in others—as in the Death of Socrates, at Monsig. Trenta's, bishop of Foligno. Lanzi says it is feeble and deficient in truth, owing either to caprice or age. In his preparations of paintings he was more commendable; his first conceptions were sketched on slate with a pencil, and then more carefully on paper. He next began to select; modeled the figures in chalk, and draped them; afterwards forming the design on a large scale, and by the aid of his experiments, and of the living model, he went on completing and retouching his work. He has been accused of borrowing too frequently from the ancient models; but whoever had seen him, aged as he was, devoting himself in the public academy to the practice of modeling, would not unjustly condemn him with those plagiarists so notorious at this day. Moreover, Lanzi says he was imitable by most artists in those rare gifts which nature had lavished upon him—enthusiasm, fertility of invention, sensibility, and skill in depicting the passions; to which he added a correct eye, and ability to design and compose, in the decoration of friezes for the Institute, exotic plants, and other rarities of nature, and skill to paint in oil as well as fresco. He was esteemed in Italy as one of the first artists of his day. His master-pieces are the Assumption, in S. Maria della Veta; and the Marriage of Cana, in the Refectory of S. Salvatore at Bologna; also the Martyrdom of S. Pantaleone in the church of the Girolimini at Naples, besides some other

works in various parts of Italy. He also engraved with much elegance, and among his productions in this branch of art, is an etching in a very masterly style, representing the Nativity, signed *Niccol. del Abati, pinx.; Gajet Gandolfi, fec.* He died in 1802, and was buried by his countrymen with great funeral honors, equal to those of Agostino Caracci.

**GANDOLFI, UBALDO**, the elder brother of Gaetano G., was born in 1728, and died at Bologna in 1781. He successively studied under the painters, Torelli, Graziani, and Lelli. He was one a distinguished artist of the modern Bolognese school, not so much for his coloring, in which he was inferior to his brother, but for his superior academical designs.

**GANDOLFINO, MAESTRO**, a Piedmontese painter, who flourished about 1493. In the church of S. Francesco, at Alba, are some of his works, still in good preservation.

**GANDON, JAMES**, an eminent English architect, born in 1760. He studied under Sir William Chambers, and gained the first architectural gold medal ever awarded by the Royal Academy. After ably editing the *Vitruvius Britannicus*, he went to Ireland, where he spent the remainder of his life. He designed the Royal Exchange, the Custom House, the Four Courts, the Portico of the House of Lords, and many other elegant structures in Dublin. The Society of Antiquaries elected him a member of their body, as did also the Irish Academy. His talents were highly esteemed, and his works gained him great reputation. He died in 1824.

**GANDY, JAMES**, an English portrait painter, born in 1619, and is said by Pilkington to have studied under Vandyck. He was patronized by the Duke of Ormond, who took him to Ireland, where he painted many portraits of noblemen and others, which that author extols as little inferior to Vandyck, either for dignity, coloring, or expression. He died in 1689, leaving a son named William, who went to England in 1700, and became an itinerant portrait painter in Devonshire and Cornwall. He died in obscurity.

**GANIERES, JEAN**, a French engraver, who flourished at Paris about 1650. He executed a few plates with the graver, in a stiff, tasteless manner, after Blanchard, &c.; also some portraits, among which are:

#### PORTRAITS.

Louis XIII. of France; an oval, with ornaments. 1640. Cardinal Flavio Chigi. M. de la Melleraye. 1679.

#### SUBJECTS.

Magdalene, penitent; after J. Blanchard. A Boy sleeping, with a Skull near him. 1640.

**GANTREL, ETIENNE**, a French engraver, born at Paris about 1626. He executed a number of plates of portraits and historical subjects, in a neat style, possessing considerable merit. The following are the principal:

#### PORTRAITS.

Louis XIV. of France; as large as life; *Stef. Gantrel, fec.* Sebastiano Pisani, Bishop of Verona; *do.* A. Breanneau, President de la Tournelle; after la Dam. J. L. de la Bourdonnaye, Bishop of Lyons; after Fontaine.—M. Poncelet de la Riviere. 1692. Louis Berrier, Counsellor to the King. 1674.

## SUBJECTS AFTER VARIOUS MASTERS.

The Rod of Moses, changed into a Serpent, devouring the Rods of the Magicians of Pharaoh; *after N. Poussin*. The Israelites passing the Red Sea; *do*. The Israelites dancing round the Golden Calf; *do*. The Descent from the Cross; *do*. St. Francis Xavier restoring an Indian to life; *do*. St. Gervais and St. Protasius before the Pro-Consul; *after le Sueur*. St. Benedict kneeling; *after Phil. de Champagne*. St. Francis supported by an Angel; *after Caracci*. The Head of Christ; *after le Brun*.

GARBIERI, LORENZO, called IL NIPOTE, a Bolognese painter, born, according to Malvasia, in 1580. He studied under Lodovico Caracci, and became one of the most successful imitators of that great artist. Lanzi says he was less select in the heads, but grand in the forms, expressive in the attitudes, and studied in his large compositions. His austere and almost fiery disposition, with an imagination abounding in wild and mournful ideas, impelled him to represent tragical events, as martyrdoms, slaughter, pestilence, and death. To the style of the Caracci, he added the daring contrasts of Caravaggio. His paintings in S. Antonio at Milan, which are less loaded with shade, were attributed to the Caracci, by Santagostini, in his Guide to Milan. Among his principal works is an admirable picture in the Filippini at Fano, representing St. Paul raising the Youth to Life, which is painted with such power and expression as to excite both terror and devotion. In S. Paola de Barnabiti, at Bologna, he painted the Plague of Milan, with S. Carlo Borromeo visiting the Sick, and conducting a penitential procession. In S. Maurizio at Mantua, is his celebrated Martyrdom of St. Felice, and her seven children—a piece inferior to the Miracle of St. Paul in point of vigor, but containing such a variety of images and deathly horror, as not to be surpassed in tragic interest by anything from that school. He had the choice of establishing himself as court-painter at Mantua, but preferred taking a wife with a handsome dowry at Bologna. This step was a loss to the art, according to Malvasia, since from that period, finding himself rich, and occupied with family cares, he painted little, and with as little study, leaving his final labors by no means equal to the preceding. He died in 1654.

GARBIERI, CARLO, the son and scholar of the preceding, whose style he followed. He did not apply himself closely to his profession, but exhibited several historical works, which showed that in time he might have equalled his father. In S. Giovanni in Monti, at Bologna, is a picture by him of the Death of St. Mary of Egypt; and in S. Paolo, that Saint taken up to Heaven.

GARBO, RAFFAELLINO DEL, a Florentine painter, born in 1476. He studied under Filippino Lippi, whom he soon surpassed, and gave promise of rare merit. He accompanied his instructor to Rome, and painted a Choir of Angels on the ceiling of the Capella della Minerva, which surpassed the work of Lippi in the same chapel, particularly in the expression of the heads. Lanzi says this work alone would serve to justify the name by which he was distinguished. In Monte Oliveto at Florence, is a Resurrection by this artist, where the figures are small, but so graceful, correct in attitude, and so finely colored, that Lanzi says he can hardly be ranked inferior to any master of that age. The learned Moreni, in his *Memorie Istori-*

*riche*, mentions another of his beautiful altarpieces, still in existence at S. Salvi; and some of his earlier pictures are in a similar state. Unfortunately for the art, he became the father of a numerous family, and gradually degenerating in his style, he died in poverty and obscurity in 1534, aged 58.

GARCIA, FERRER, a Spanish ecclesiastic, who practised painting at Valencia and Madrid about the middle of the 17th century. His works were much esteemed, particularly for their admirable perspective. He usually represented religious subjects, among which is a picture of the Crucifixion, dated 1632. He possessed a fine collection of works by the old masters, and also of his own pictures, which after his death brought a large sum.

GARCIA, FRANCISCO, a reputable Spanish painter, who flourished at Murcia at the commencement of the 17th century. Among his best works is an altar-piece in the chapel de los Velez, in the cathedral of that city, representing St. Luke writing, which is highly esteemed.

GARCIA, DON JOSEF, HIDALGO, an eminent Spanish painter, born at Murcia in 1656. He devoted himself to painting at the age of fourteen, and his first masters were Mateo Gilarte and Nicolas de Villacis. In 1676 he visited Rome for improvement, and was assisted by the advice and instruction of Giacinto Brandi, P. da Cortona, Salvatore Rosa, and Carlo Maratti. On returning to Spain, he resided several years at Valencia, where he gained several prizes at the Academy, and executed many fine works. He afterwards settled at Madrid, and executed, in concert with Don Juan Carreño, a number of pictures in the cloister of S. Felipe el Real. In 1703 he was appointed court-painter by Philip V., who conferred on him the order of St. Michael. His works are distinguished for excellent composition, beautiful coloring, fine expression in the heads, grace and elegance of forms. He was cotemporary with Palomino, who was envious of his reputation, and did not insert his name in his *Lives of Painters*, which may account for the meagre sketch in Bryan of this eminent artist. Among the principal works of Garcia, are the Battle of Lepanto, in S. Juan at Valencia; St. Joseph, in S. Andrés; St. Joachim and St. Thomas, in the Convent of S. Domingo. At Madrid there are twenty-four pictures by him, in the cloister of S. Augustine, representing subjects from the life of that Saint. Garcia is said to have engraved a number of plates, but their subjects are not mentioned. In 1691 he published a work on art, entitled *Principios para estudiar el Nobilissimo Arte de la Pintura*.

GARCIA, DE MIRANDA, called EL MANCO. This Spanish painter flourished about 1730, and although little is known of his works, he must have been an eminent artist. Philip V. appointed him court-painter, with a salary of 2500 ducats per annum. He was called *El Manco* from his habit of painting with his left hand, having lost his right by an accident. He died at Madrid in 1749. There were two other painters of this name—Reynoso Garcia, of Andalusia, who died in 1677; and Garcia de Salmeron, who died in 1666.

GARDINER, WILLIAM, an Irish engraver, born at Dublin in 1766. He early manifested a taste

for design, and was placed in the Academy of Dublin, where he gained distinction on several occasions. He afterwards went to London, and prosecuted the art with great assiduity, under the direction of Bartolozzi, who allowed his own name to be affixed to several of his plates. He was distinguished for his portraits in aquatint, which possess great merit. Among his other works are the illustrations for the *Memoirs of Grammont*; the *Fables of Dryden*, by Lady Beaulieu, &c. It is to be regretted that he did not apply himself steadily to the art, as he would undoubtedly have attained eminence. He died in 1814.

GARDNER, THOMAS, an English engraver, who wrought chiefly for the booksellers, and executed, among other plates, a set for the *Book of Common Prayer*, paraphrased by James Harris in 1735.

GARDNER, DANIEL, an English painter, born at Kendal, in Westmoreland, and flourished about 1780. He was a student of the Royal Academy, and was also on terms of intimacy with Reynolds. He painted fashionable portraits of a small size, and realized a considerable fortune by this practice, which enabled him to retire from the profession some years before his death, which occurred in 1805.

GAREMYN, JOHN, a Flemish painter, born at Bruges in 1712, and studied under Louis Roons and Matthias de Visch. His talents were versatile; his works are numerous in different branches of the art, and are highly esteemed for warmth of coloring, and facility of execution. He painted numerous altar-pieces for the churches at Bruges and Courtrai; and others for private collections at Brussels and Ghent. At Bruges there are also a number of his pictures in the style of Rembrandt and Teniers, which are highly esteemed. Garemyn also designed and executed several plates for the *Chronicles of Flanders*, in 4 vols. fol., 1736. He died in 1799.

GARGIOLI, DOMENICO, called MICCO SPADARO, a Neapolitan painter, born in 1612. He studied under Aniello Falcone, at the same time with Salvator Rosa, next to whom he was the most talented of Falcone's disciples. He gained distinction as a landscape painter, and was also a good artist in large historical works, as is evident from his pictures at the Certosa, and in other churches. He had an extraordinary talent for painting small figures, and Lanzi says he might be called with propriety the Cerquozzi of his school. His friend, Viviano Codagora, always employed him to decorate his landscapes with figures, which he did with infinite grace. The Neapolitan galleries possess many of their pictures; and some have specimens of *Capricci*, all by Gargioli. He had no equal in depicting the manners and dress of the common people, particularly in large assemblies, in which the number of figures sometimes exceeded a thousand. He was assisted by the etchings of Callot and Della Bella, both of whom were celebrated for placing a great number of figures in a small space; but it was in the true spirit of imitation, without a trace of servility. He died in 1679.

GARNERY, JEAN FRANÇOIS, a French painter of portraits, architectural views, and fancy subjects, born at Paris in 1755. His earlier portraits are said to be in the Flemish style, and his fancy

subjects are very interesting. He was living in 1831.


GARNERY, AMBROISE LOUIS, a Parisian painter, son of Jean François G. He painted naval battles, and other marine subjects, illustrative of events within the last thirty or forty years, such as the capture of an English frigate by an American (no uncommon event about 1812, Mr. Stanley to the contrary notwithstanding); also the Battle of Navarino, painted by order of the government; and the Embarkation of the Duke and Duchess de Berri. He also engraved and published a pictorial work, entitled, "Views on the Ports and Coasts of France."

GARNERY, AUGUSTE, a French painter in water-colors, the second son of Jean François G. He studied in the school of Isabey, and painted many portraits, besides some small-sized subjects of history; also designs for vignettes, and for Denon's work on Egypt.

**A**GARNIER, ANTOINE, a French engraver, who flourished at Paris about 1650. His plates have some merit, though not very delicately executed; they are etched in a bold style, and finished with the graver. He engraved, among other works, four plates, after *Blanchard*, of Charity, the Holy Family, St. Sebastian, and St. John the Baptist; also some of the paintings by Primaticcio at Fontainebleau; a set of twelve plates, after the pictures by the same artist, in the chapel de Fleury; and several plates after M. A. Caravaggio and N. Poussin.

GARNIER ETIENNE BARTHELEMY, a reputable French portrait and historical painter, born at Paris in 1759. He painted many pictures of subjects from ancient poetry, and of events in the reigns of King Dagobert, Henry IV., and Napoleon. He competed in 1828 with Horace Vernet for the directorship of the French Academy at Rome; but being unsuccessful, he was declared Chevalier of the Legion of Honor, and received a pension of 2000 francs. He was living in 1831.



**or**  **GARNIER, NOEL**, an old French engraver, who flourished about 1560. He is called the "Master of the Knot" from his sometimes using a knot to unite the letters of his monogram. He executed several wooden cuts, and some of the earliest plates ever engraved in France, which are in a very rude style, and seem like the productions of a goldsmith. There is a plate by him, marked with his Christian name on a tablet, representing several men fighting, something in the style of Sebald Beham, though greatly inferior. There are also a number of grotesque ornaments, and a set of forty-eight figures, emblematical of the arts, sciences, trades, &c.

GAROFOLO. See TISIO.

GAROFOLINI, GIACINTO, a Bolognese painter, was born in 1666, and died in 1725. He was a pupil of Marc' Antonio Franceschini, and executed various works in fresco for the churches at Bologna and other cities.

GAROFOLO, CARLO, a Neapolitan painter, who studied under Giordano, and excelled in painting on glass, or rather on crystal, for ornamenting mirrors, caskets, and other furniture of the chambers of the great, then much in vogue. He went

to Spain at the invitation of Charles II., to practice this kind of painting in the royal palace at Madrid, where he died about 1715.

**GAROLI, PIETRO FRANCESCO**, a Piedmontese painter, was born at Turin in 1638, and died in 1716. He studied at Rome, and was an excellent painter of perspective. He was much employed at Turin and in other cities, in decorating the churches, in which Garzi painted the figures.

**GARVEY, EDMUND**, a landscape painter of little note, who flourished in England about 1790. He followed the style of Richard Wilson, to a certain extent. He left many small pictures at his death, executed in a neat but rather dry style, which were sold at auction in 1816.

**GARZI, LUIGI OR LODOVICO**, an Italian painter, born at Pistoja, according to Orlandi, in 1638. He studied in his native city, under S. Boecali, until the age of fifteen, and in 1653 went to Rome, where he entered the school of Andrea Sacchi, and soon manifested such remarkable talent that he became highly celebrated at Naples and Rome in every branch of painting. According to Lanzi, he was an enemy to despatch in painting, correct in his design, and free from the corrupt prejudices which afterwards usurped the place of the genuine rules of art. In his manner, he united the styles of the Sacchi and P. da Cortona. He is praised for the elegance of his forms and attitudes, correct perspective, and fertile invention and composition. He was the cotemporary and rival of Carlo Maratti, though in refinement of taste he did not equal that master. Among his principal works at Rome are the cupola of the Capella Cibo, in S. Maria del Popolo; the Marys at the Sepulchre, in S. Marta; and his celebrated picture of the prophet Joel, in S. John of Lateran. He was invited to Naples, to paint the vault of S. Caterina del Formello, with the angles; and two saloons in the royal palace. In the dome at Pescia, he painted an immense picture of the Assumption, which is considered his most capital performance. He died in 1721.

**GARZI, MARIO**, the son and scholar of the preceding, painted subjects of history in the style of his father, which evinced fine talents, but died young. Pascoli mentions two of his works, in the *Guida di Roma*.

**GARZIA, ALVARO**, an old Spanish architect, was a native of Estelle, in Navarre, and flourished about 1090. He erected at Avila the cathedral, with the tower and fortress, which in ancient times had been the royal palace. These buildings were commenced in 1091, and finished about 1107.

**GARZONI, GIOVANNA**, a reputable Italian painter of flowers and miniature portraits, a native of Ancona, and flourished about 1630. At Florence, she painted the portraits of some of the illustrious personages of the Medici, and many of the nobility. She died at Rome in 1673, at an advanced age, and left all her property, which was considerable, to the Academy of St. Luke, where a marble monument is erected to her memory.

**GASCAR, HENRY**, a French portrait painter, who went to England in the time of Charles II., where he was greatly patronized by the Duchess of Portsmouth and others, so that he acquired about \$50,000 in a few years. His works have

considerable merit; the best is the portrait of Philip, Earl of Pembroke.

**GASPARINI, GASPARE**, an Italian painter, a native of Macerata, and flourished about 1585. He studied under Girolamo Sermoneta, and followed his style, though in a less finished manner, as is evident from his two pictures in S. Venanzio, at Fabriano, representing the Baptism of Christ and the Last Supper, though these do not equal his picture in the same church of St. Peter and St. John healing the Lame Man—a grand composition, in the elevated style of Raffaele. There is also a fine picture at the Conventuali, in his native place, representing St. Francis receiving the Stigmata.

**GASPARINI, SEBASTIANO**. Orsini mentions an artist of this name, who studied under Cav. Pomerancio, and decorated a chapel in S. Biagio in that city with historical paintings in fresco.

**GASPARS, JOHN BAPTIST**, a Flemish painter, who flourished about 1660, and studied under Thomas Willeborts Bosschaert. His drawing was correct, and he excelled in making designs from tapestry. During the civil war he visited England, and was much employed by Gen. Lambert. After the Restoration he became an assistant to Lely, and subsequently to Kneller. Among his works are the Portrait of Charles II., in Painters' Hall, and another of the same prince, in the hall of St. Bartholomew's Hospital. He died at London in 1691.

**GASSEL, LUCAS VAN**, a reputable Flemish landscape painter, who probably resided chiefly at Brussels, where he died at an advanced age. His portrait, by Jacob Binck, is in the collection of persons who died before 1572, engraved by John Wierix.

**GASSIES**, a French painter, who flourished from 1810 to 1827, and executed many works which are now in the collections of some of the best patrons and amateurs of the art in France. His works embrace historical, poetical, and allegorical subjects, landscapes, marine views, interiors of churches, and striking scenes on the coast of England and France.

**GAST, MICHAEL DE**, a Flemish painter, born at Antwerp in 1520. He probably passed the earlier part of his life in Italy, as many of his works represent the ruins of ancient Rome, decorated with figures and cattle. In 1558, he was chosen a member of the Academy at Antwerp.

**GASULL, AUGUSTIN**, a Spanish historical painter of Valencia, who studied at Rome under Carlo Maratti. All his works are remarkable for their admirable coloring, and are greatly admired.—Among them are the pictures of St. Andrew, St. Stephen, la Vierge de l'Esperance, and also his St. Joseph, painted for S. Juan del Mercado at Valencia, besides many pictures in several other churches of the same city. He died at Valencia, about 1704.

**GATTA, DON BARTOLOMEO**, a native of Camaldola, who died, according to Vasari, in 1461, aged 83; to others with more probability in 1491. He was educated at Florence, in the monastery of the Angeli, and painted miniatures and small historical pieces with reputation. He was also skilled in music and architecture. He was appointed Abbot

of S. Clementino at Arezzo, where he practiced, and instructed several pupils in the art.

**GATTI, FORTUNATO**, a native of Parma, and a reputable painter, who flourished in that city in 1648. Lanzi says his works show the succession of the Parmese artists, rather than the genius of a great painter.

**GATTI, BERNARDO**, called **SOIARO**, an eminent Italian painter, born, according to Cav. Antonio Campi, at Cremona, where his family was established. Lanzi says he deserves to be considered the great master of the Cremonese school, which, benefitted by his presence and guided by his examples, produced during so long a period such a variety of admirable works. He was the most talented of the scholars of Correggio; and his Repose in Egypt in S. Sigismondo at Cremona, Christ in the Manger at St. Peter's in the same city, and the Dead Christ in the Magdalene at Parma, all afford ample evidence of his power of imitating Correggio, without the servility of a copyist. No one has emulated him better in the delicacy of his countenances, and his young girls and boys appear animated with the spirit of innocence, grace, and beauty. Sweetness is one of the chief characteristics of his coloring, and the relief of his figures, like his great instructor, is every way perfect and complete. He succeeded to the place of Pordenone, at Piacenza, where he painted the remainder of the tribune at S. Maria di Campagna; and Vasari says it all seems the work of the same artist.—Lanzi mentions an admirable work by Gatti, in the cupola of the Steccata at Parma, in which the Madonna is of wonderful beauty. Another of his pieces, representing the Multiplication of the Loaves, is highly deserving of praise. It was executed for the Refectory of the Padri Lateranensi at Cremona, dated 1552. It is an immense composition, full of figures larger than life, admirably varied in features, drapery, and attitudes, besides a rich display of novelty and fancy; the whole conducted upon a grand scale, with a beauty of coloring and harmony of effect, that serves to excuse a degree of incorrectness in the ærial perspective. Few of his works are to be found in private Italian collections, as a great number have been taken to other countries, particularly to Spain. Rosini has a print of Gatti's Nativity, which gives a good idea of that admirable work. He died in 1575.

**GATTI, GERVASIO**, called **SOIARO**, an Italian painter, born at Cremona, and flourished from 1571 to 1631. He was the nephew of Bernardo G., who initiated him in the same principles which he had himself imbibed, by studying and copying the models of Correggio at Parma. His improvement was evident from his picture of S. Sebastiano, painted for St. Agatha at Cremona in 1578, designed with all the purity of the antique, and a coloring equal to the best productions of the Milanese school. In S. Pietro is his Martyrdom of St. Cecilia, surrounded by Angels, entirely in the style of Correggio, most admirably colored, and finished with exquisite care. In composition, it resembles his uncle, Bernardo G., and might be easily mistaken for the work of that master, were it not signed with his name and dated 1601. Lanzi says that he probably saw the works of the Caracci, as their style is evident in some of his pictures, particularly those in Sts. Pietro and Mar-

cellino. Gatti also held a high rank as a portrait painter. He was not always equally diligent, however, and sometimes betrays a mechanical hand, while there is often a monotony in his countenances, and a want of selection in his heads. His last works are dated in 1631.

**GATTI, URILE**, supposed by Lanzi a brother of the preceding, flourished about 1600. In S. Sepolero, at Piacenza, is a picture by him of the Crucifixion, painted with an elegant and vigorous coloring, but in an insignificant style, with feeble chiaro-scuro. It is signed *Uriel de Gattis dictus Sojarius*, 1601.

**GATTI, GIROLAMO**, an Italian painter, born at Bologna in 1662; died in 1726. He studied under Marc' Antonio Franceschini, but imitated Cignani in his coloring. He was considerably employed in small figure pieces, among which is the Coronation of Charles V., in the Hall of the Anziani, which evinces good talents in the figure and perspective.

**GATTI, OLIVIERO**, an Italian painter and engraver, born at Parma in 1598; studied painting under Gio. Lodovico Valesio, and probably was instructed in engraving by Agostino Caracci, whose style he imitated, though greatly inferior. He was chosen a member of the Bolognese Academy in 1626. As a painter, he is little known; but there are a number of plates by him, which possess considerable merit. The following are the principal:

St. Francis Xavier kneeling on the Sea-shore, and taking up a Crucifix, which is floating on the water; *after his design*. The Virgin caressing the infant Christ; *after Garbieri*. St. Jerome, with a Crucifix; *after Agas. Caracci*. An emblematical subject, representing an Armorial Bearing, supported by two River Gods, with an armed figure, standing alone, surrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva; *after L. Caracci*. A set of four small plates, representing the Deity forming the World, the Creation of Adam, the Sacrifice of Abraham, and Judith with the Head of Holofernes; *after Pordenone*. A Drawing-book; *after the designs of Guercino*.

**GATTI, TOMMASO**, an Italian painter, born at Pavia in 1642. He was one of the best scholars of Carlo Sacchi, and afterwards pursued his studies at Venice. He succeeded, Lanzi says, at least as a practical artist, and painted a number of pictures for the churches at Pavia.

**GAUCHIER, CHARLES ETIENNE**, a French engraver, born at Paris in 1740; died in 1804. He studied under Basan, and afterwards under le Bas. He executed a number of portraits, in a neat, finished style, among which are:

#### PORTRAITS.

Maria Cecilia, Ottoman Princess, daughter of Aehmet III.; *after his own design*. M. du Paty, celebrated Advocate; *after Nolte*. Louis Gillet, with four French verses. Louis Auguste, Dauphin of France; *after Gautier*. J. P. Timoleon de Cossé, Duke de Brissac; *after St. Aubin*. Louis de Grimaldi, Bishop of Nans. 1767. An allegorical subject, to the memory of J. P. le Bas; *after Cochin*. The Crowning of Voltaire; *after Moreau*. The Card-players; *after Tilburg*. Repose; *after Gaspar Netscher*.

**GAUD, HENRY**. See **GOUDT**.

**GAUDENZIO**. See **FERRARI**.

**GAUDIN, LUIS PASCAL**, a Spanish painter, born at Villa Franca, near Barcelona, in 1556. He studied theology, and took priestly orders, but did not relinquish his profession. His instructor is not

mentioned; but he visited various cities of Spain, and executed many fine works, which were much admired, and even gained him the honor of an invitation to Italy by Pope Gregory XIII.; but when about to depart, he was taken sick, and died, in 1621. Among his principal works are six grand pictures of subjects from the Life of the Virgin, in the convent of S. Maria de las Cuevas, near Seville; and eight pictures of the Life of St. Bruno, in the Scala Dei. His works are distinguished for correctness of design, intelligence of composition, beautiful attitudes, and the noble character of the figures.

GAUFFIER, Louis, an eminent French painter, born at Rochelle in 1761. He studied under Taraval, and made rapid progress, carrying off the grand prize of the Academy in 1784, for his picture of the Canaanitish Woman. He went to Rome with the royal pension, and produced several works which greatly increased his reputation. His picture of Alexander and Hephestion, of life-size, gained him the title of Associate to the Royal Academy. Among his other works, are the Roman nations sending their Jewels to the Senate; the Angels appearing to Abraham; Jacob and Rachel; and Achilles recognized by Ulysses. He died at Florence in 1801. His wife, Pauline Châtillon G., was instructed by him, and produced many excellent works, very delicately executed, some of which have been engraved in England, by Bartolozzi. She died at Florence in 1801, three months previous to her husband's death.

GAULLI, GIO. BATTISTA, called BACCIO, an eminent Genoese painter, born in 1639; died in 1709. He acquired the elements of the art at Genoa, and then went to Rome, where he studied the works of the best masters, aided by the counsels of Bernini, and rapidly rose in public esteem. Gifted naturally with a ready invention and great facility of execution, he gained great eminence in grand fresco works. The vault of the church del Gesù, at Rome, is his most celebrated performance. It represents St. Francis Xavier taken up to Heaven, and is worthy of high praise for its grandeur of composition, knowledge of foreshortening, unity and harmony of effect, brilliancy and skillful gradation of light. It is in the general effect, however, that it is most to be admired; for the local tints are less excellent, and the outline of his figures is not always correct. His faults in his easel pictures, which are very numerous in Italy and foreign countries, are less obtrusive, and are abundantly atoned for by their spirit, freshness of tints, and engaging countenances. He varies his manner with the subject, assigning to each a different style. There is a delightful picture in his best manner, gracefully painted, in S. Francesco a Ripa, representing the Madonna and Infant, and at her feet St. Anna kneeling, surrounded by Angels. On the contrary, in S. Andrea at Monte Cavallo, is his picture of the Death of St. Saverio, treated in a grave and pathetic style, most admirably adapted to the subject. Gaulli also painted the angles in the dome of St. Agnes, and with such force and brilliancy that the works of Ciro Ferri, in the same edifice, are almost eclipsed. He also gained great reputation in portraits, and Pascoli says he painted no less than seven different pontiffs, besides many illustrious nobles. In this branch of the art he followed the practice of Bernini, of en-

gaging the subject in an animated conversation, and thus obtaining the most striking expression possible. He is said to have etched the portrait of Cardinal Celio Piccolomini. He died in 1709.

GAULT, PIERRE MARIE, DE ST. GERMAIN, a French painter, born at Paris in 1754. He painted subjects from sacred and profane history, some of which are of large dimensions; also portraits of many celebrated individuals, as Voltaire, Mlle. Clairon, Crebillon, and Stanislaus, King of Poland. He wrote a number of works relative to the art, which display great knowledge and judgment, among which are an "Account of the Lives and Works of Leonardo da Vinci and N. Poussin;" and a "Guide to Amateurs for the Italian, Spanish, Flemish, and Dutch Schools." He was living in 1831.

**G** or **L** GAULTIER, or GALTER, LEONARD, a French engraver, who flourished about 1610, and executed a great number of plates. The Abbé de Marolles possessed over 800 prints by him, many of which were from his own designs. They consist of portraits and various subjects, some of which are very highly finished, in the style of Crispin de Passe, and executed entirely with the graver, with great precision, but in a stiff, formal manner. The following are the principal:

#### PORTRAITS.

Henry IV. of France; *L. Gaultier, fec.* Henry, Duke de Montpensier, Peer of France. *J. Amyot, Bishop of Auxerre.* Alexander Bouchart, Viscount de Blossville. Philip de Mornay, Seigneur du Plessis 1611. Charles de Gontaut de Biron, Maréchal de France. Stephen Paschinus. John Caron.

#### VARIOUS SUBJECTS.

A set of small plates of subjects from the Old and New Testaments. A set of the Prophets, Apostles, and Evangelists. Thirty-two plates of the History of Cupid and Psyche; *after Raffaele.* The Procession of the Lique; a satirical print. The Family of Henry IV.; nine figures. The Assassination of Henry IV. The Coronation of Mary of Medici; *L. Gaultier, sc.* 1610. The Cyclops forging the Thunderbolts; *after J. Cousin.* Leonar. Galter, *fecit.* 1581. A Sacrifice; *after M. Freminet.* The Last Judgment; copied from the print which Martin Rota engraved, *after M. A. Buonarroti.*

GAULTIER, a French engraver of little note, probably a relative of Leonard G., whose style he imitated. Among other plates, he executed several of emblematical subjects, which have some merit.

GAULTIER, PIERRE, a French painter and engraver, who flourished about 1730, and resided chiefly at Naples. His plates possess considerable merit, among which are the following, *after Solimena*:

David and Bathsheba. The Visitation of the Virgin to St. Elizabeth. St. Michael discomfiting the Evil Spirits. The Defeat of Darius. The Battle of the Centaurs. The Four Quarters of the World; small ovals.

GAUTHIEROT, CLAUDE, a reputable French painter, born at Paris in 1769. He studied under David, and became, like that master, involved in the French Revolution. About 1799 he opened a school at Paris, and by the influence of David, who sent him all his scholars that were not sufficiently advanced to study the living model, he became quite prosperous. In 1800 he exhibited his *Convoi d'Atala*, which was greatly admired. Gauthierot practised the art for many years at Pa-

ris, with good success. Among his principal works are Napoleon wounded before Ratisbon, and the Interview between the two Emperors at Tilsit, which were placed in the Tuileries. In 1815, he painted for the Royal Chapel a picture of St. Louis attending the Sick. He died in 1825.

GAUTIER (DAGOTY), EDOUARD, a French engraver, who lived about 1780, in which year he engraved and published a book of twelve plates, in colors, after some of the finest pictures in the Royal Gallery. The subjects were as follow: Leda, after *Veronese*; Cupid, after *Correggio*; Jupiter and Io, after *Titian*; Cupid and Psyche, after *Guido*; The Bather, after *Le Moine*; Joseph and Potiphar, after *Alex. Veronese*; St. Francis, after *Vandyck*; The Magdalene, after *le Brun*; Bathsheba, after *Bouvier*; three plates of Venus. Gautier died at Milan in 1784.

GAUW, G., an engraver mentioned by Strutt, who executed, among other plates, a singular engraving in imitation of a pen-drawing, representing the Head of Mercury, after *J. Mathan*.

GAVASIO, GIO. GIACOMO, an Italian painter, a native of the valley of Brembana, in the Bergamese, and flourished about 1512. Tassi mentions two pictures by him, and says they possess merit enough to rank him among the ablest artists of his time. One is the Virgin and Infant, with Saints, in the collection of Sig. Carlo Apiani at Bergamo; the other in the sacristy of S. Alessandro, of the same subject, with a Glory of Angels, in the style of Gio. Bellini, and signed *Io. Jacobi Garitii de Poscantu opus*, 1512.

GAVASIO, AGOSTINO, probably the son of Gio. Giacomo G. Tassi mentions a picture by him in the parish church of S. Giacomo at Piazzatore, in the valley of Brembana, representing the Virgin and Infant; signed *Augustinus de Garazis Civ. Berg. pinxit, anno 1527*.

GAVASSETTI, CAMILLO, a Modenese painter, who died young, according to Tiraboschi, in 1628. It is not said by whom he was instructed, but that author says his merit was greater than his reputation. He confined himself to fresco works, the principal of which are at Piacenza, where he is better known than at Modena or Parma. One of his paintings adorns the parsonage of S. Antonio at Piacenza, representing a subject from the Apocalypse, and so finely executed as to induce Guercino to bestow the highest commendation upon it.—There is something so grand, spirited, and select in the whole expression of this work, combined with so much grace and harmony of tints, that it equally surprises the observer when viewed generally, and satisfies when examined part by part. The action only is sometimes extravagant, and some of the figures are hardly sufficiently studied. In fact, this artist preferred expedition to high finish; and held a dispute, reported by Baldinucci, with Tiarni, who practised and maintained the contrary. They painted scriptural histories in competition, in S. Maria di Campagna at Piacenza, where Gavassetti well maintained his position against Tiarni and other competitors, very numerous and distinguished for that period.

GAVIGNANI, or CAVIGNANI, a native of Carpi, was born in 1615. He studied under Guido Fassi, and afterwards under Griffoni, both of whom he surpassed in the skillful execution of

works in *scagliola*. See Guido Fassi and del Conte.

GAYWOOD, ROBERT, a reputable English engraver, who lived about 1660, and studied under Hollar. His prints are in the style of his instructor, though much inferior to that master. He executed a plate of Venus reclining, with a Man playing on the Organ, after *Titian*; besides three sets of plates of Birds and Animals, after *Rubens* and *Barlow*; and the following portraits:

#### PORTRAITS.

Mary, Queen of Scots, with a Crucifix in her hand. Charles I.; oval, with a hat and cloak. Henrietta Maria, his Queen, in mourning. Elizabeth, daughter of Charles I., with an Angel drawing a Veil from her Face. Charles II.; after *Hanneman*. The same, on Horseback. 1661. The same, with a Hat and Feather. Catherine, Queen of Charles II. Oliver Cromwell. Richard Cromwell. Geo. Monck, Duke of Albemarle. Jerome Weston, Earl of Portland. The Countess of Portland. Sir Bulstrode Whitelocke; fine. Sir Peter Temple, Bart. Sir George Croke, Chief Justice of the King's Bench. Sir Kenelm Digby. Sir Peter Paul Rubens. Hans Holbein, painter. William Camden, historian and antiquary. William Fairfax, General in the Palat. 1656. Inigo Jones, architect. Margaret Lemon, with French verses. James Shirley, poet. William Drummond, the Scottish historian. John Playford, musician. Matthew Stephenson, poet. John Evelyn, antiquary.

GEBBO, ANDREA DEL, a Milanese painter, born in 1492. His instructor is unknown; but he painted historical subjects in a good taste, and was an excellent colorist. He died at Pavia in 1551.

GEBER, an old Spanish architect, a native of Seville, who probably flourished during the 11th century. He lived in the reign of Bernebet Almu-camas, king of Seville, and designed the great tower of Giralda in that city, and two other similar towers at Morocco and Rabata. The invention of Algebra is attributed to this architect.

GECHTER, THEODORE, a reputable French sculptor, born at Paris in 1796. He studied first under Bosio, and afterwards entered the school of Gros. He visited Italy for improvement, where he remained several years, studying the antique, and the works of Buonarroti and other great masters; after which he returned to Paris. He soon met with great encouragement, and practised the art very successfully at Paris for many years. He executed a large number of public works of high merit, among which may be mentioned his two statues of the Rhine and the Rhone, which adorn the fountain of the Place de la Concorde. He died at Paris, in 1844, at the age of 48 years.

GEDDES, ANDREW, a reputable Scotch portrait painter, born at Edinburg about 1789. He early manifested an inclination for art, and entered the Academy at Edinburg while Haydon and Wilkie were there. In 1814 he visited London, and painted the portraits of David Wilkie, Henry Mackenzie, Dr. Chalmers, and other noted persons, which gained him considerable reputation. In 1818 he painted the Discovery of the Regalia in Scotland, in which he introduced the portraits of Sir Walter Scott, and other distinguished men from Edinburg. About 1825, he was elected an Associate of the Royal Academy, and in 1828 visited Italy, Germany, and France. On his return he attempted history, and painted an altar-piece for the church of St. James, Garlic Hill; also a picture of Christ and the Samaritan Woman. He died in 1844.



GEEL, JOHN VAN, a Dutch painter, born in 1631, and died in 1698. He was a scholar of Gabriel Metz, whose highly finished style he imitated so closely that their works are frequently confounded. He also painted marine views, which are excellently designed, and colored in a very agreeable and truthful style.

GEEST, CORNELIUS VAN, a Dutch engraver, who executed, among other plates, a portrait of Gilbert Burnet, Archbishop of Salisbury.

GEHN, G. D., a Flemish engraver of little note, who lived about 1645, and executed a number of book ornaments, in a poor imitation of Paul Pontius. Among other prints by him, there is one of Carolus Aleaspiæus.

GEILEKERCK, NICHOLAS VAN, a Dutch engraver, who flourished about 1612. His productions are chiefly portraits, among which is that of Prince Maurice of Nassau.

**G**ELDER, ARNOLD DE, an eminent Dutch painter of portraits and history, born at Dort in 1645. He acquired the elements of design under Samuel van Hoogstraeten, but afterwards went to Amsterdam, and entered the school of Rembrandt. He became one of the most accomplished imitators of the style of that master, and his works exhibit the same magical coloring, and admirable chiaro-scuro, producing an effect which captivates the beholder, and counterbalances the uncouth choice of forms, impropriety of costume, and low conception. He designed all his accessories from nature, and his studio was crowded with armor, old draperies, flags, and sabres. He was most successful in his portraits, some of which are worthy of Rembrandt, and are often attributed to that master. Among his principal historical works are a picture at Dort, representing Solomon on his Throne, surrounded by his Soldiers; at the Hague, a Jewish Synagogue, with a great number of figures, of an admirable effect; and his master-piece, a picture at Dort, representing Bathsheba entreating David to leave his kingdom to Solomon; it is most admirably colored, with a rich and glowing effect. His last works were the Sufferings of Christ, in a series of twenty-two pieces. He died at Dort in 1727.

GELDER, PETER DE, a Dutch painter, probably studied under Rembrandt, whose manner he happily imitated, with a light touch, and a good style of coloring. He died in the prime of life, in 1655.

GELDERSMAN, VINCENT, a reputable Flemish historical painter, born at Mechlin in 1539. His instructor is not recorded, but his works are correctly designed and finely colored, particularly in his carnations. Among his best works is a picture of Susanna and the Elders, and a Descent from the Cross, in the Cathedral at Mechlin.

GELDORP, GELSDORF, or GUALDORP, GORTZIUS, a Flemish painter, born at Louvain in 1553. He acquired the elements of design in his native city, and then went to Antwerp, where he entered the school of Francis Franck, at whose death he became the disciple of Francis Pourbus. Under the able instruction of the latter, he gained great improvement, and was esteemed worthy to rank among the best artists of his time, especially in portraits, in which he was greatly employed.

There are a number of good historical pieces by Geldorp, among which are those painted by order of the Duke de Terra Nuova at Cologne. Among his best works are the Four Evangelists, which have been admirably engraved by Crispin de Passe. He died at Cologne, according to Balkema, in 1611.

GELÉE, CLAUDE. See LORRAINE.

**G + S** GELENIUS, SIGISMUND, an old German wood engraver, mentioned by Prof. Christ, who executed, among other prints, a set of twelve small wooden cuts of the Labors of Hercules, in a spirited style, with fine strokes neatly cut.

GELLE, JOHN, a German engraver, who flourished about 1628, and resided chiefly at Cologne. Among other plates, he executed the portrait of Ferdinand III.; and some of the plates for the *Academie de l'Espée*, published at Antwerp in 1628, which are worked entirely with the graver, in a stiff, formal style.

GELLIG, or GILLIG, JACOB, a Dutch painter, born at Utrecht about 1636. His favorite subjects were fish and still-life, which he always copied from nature. He also painted portraits and landscapes, which possess some merit. He died, according to Balkema, in 1688.

GEMIGNANI. See GIMIGNANI.

GEMINUS, or GEMINIE, THOMAS, an old English engraver and printer of little note, who executed the plates for several of his publications.—Among them were a translation of Vesalius' *Anatomy*, published in 1545; and a small work on Midwifery, mentioned by Vertue.

GENEROLI, ANDREA, called from his birth-place IL SABINESE, studied at Rome under Pietro da Cortona, in whose style he executed some reputable works for the churches at Rome, and in the Romagna. In the *Guida da Roma* he is called Generelli. He flourished about the middle of the 17th century.

GENGA, GIROLAMO, an Italian painter and eminent architect, born at Urbino in 1476, and at the age of fifteen was placed in the school of Luca Signorelli, at Cortona, whom he assisted in several works, particularly at Orvieto. He subsequently spent three years with P. Perugino, at the time when Raffaele studied under that master. Lanzi says that most of his works have perished, but mentions some historical subjects in the Petrucci palace at Siena, which Vasari praises as superior to those of Signorelli. At Rome, in S. Caterina da Siena, is a most beautiful picture by Genga, representing the Resurrection. He was assisted by Timoteo della Vita, at Urbino, and the imperial palace at Pesaro, by Raffaele del Colle, and others.

As an architect, he gained considerable eminence, and was more employed in this capacity, than as a painter. The Duke d'Urbino commissioned him to erect a palace on the Imperial Mount near Pesaro, which was so admirably furnished with colonades, courts, galleries, fountains, and delightful gardens, that all the princes who visited that part of the country went to see it, and among them Paul III., on his way to Bologna. At Pesaro he restored the court of the palace, and built the church of S. Gio. Battista, which is the most beautiful of any in that part of the country. He repaired and



embellished the episcopal palace at Mantua; erected the façade of the cathedral, of such graceful proportions and composition, that it is considered among the finest specimens of architecture. Genga died in 1551.

**GENGA, BARTOLOMEO**, an Italian painter and eminent architect, the son of Girolamo G., born at Urbino in 1518. Vasari mentions several historical pictures by him, in the style of his father, under whom he also studied architecture, and was instructed by Vasari and Ammanati, after which he visited Rome, and studied with great assiduity the remains of antiquity. He erected a beautiful palace at Pesaro, for the Duke d'Urbino; also the small church of S. Pietro at Mondavio, which is an admirable work, surpassing, according to Milizia, any other edifice of its size in Italy. He was invited to erect some fortifications for the city of Genoa, and also for the King of Bohemia; but the Duke would not allow him to leave Urbino. At the earnest solicitation of the Knights of Malta, he was allowed to depart for that island, where the architect was received with every demonstration of joy, and proceeded to model a city, several churches, and a palace for the Grand Master of the Order, all designed with great beauty and regularity. Before the works were commenced, however, he died very suddenly, in 1558, at the age of forty. His loss was deeply deplored by the friends of art.

**GENILLON, JEAN BAPTISTE FRANÇOIS**, a French painter, who flourished in the first part of the present century, and studied under Vernet. His works possess considerable merit, representing naval combats, shipwrecks, harbors, conflagrations of ships, and eruptions of Vesuvius by moonlight. He died in 1829.

**GENNARI, GIO. BATTISTA**, an Italian painter, born at Cento, near Ferrara, and flourished about 1600. Lanzi says he was one of the instructors of Guercino, and a reputable painter of history. In S. Biagio, is a picture by him, in the style of Procaccini, representing the Madonna and Saints, with a glory of Angels.

**GENNARI, BENEDETTO**, a native of Cento, and probably a brother of the preceding, flourished at Cento in 1610. He painted at Cento and Bologna. He was at least a reputable artist, for Malvasia says that Guercino endeavored with Benedetto to find out by experiment what constituted grand effect in art. At all events he was connected with Guercino by the marriage of his son Ercole with the sister of that artist. He had two sons, Ercole before mentioned, and Bartolomeo, whom he instructed in the art, and who also studied in the school of Guercino at Cento, and distinguished themselves by their works at Cento, Bologna and other cities. Ercole was born, according to Crespi, in 1597, and died in 1658, and is said to have imitated the manner of Guercino more closely than was done by any other painter.

**GENNARI, LORENZO**, a native of Rimini, who was a pupil of Guercino, in whose style he painted with reputation in the churches at Rimini about 1650.

**GENNARI, BARTOLOMEO**, an Italian painter, the son of Benedetto G., born at Cento, according to Crespi, in 1591. He was nearly the same age of

Guercino, whose style he followed, and so closely, that amateurs may be deceived. His heads have a natural and animated expression, and his pictures possess considerable vigor and relief. In S. Maria del Carobio, at Bologna, is a fine picture by him of the Assumption. He died in 1658.

**GENNARI, BENEDETTO**, was born at Cento in 1633. He was the nephew and scholar of Guercino, and imitated his style with such exactness as renders it difficult to distinguish their works. Gennari often copied Guercino's Persian Sibyl, the St. John, and Herodias, with the greatest exactness, so that they are only to be distinguished by a less vigorous tone in the tints. Lanzi mentions a picture of Bathsheba by Guercino, together with a copy by Gennari; and the former seemed as if freshly painted at the time, but the copy many years previously. This artist visited France in the reign of Louis XIV., and painted some pictures for one of the palaces; also several portraits; among which was that of the Duke d'Orleans, which was greatly admired. He visited England in the time of Charles II., who appointed him court painter, which appointment he retained under James II., and painted the portrait of that monarch, who had twelve of Gennari's pictures in his collection. He subsequently returned to Italy, almost transformed into a Dutch or Flemish painter, such was the truth with which he imitated velvets, lawns, laces, gems, and other ornaments in gold, and indeed, in everything that can enrich a portrait, besides drawing an extremely correct likeness, freed from any blemishes in the original. By means of this taste, then new in Italy, he obtained much applause and much employment, both from princes and individuals. There are several works of his own composition in the churches of Bologna and Cento. Among them are St. Rosa, in S. Domenico at Bologna; St. Anniano baptizing a Pagan king, in S. Gio. in Monte; St. Anthony of Padua, at the Cappucini. Some of his original pictures are only inferior to Guercino in vigor and relief, among which are St. Leopardo, in the dome at Osimo; and S. Zaccaria, at Forli. He died in 1715.

**GENNARI, CESARE**, the younger brother of Benedetto G., born at Cento in 1641, according to Crespi, and studied under his uncle Guercino, whose style he followed with considerable success, though unequal to his brother. He was also an admirable copyist of the works of Guercino, and executed a number of fine works from his own designs. Among them are St. Niccolo kneeling before the Virgin, in the church of that saint; and St. Maria Madalena Pazzi, in S. Martino Maggiore. He died in 1688.

**GENNARI, LORENZO**, was probably a relative of the same family. He flourished about 1650; studied under Guercino, and produced a number of works, among which is one in the Capuccini at Rimini, very well executed.

**GENOELS, ABRAHAM**, an eminent Flemish landscape painter, born at Antwerp in 1640. At the age of twelve he placed himself under Jacques Backereel, where he remained three years, and became an eminent portrait painter; but having made some successful attempts at landscapes, he determined to pursue that branch of the art, and entered the school of Nicholas Firelans, at

Bois-le-Duc, who was highly esteemed for his skill in that science. After acquiring a thorough knowledge of perspective and mathematics, he visited Paris at the time when le Brun, Poussin, and Mignard were highest in public esteem. Here he soon gained distinction, and was engaged by de Séve to paint the cartoons for eight large landscapes, to be executed in tapestry for M. de Louvois. The figures in the landscapes were by de Séve. Le Brun engaged him to paint the landscapes in his Battles of Alexander; and in 1665, he was chosen a Royal Academician, and received a pension from the king, with apartments in the Gobelins. In 1674 he visited Rome, and was admitted to the Bentvogel Society, from which he received the title of *Archimedes*, which he sometimes signs on his etchings. Genoels may be considered one of the most eminent landscape painters of his country. His works are characterised by a truthful and vigorous system of coloring, and great facility of execution, with a touch admirably varied to the character of his works. He resided several years in Italy, and painted, among other works, several large views in the vicinity of Rome, for Cardinal Rospigliosi. He afterwards returned to Antwerp, with a large collection of drawings and studies made in the environs of Rome. He resided at Antwerp until his death, which occurred, according to Zani, in 1703. He has left a few masterly etchings of his works, executed in a bold, free style, and embellished with figures and cattle. Among them are the following:

A set of four mountainous Landscapes, with ruins and figures; *A. Genoels aqua fort. fec.* 1684. Two rocky Landscapes, with figures; *A. Genoels, alias Archimedes, sc. Roma.* 1675. Two grand Landscapes, with ruins and figures; *A. Genoels, fec.* Four mountainous Landscapes, with ruins and waterfalls; *A. Genoels, fec.* Four views of Gardens, with figures and statues; *A. Genoels, inv. et sculp., vander Meulen, exc.* Two large Landscapes, with waterfalls; one signed *A. Genoels, inv. et fec.*

GENOVESE, IL PRETE. See STROZZI.

GENOVESINO, IL. See CALCIA, see MIRADORO.

GENTILE, BARTOLOMEO DI, a native of Urbino, two of whose works are to be found at Monte Cicardo, with this inscription, *Bartholomeus Magistri Gentilis de Urbino*; 1497, and one, dated 1508.

GENTILE, LUIGI PRIMO, called. The family name of this artist was Primo, but he acquired the title of Gentile from his polished manners and elegance of dress. He was born at Brussels in 1606, where he acquired the elements of design, and then visited Italy, where he gained a high reputation, both for his portraits and historical subjects. He resided at Rome for thirty years; was patronized by Pope Alexander VII., who employed him to paint his portrait; and was admitted to the Academy of St. Luke in 1650. He painted the portraits of many illustrious personages at Rome, in a very highly finished manner, though without a labored appearance; and admirably colored. He also excelled in historical subjects, which, according to Lanzi, were highly finished, with an admirable relief. Among them are the picture of St. Antonio, in S. Marco at Rome; also the Nativity, and St. Stefano, in the Cappuccini at Pesaro. One of his best productions is a picture of the Crucifixion, in the chapel of the Trinity, in the church

of St. Michael at Ghent. According to Lanzi and Nagler, he died at Brussels, in 1657.

GENTILESCHI. See LOMI.

**A**GENTSCH, ANDREW, a German engraver, who flourished at Augsborg about 1616. He executed a number of plates, among which are several of grotesque ornaments; marked with the same monogram as Albert Aldegrever, but may be distinguished by their inferiority and the difference of date.

GEORGET, JEAN, an eminent French painter on porcelain, born at Paris about 1760. He studied under David, and at first devoted himself to miniature painting, but subsequently entered the famous china manufactory at Sevres, where he became one of the most distinguished artists in this branch. His coloring is admirable. Among his master-pieces are, Francis I. and Charles V. visiting the Tomb of St. Denis, *after Gros*; and the Dropsical Woman, *after Gerard Douae*. The latter occupied him four years, and is a most wonderful performance. He died in 1823.

GERARD, FRANÇOIS, an eminent French painter, born at Rome in 1770. His father was French and his mother Italian. He studied at Paris, first under the sculptor Pajou, and then under the painter Brenet, but became dissatisfied with his master, and entered the school of David. Here he made rapid advances, and in due time was considered one of the most promising young artists of his day. Under the rule of Napoleon he gained great encouragement, and was patronized by the most eminent personages of the empire, who commissioned him to paint their portraits. Napoleon appointed him chevalier of the Legion of Honor and of St. Michael; and he became successively a professor of the school des Beaux Arts; member of the Institute; Baron; and first painter to the court. His society was courted by the most eminent personages, as the emperor of Russia, Madame de Staël, and the Duke of Wellington, who often visited his atelier. He was a great favorite with Napoleon, and was honored and esteemed by his countrymen and foreigners. Among his numerous portraits, are those of Napoleon, Josephine, Maria Louisa, the King of Rome, Louis Philippe, Gen. Bernadotte, Talleyrand, Humboldt, Madame Pasta, and Madame de Staël. His portraits are distinguished for their spirited expression and admirable coloring. Among his subjects of history, was his picture of Belsharius, his first exhibition, in 1795. There are many other classical works by him, in the public galleries and private collections of France, many of which have been engraved. Among them are his beautiful Psyche, which retains its exquisite coloring unchanged, a remark that cannot apply to many of his historical works. Besides, there are the Three Ages, exhibited in 1808; the Battle of Austerlitz; the Entry of Henry IV. to Paris; Daphnis and Chloë; and Thetis bearing the Arms to Achilles. He died in 1837.

GERARDI, ANTONIO, an engraver mentioned by Florent le Comte, who executed a number of plates of funeral parades, tombs, and monuments.

GERARDS, MARK, a reputable Flemish painter, engraver and architect, also an illuminator, and a designer for glass painters. He is quoted by Zani as working in 1560, and to have died in 1598. His

name is variously spelled, as Garrard, Geraats, Geerarts, Gheerarts; and sometimes he is called Marco de Bruges. He went to England about 1580, and was appointed painter to Queen Elizabeth. His carnations are thinly and delicately colored, with a prevalent bluish tint; his works are occasionally to be met with, particularly his portraits, which are distinguished by the careful neatness of their finishing, and the stiffness of their draperies, decorated with pearls and other jewels. He designed the Procession of Queen Elizabeth to Hunsdon House; also that of the Queen and Knights of the Garter, in 1584. As an engraver, he executed a set of plates for Æsop's Fables, in 1565; a large plate of a View of Bruges; a set of fourteen plates of the Passion of Christ, *oval*, *J. Sadeler exc.*; and a set of eighteen plates of Quadrupeds, 1583. Gerards is said to have been an able architect, but none of his works are mentioned.

GERBIER, SIR BALTHASAR, an eminent Flemish miniature painter and architect, born at Antwerp in 1591. He went to England with the Duke of Buckingham, and became a retainer of the latter in 1613, whom he accompanied to Spain, when the negotiation was pending for a marriage between the Prince of Wales and the Infanta. Gerbier was afterwards honored with a diplomatic appointment to Antwerp, on which occasion he obtained the honor of knighthood. He painted a number of pictures of the royal family, and also those of many of the nobility. His reputation was great, and he enjoyed an extensive patronage. So high was he in favor, that he entertained the duke and a large party of noblemen at supper in his own house, the expense of which is said to have been \$5000. In the collection of the Duke of Northumberland, is a large oval miniature of the Duke of Buckingham on horseback. The head is finely painted; the figure is draped in scarlet and gold, and finished with great labor and richness. It is inscribed *B. Gerbier*, 1618. Vandyck painted a fine picture of this artist, with his family.

As an architect, Gerbier designed the triumphal arches for the reception of Charles II.; also the palace at Hennemell Hempstead; and wrote several works relative to the arts. He instituted an academy at London, on the model of that of Charles I., called *Museum Minervæ*, in which were to be taught all the arts, sciences, languages, antiquities, etc. None but those who could prove themselves gentlemen were allowed to enter, and the institution was afterwards destroyed,—a triumph of democracy!

GERICAULT, JEAN LOUIS THEODORE ANDRÉ, a French painter, born at Rouen in 1790. He studied under Carlé Vernet, and afterwards in the school of Guérin. He executed many designs and engravings in aquatinta, which are much esteemed for their spirit. Among his principal paintings are the Wounded Cuirassier, in the gallery of the Palais Royal; and the Wreck of Medusa, in the Louvre, which are executed with great vigor and effect. The latter work was exhibited in London with great applause. He died in 1824.

GERMAIN, SAINT, a bishop of Paris in the sixth century, was fond of architecture, and designed several churches, among which is the one erected by king Childbert in honor of St. Vincent. It is now called St. Germain, in honor of

its designer. He erected a church at Angers; also a monastery at Mans, and others in various places.

GERMAIN, THOMAS, a French sculptor and architect, born at Paris in 1673. He acquired the elements of design in the atelier of Boullongne, and then went to Italy for improvement, where he was greatly assisted by the advice of the sculptor Le Gros. He designed a church at Leghorn, and on his return to Paris, erected the church of St. Louis du Louvre. As a sculptor he was highly esteemed, and received many commissions from the court, the nobility, and foreign princes. Louis XIV. gave him apartments in the Louvre, and in 1738 he was elected to an honorable office in the city of Paris. His works were distinguished for their good taste, correctness of design, and delicacy of execution. He died in 1748.

GERMAIN, a French engraver, who lived about 1765, and executed several etchings of Views in Rome, from designs of Dumont.

GERMAN LLORENTE, BERNARDO, a reputable Spanish painter, born at Seville in 1685. He acquired the name of *Pintor de las Pastoras*, from painting many pictures of the Virgin in the habits of shepherdesses. He gave to his heads such grace, sweetness, and relief, that many were sold as the works of Murillo, and pass current for such, in other countries. His later works are much inferior to his former ones, since in endeavoring to strengthen his chiaro-scuro, he produced blackness. He was appointed court painter by Philip V., but declined the honor, being unwilling to follow the court in its movements. He died at Seville in 1757.

GERMYN, SIMON, a German painter, born at Dort in 1650; studied under G. Schaleken, and followed his style for some time, but afterwards entered the school of Ludowyk Smits, called *Hartcamp*, of whom he acquired a peculiar manner of painting fruit. Like his instructor, he had excellent success at first, but his pictures soon faded, and with them his reputation; for which reason he applied himself to landscape, and practised it till his death, in 1719.

GERRARD, of HAERLEM, called also GERARD of ST. JOHN, from his residing in a convent of that name, an old Dutch painter of eminence, born at Haerlem about 1460, and entered the school of Albert van Ouwater, one of the first, after John van Eyck, who painted in oil. He soon manifested such freedom of hand, so firm an outline, and such facility of coloring, that Ouwater was wont to remark that he was born a painter. In design and expression, he equalled his instructor; and in composition, he far surpassed him. He was well acquainted with perspective, and his works were finely colored. Albert Durer, who visited Haerlem to see his works, said that he must have been a remarkable favorite of nature, who could in his youth arrive at so high a degree of perfection. In the church of St. John at Haerlem, he executed a picture of the Crucifixion, the Descent from the Cross, and the Resurrection, which were esteemed superior to any productions of the time. He died in 1488, at the early age of 28.

GESSI, DEL. See GIO. BATTISTA RUGGIERI.

GESSI, FRANCESCO, an Italian painter, born at Bologna in 1588. He studied under Guido Reni.

and imitated his style with great success. He was distinguished for his fertile invention, and rapid and spirited execution, which latter quality Lanzi says excited the jealousy of Guido. Several of his earlier pictures exhibit the sweetness of coloring and delicate pencilling, which distinguish the works of his instructor. Among them is his beautiful picture of St. Francesco, at the Nunziata, which has frequently been mistaken for the work of Guido. To these he was indebted for the name of a second Guido; but subsequently he abused his talents, and Bologna abounds with his pictures, in which, with the exception of their fine character and great delicacy, there is nothing to commend; the coloring is cold and feeble, and the shape of his features is large, and often incorrect. On Guido's retiring, however, he established a successful school and formed scholars of considerable reputation, as Giacomo Castellini, Francesco Correggio, and Giulio Trogli. Among the principal works of Gessi, are St. Antonio, in S. Maria del Muratello; and the Descent from the Cross, at the Cappuccini. He died in 1649.

GESSNER, SOLOMON, a distinguished Swiss, born at Zurich in 1730, and died in 1788. He is principally known by his poem on the Death of Abel, and other poetical works, which gained him great celebrity. He also devoted a part of his time to designing and engraving, in which he acquired proficiency. Among his other works, are several vignettes and other ornaments for his Death of Abel, and his Pastorals; also the following: A set of ten Landscapes; dedicated to *M. Watteau*. 1764. Twelve pastoral Landscapes, 1767. 1786. Ten Landscapes, with mythological figures. 1769. 1771.

GEYSER, CHRISTIAN THEOPHILUS, a reputable German engraver, born at Gorlitz in 1742. He acquired the elements of design in his native place, and afterwards finished his studies in the academy at Leipsic. Among his first productions were the illustrations to an edition of the poems of Utz, after the designs of Oeser. He engraved many landscapes after Ferg, Wouwerman, and Pynaeker, which are the best of his productions, and are highly esteemed. He was chosen professor in the academy, and a member of the academies of Dresden and Leipsic.

GHEDINI, GIUSEPPE, a Ferrarese historical painter, born about 1710; studied under Giacomo Parolini, and executed a number of reputable works for the churches, among which are a picture of St. Lucia, in S. Caterina da Siena; the Annunciation, and the Death of St. Joseph, in Corpus Domini; and the Miracle of the Loaves and Fishes, for the monastery of S. Maria degli Angeli, his principal work, painted in 1755.

GHEEST, WYBRAND DE, called the *Noble Friesland*, was born in Friesland about 1591. He went to Rome while young, where he resided several years, and made many drawings after the antiques and the works of eminent masters. On his return to Holland, he painted historical subjects, which gained him considerable reputation. He also designed the plates for the book entitled *Cabinet des Statues*, published at Amsterdam in 1702. He died at Antwerp in 1643. There was another artist of this name, who painted history with reputation at Antwerp, where he died in 1672.

GHEEST, JAMES DE, a Flemish painter, who executed subjects of history with reputation. He was born at Antwerp in 1570, and died there in 1612.

GHIEIN. See GNEYN.

GHELLI, FRANCESCO, a painter of the Bolognese school, was born at Medicina in 1637, and died at Bologna in 1703. He studied under Albano, whose style he followed, but he acquired most reputation for his rural views, which are highly esteemed, and are to be found in the best collections at Bologna.

GHENDT, EMANUEL DE, a French engraver, who flourished at Paris about 1749. He studied under J. Aliamet, and has executed a number of plates in a very pleasing style, among which are many of the prints and vignettes for the *Voyage d'Italie de l'Abbé de Saint Non*, and the following:

*L'Amour Asiatique*; after *Ch. Eisen*. *Les Moissonneurs dans les Champs*; *do*. *La pleine Moisson*; after *Isaac Moucheron*. *A View of the Fountain of Arethusa at Syracuse*; after *Chatelet*. *The Four Times of the Day*; after *Boudouin*.

GHENT, JUSTUS VAN. There is much uncertainty concerning the works of this painter. He was a scholar of the brothers van Eyck, whom he is supposed to have assisted in their best works. Kugler describes a master-piece of art in the church of St. Mary at Dantzic, representing the Last Judgment, which is generally ascribed to John van Eyck; but Dr. Waagen thinks it is the work of this artist. Kugler mentions two pictures by him, the Communion in S. Agatha at Urbino; and a small picture at Ghent, of the Finding of the True Cross, in which there is little depth of conception, and some dryness of handling. The picture at Urbino was painted for the brotherhood of *Corpo di Cristo*, and probably finished in 1475, in which year he was paid 300 florins by that society.

GHIERARDI, CRISTOFORO, called DOCENO, an Italian painter, born at Borgo S. Sepolero in 1500. He studied under Raffaellino dal Colle, and afterwards assisted Giorgio Vasari in many important works, who valued his talents very highly. His facility of execution, and splendid style of coloring, enabled him to produce admirable works in fresco. Such were his talents for managing fresco colors, that Vasari says he surpassed him; but the grotesques in the Vitelli palace, wholly the work of Gherardi, are not more vigorously colored than the productions of Vasari. His principal oil paintings, are the Visitation in S. Domenico, at Citta di Castello; and the elegant and graceful picture of St. Maria, at Perugia, painted in concert with Lattanzio della Marca. Lanzi says he died in 1552.

GHIERARDI, ANTONIO, a painter of the Roman school, was born at Rieti in 1644, and died in 1702. He first studied under P. F. Mola at Rome, and on the death of that master entered the school of Cortona. He afterwards travelled through Italy for improvement, and at length settled at Rome, where Lanzi says he painted many works for the churches with more despatch than elegance; though Pascoli commends him as an artist of considerable powers.

GHIERARDI, FILIPPO, an Italian painter, born at Lucca in 1643. He studied under Giovanni Mar-

racci, according to Lanzi, at the same time with Giovanni Coli, for whom he formed an intimate attachment. The two artists went to Rome, and studied under P. da Cortona, whose style they followed for some time, after which they visited Venice, and adopted a manner combining the Venetian and Lombard styles. They painted the immense ceiling of the library of S. Giacomo Maggiore at Venice. Lanzi mentions some of their stupendous works in the church of the Lucchesi at Rome, and two admirable pictures in the Colonna Gallery, representing the Battle of Lepanto, and the Triumph of Mark Antony Colonna. The most celebrated picture with which they adorned their native place, was the fresco of the tribune of St. Martin. After the death of Coli, his companion continued to paint at Lucca; the whole cloister of the Carmelite monastery was by him alone. He died in 1704.

**GHERARDINI, ALESSANDRO**, a Florentine painter, born in 1655. He studied under Alessandro Rosi, and became very eminent for his subjects of history, painted in oil and fresco. His design is correct, his invention fruitful, and his coloring rich and harmonious. Among his principal works, is a subject from the Life of Alexander, in the Casa Orlandini; also a fine picture of the Crucifixion, in the monastery of the Augustines at Florence. He died in 1723.

**GHERARDINI, GIOVANNI**, was born at Bologna, according to Crespi, in 1610, and died there in 1685. He was a pupil of Angiolo Michele Colonna, and was one of his most distinguished disciples. Cav. Titi mentions some of his architectural works in the Certosa of Pisa which he extols as perfect miracles of art.


**GHERARDINI, TOMMASO**, an eminent Florentine painter, was born in 1715. He studied under Vincenzio Meucci, and completed his studies at the schools of Venice and Bologna. He acquired a great reputation both for his fresco and oil paintings. He executed many fresco histories for various palaces and villas of the nobles of Florence and other cities. He was particularly excellent in his basso-relievo and chiaro-scuro. He decorated the Medicean Gallery in fresco, and also executed some excellent works for the Imperial Gallery, at Vienna. He received many commissions from strangers, English, German, and others. Lanzi says he was one of the ablest artists of his time, and bestowed great credit on his native city. He died in 1797.

**GHERARDINI, STEFANO**, a Bolognese painter, who studied under Giuseppe Gambarini. He painted scenes from low life, in the Flemish style, as women intent on domestic affairs, boys' schools, mendicants, &c., all faithfully copied from life, and executed in a very spirited and pleasing manner. Sometimes he represented more dignified subjects. He painted the coronation of Charles V. in the Casa Ranuzzi. He died at Bologna, in 1755.

**GHERARDO, DALLE NOTTI**. See HONTHORST.

**GHERARDO**, a Florentine, who flourished about the end of the 15th century. Lanzi says that he was a painter and an engraver, in the style of Albert Durer, and a worker in Mosaic, in all of which arts there are specimens of his ingenuity, at Florence.

**GHERINGS, JOHN**, a reputable Flemish painter, who flourished about 1665. His works are generally subjects of architecture and perspective, some of which are in the galleries of Vienna and Dresden.

 **GHEYN, or GHEIN, JAMES, the Elder**, an eminent Flemish designer and engraver, born at Antwerp in 1565; died in 1615. He was instructed by his father, who was a glass-painter; and he studied engraving under Henry Goltz. This artist has engraved a great number of plates, with a correct design, good taste, and bold free style, in the manner of Goltz. The following are his principal prints, which are highly esteemed:

#### PORTRAITS.


Tyco Brahe, the celebrated Danish Astronomer. Abraham Gokevius, antiquary, of Amsterdam. Hugo Grotius. Philip de Marnix, the disciple of Calvin. The Count de Melicis, called the Father of the People. Sigismund Malatesta, a famous warrior; circular. Johannes Basilowitsch, Autocrat of Russia; circular.


#### SUBJECTS AFTER HIS OWN DESIGNS.

Vanity; represented as a Woman at her toilet. Magdalene; a small oval. Mars and Venus; two small medallions. A Gipsy telling a Girl her fortune. The Statue of the Laocoon. A Lion, in a landscape; *J. de Ghein, fec. C. de Vischer, exc.*; very scarce. A set of ten plates, called the Masks; *J. de Ghein, inv. et fec.*; very scarce. The twelve Roman Emperors; circular; fine.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Life and Passion of Christ; in fourteen plates; engraved by *J. de Ghein* and *Z. Dolendo*, after *C. van Mander*. The Twelve Tribes of Israel; in twelve plates; *do.* The Four Evangelists; after *Henry Goltzius*. The Confusion of Tongues at the building of the Tower of Babel; after *van Mander*. The Adoration of the Trinity; *do.* The Judgment of Midas; *do.* The Prodigal Son, in two sheets; *do.* The Crucifixion; after *Crispin Vander Broeck*. The Assembly of the Gods; *do.* 1559. The Empire of Neptune; after *H. Goltzius*. 1587. Twelve plates of Soldiers of the Guard of Rodolphus II.; fine.—The Annunciation; after *Ab. Bloemaert*. A Repose in Egypt; *do.* Christ preaching to the Jews; *do.* The Miracle of the Loaves; *do.* Daniel in the Lion's Den; after *T. Bernard*. Diana and Acteon; *do.* Polyphemus, with Acis and Galatea; after *C. van Haerlem*. A small Landscape; an etching; after *Breughel*.

 **GHEYN, or GHEIN, JAMES, or JACOB, the Younger**, a Flemish painter and engraver, flourished about 1630, and was the son of the preceding artist. He studied in Italy, under A. Tempesta, whose style he followed, and painted landscapes and flowers with reputation. As an engraver, he executed among other works, eight plates for *La Vie de Charles V.*, in concert with Cornelius Boel, from designs by Tempesta, marked *J. de Ghein, Jun., fec.*

 **GHEYN, or GHEIN, WM.**, a Flemish engraver, who resided chiefly at Paris, where he engraved some plates for *J. le Blon*; also the Four Seasons, in concert with Jeremiah Falk, represented by French ladies, in the costume of the time of Louis XII. There are also, among others, a portrait of Louis XIV., as a boy on horseback; and Bernard, Duke of Weymar, on horseback, both marked *G. de Gheyn, fec.*

**GHEYSELS, PETER**, a Dutch painter of still-life, was living in 1687, as appears from a picture of a Dutch Fair, in the collection of H. T. Hoop,

Esq., where there is another of a Peacock, a Dead Swan, sporting apparatus, and a variety of birds and game, foliage and insects, all admirably finished, with the name of the artist on a pedestal.

GHEZZI, SEBASTIANO, a reputable painter of history, born near Ascoli, and flourished about 1638. He was a scholar of Guercino, and painted, among other works, a fine picture of St. Francis receiving the Stigmata, at the Augustini in Monsanmartino. He had a son, Giuseppe G., born in 1634, and studied under his father. He afterwards visited Rome, where he studied the works of P. da Cortona, and adopted his style. He was patronized and highly esteemed by Pope Clement XI., and was appointed secretary to the academy of St. Luke, which office he held till his death, in 1721. This artist is said to have been a reputable sculptor and architect, and to have gained from Urban V. the appointment of inspector of the state fortifications.

GHEZZI, CAV. PIETRO LEONE, the son and scholar of Giuseppe G.; born at Rome, in 1674; died in 1755. He greatly surpassed his instructor, and executed several considerable works for the Duke of Parma, who conferred on him the Order of the Golden Spur. He was also patronized by Benedict XIV., who employed him to paint the Prophets in S. John of Lateran, in concert with L. Garzi, F. Trevisani, and B. Luti. He gained great reputation for his talents in caricature, and his works of that description are numerous in the private collections at Rome. There are a few etchings by him, executed in a clear, neat style, from his own designs, and the pictures of his father. Among others are the following :

The Virgin and infant Jesus; *after Giuseppe Ghezzi, marked Petrus Leo Ghezzius, del. et scul. Romæ. 1700; fine.* The Portrait of the Abb. Pietro Palatio. The Portrait of Signior Nicola Zabbaglia; *Ingegniere della fabbrica di S. Pietro.*

GHIARINI, MARC ANTONIO, a Bolognese engraver, born in 1652. Among other works, he etched and published a set of plates of the Aqueducts and Fountains at Rome.

GHIBERTI, LORENZO, a Florentine painter and very eminent statuary, born, according to Baldinucci, in 1378; died about 1455. His ancestors distinguished themselves in the arts, particularly in that of the goldsmith, in which the Florentines had gained great celebrity. He early learned the arts of drawing and modeling, and that of casting metals, from his step father Bartoluccio, an expert goldsmith; and was probably subsequently instructed by Starnina. Being obliged to leave Florence on account of the plague, about 1398, he went to Rimini, and was engaged in painting some frescos in the palace of Prince Pandolfo Malatesta, when the society of merchants at Florence invited artists to propose models for one of the bronze doors of the baptistery of S. Giovanni. The Offering up of Isaac was to be executed in gilt bronze, as a specimen of the work each artist could produce; and at the end of one year, the judges decided on the merits of the works of thirty-four different artists. Those of Ghiberti, Brunelleschi, and Donatello, were considered the three best; but the two latter withdrew their claims, giving the preference to Ghiberti. After twenty-one years' labor, he completed the door; and then, at the re-

quest of the Society, executed another, after almost as long a period. Michael Angelo said of these, that they were worthy of adorning the entrance to Paradise. During these forty years, Ghiberti also completed three statues of St. John the Baptist, St. Matthew and St. Stephen for the church Or San Michele; two bas-reliefs for the baptistery of the Cathedral of Siena; and the bronze reliquary of St. Zenobius, bishop of Florence, for S. Maria del Fiore. All these works are still preserved, and mark the advancement of Ghiberti in his art. The dryness of the school of Giotto appears in his earlier works; but the latter are in imitation of the Greeks, and are marked by increasing vigor, firmness and beauty. The reliquary of S. Zenobius and the two doors, are to this day, among the finest specimens of the art in Italy. Ghiberti also executed some excellent paintings on glass, for the churches Or San Michele, and S. Maria del Fiore. A work by him on sculpture is extant, a fragment of which has been published by Cicognara. The Calmuc Feodor Iwanowitsch published twelve beautiful etchings of the doors of Ghiberti, in 1798.

GHIDONE, GALEAZZO, a Cremonese painter, who lived in 1598. He studied under Antonio Campi. He was an excellent artist, but of such weak health that he did not execute many public works. There is a picture by him in the church of S. Mattia, at Cremona, representing St. John Preaching in the Wilderness, which Lanzi says is commended by connoisseurs. There are some of his easel pictures in the collections of Cremona which are highly esteemed.

GHIGI, TEODORO, or TEODORO MANTUANO, an Italian painter, born at Mantua, and flourished about 1545. He studied under Giulio Romano, and was such an able imitator of his style, that he was chosen by the Duke of Mantua to finish the works left incomplete at the death of his master.

GHINGHI, FRANCESCO, an eminent engraver on precious stones, born at Florence in 1689. He studied design under Francesco Giaminighi, and the art of modeling under Foggini, a sculptor of eminence. His first essays were several medals in bronze, which were greatly praised, and gained him the patronage of Marquis Incontri, who settled upon him a pension, and presented him to Ferdinand de' Medici. The latter engaged to engrave several portraits on precious stones, in the antique style; and Ghinghi produced a head of Cosmo III., executed on a chalcedony of two colors, which at once established his reputation. His patron liberally rewarded him for this admirable work of art. He was afterwards patronized by Don Carlos, king of the two Sicilies. Among his best productions are three heads of Savonarola, Adrian, and Trajan, in sapphires; but his most celebrated work is an amethyst, representing the Venus de' Medici, which he executed for the Cardinal Gualtieri, and was engaged eighteen months in its completion. His works are so perfectly in the style of the antique, that it is exceedingly difficult to distinguish them from ancient gems. He died in 1766.

GHIODAROLO, GIOVANNI MARIA, a Bolognese painter who studied under Francesco Francia. According to Malvasia, he acquired considerable distinction, and painted in competition with Guido

Asputini, and subsequently with Innocenzio da Imola, in the Palace of Viola, at Milan. He flourished in the latter part of the 15th, and the first part of the 16th centuries.

GHIRARDONI, GIO. ANDREA, a painter of Ferrara, who flourished there, about 1620. According to Baruffaldi, he was an able artist, and executed some works for the churches, in which the design was excellent, but the coloring languid and feeble, with better chiaro-scuro than coloring.

GHIRLANDAIO, or GHIRLANDAJO. See CORRADI.

**I B M** GHISI, GIO. BATTISTA BERTANO, or BRITANO, called MANTUANO, an Italian painter, engraver, and architect, born at Mantua, about 1500. Vasari says he studied painting under Giulio Romano, whom he accompanied to Rome, and whose school he assumed after his death. The dome erected by Giulio, in S. Barbara, is adorned with pictures by this artist; and Lanzi says that his merit in design was very great, as is evident from his pictures of the Martyrdom of St. Agata, in one of the Roman churches, executed by Ippolito Costa, from the design of Ghisi. This picture approaches very near the excellence of Giulio. He had many assistants, among whom were Giulio Campi and Paolo Veronese. As an architect, he was also distinguished. He was well versed in the study of the ancient edifices of Rome, and expert in perspective. The Duke of Mantua highly esteemed him; appointed him superintendent of all the buildings in the State; and in 1565 commissioned him to erect the church of S. Barbara, with a noble campanile of four orders, in which is an inscription in honor of the architect. He left some writings on the art, among which is a work on some obscure passages in Vitruvius, and particularly on the Ionic Order.

As an engraver, he was also distinguished, and is supposed to have been a scholar of Marc' Antonio, from the resemblance of style. His design is correct, though somewhat stiff; and his plates have little harmony of effect. He was living, according to Vasari, in 1568. The following are his principal plates:

Some Herds, with Helmets, and antique ornaments.—The Virgin suckling the infant Jesus, 1539. David cutting off the Head of Goliath; after Giulio Romano, 1540. A young Warrior carrying off a young Woman; called Paris and Helen, 1539. A River God; after Luca Penni. Mars, Venus, and Cupid. A large Naval Combat; from his own design, 1533. The Burning of Troy, a grand composition; fine.

**G M F** or **M T** GHISI, GIORGIO, called MANTUANO, an Italian engraver, born at Mantua, in 1524. He was the son and scholar of the preceding, whom he greatly surpassed, especially in harmony of effect. His outline of the nude was very correct, and the extremities of his figures were correctly drawn; but there is a sameness in his figures, which gives his prints the appearance of mannerism. His works are highly valued, and fine impressions of them are scarce. They are usually marked with his monogram, or *Giorgio Ghisi di Mantova fecit*. The following are the principal:

The Portrait of Julius II.; after Raffaele. The Holy Family, half-length; do. The School of Athens, two sheets; do. The Dispute of the Sacrament; do. An emblematical subject; sometimes called *Raffaele's Dream*,

and sometimes *The Melancholy of Michael Angelo*. It represents an old Man looking at a Shipwrecked Vessel, whilst a Nymph appears approaching him; in the background are seen several horrible and fantastical figures. It is inscribed *Raphaelis Urbinalus inventum*, and on a tablet, *Georgius Ghisi. Mat. 1561*. The Prophets and Sibyls; six large plates; after the paintings by *M. Angelo Buonarroti*, in the Sistine Chapel. The Last Judgment; ten large plates; after the celebrated work by the same painter. An allegorical subject, representing the Birth of a Prince of the House of Gonzague; after Giulio Romano, 1568. Cupid and Psyche crowned by Hymen; do. The Birth of Memnon; do.; very fine. Cephalus and Procris; do. The Interview between Hannibal and Scipio; do. Regulus led to death by the Carthaginians; do. Regulus shut up in the Tun; do. Venus in the Forge of Vulcan, sharpening the Arrows of Cupid; after Perino del Vaga. Venus and Mars; after Raffaele da Reggio. An allegorical subject, representing a Judge on his Tribunal with Asses' Ears; after Luca Penni. Endymion carrying Diana to the Chase on his shoulders; do. Hercules conquering the Hydra; after Gior. Bat. Britano Mantuano. The Judgment of Paris; do. The Siege of Troy; do. The taking of Troy; do. A Print representing tombs, skeletons, &c., called *the Resurrection of the Dry Bones*, 1554; fine; do. Venus and Adonis; after Teodoro Ghisi. Angelica and Medora; do. The Birth of the Virgin; after B. Spranger. The Mystery of the Trinity; after his own design, 1576. The Adoration of the Shepherds; after Angelo Bronzino, in two sheets, 1554. The Last Supper; after Lambert Lombard. The Visitation of the Virgin to St. Elizabeth; after his own design. The Crucifixion; do.

**A** or **AS** GHISI, ADAMO, the younger brother of Giorgio G., born at Mantua, about 1530. He executed several plates, after the great masters, which though inferior to the works of his brother, are well drawn, and possess great merit. He sometimes signed his prints *Adamo Scultore, Mantuanus*, and sometimes with his monogram. The following are his principal plates:

The Nativity; after Giulio Romano. *Adamo Scultore Man.* The Presentation in the Temple; after Nic. Martinelli Roma. 1581. *Adamo Scultore Mant. sc.* The dead Christ in the Lap of the Virgin; after the celebrated sculpture by Michael Angelo Buonarroti. *Adam. Mantuano.* 1566; on a white ground. This plate was afterwards retouched, and the back-ground changed into a landscape, with the inscription, *Roma Ant. Lafreri, sc.* Cupid carrying the Arms of Mars; after Giulio Romano. Mars, preceded by Cupid, going to Battle; do. The Bath of Venus; after Giulio Romano. Diana going to the Chase; do. Endymion regarding the Moon; do. Hercules between Virtue and Vice; do. Venus and Cupid, with Pan playing on the Pipe.

GHISI, DIANA, called MANTUANA, an Italian engraver, the sister of Giorgio G., who probably instructed her in the art, as she has engraved several plates in his style, which possess great merit. The following are the principal, which are usually signed with her name in full, and sometimes only *Diana*. The following are her principal plates:

Two Men and a Woman seated at a Table; signed *Diana*. The Virgin and Infant, with St. John and St. Joseph presenting a Basket of Fruit; *Diana Mantuana invidet Roma. A. M. D. LXXXV.* without the name of the painter. The Holy Family, with St. Joseph at work; after Correggio. The Holy Family, with St. John presenting a Billet; after Raffaele. The Virgin caressing the Infant; after P. Salicruti. The Virgin and Infant seated in the Clouds, and below the Archangels Michael, Gabriel, and Raphael; inscribed *R. V. J. Diana Mantuana and Regina Angelorum*. St. Peter made Head of the Church, accompanied by the Ten Apostles, kneeling before Christ; after Raffaele. The Adulteress before Christ; after Giulio Romano. The Continence of Scipio; do. The Birth of Castor and Pollux; do.; fine.—



The Festival of the Gods at the Nuptials of Cupid and Psyche; after the design of *Giulio Romano*, in the Palazzo del T. at Mantua; in three sheets, very fine. The Visitation of the Virgin to St. Elizabeth; after *G. Vasari*.

**GHISLANDI, DOMENICO**, a Bergamese painter, who flourished about 1662. He was distinguished for his architectural and perspective views in fresco, though he occasionally painted subjects of history. Tassi describes several pictures by him of the Life and Miracles of S. Francesco Paolo, in the Padri Minimi, at Bergamo; and in the Palazzo Terzi is a saloon decorated with architectural views, in which the figures are by Giacomo Barbello.

**GHISLANDI, GIOVANNI**, a Milanese painter, born in 1623. Orlandi says he studied first under Girolamo Chignolo; after which he learned architectural and perspective painting from Antonio Volpini, though he was chiefly indebted to Salvator Rosa for his taste and manner of pencilling. He gave the first proof of his abilities by designing and painting the triumphal arches for the reception of the Archduchess Maria, on her passing through Milan; soon after which, in 1650, he went to Rome, and designed the beautiful remains of antiquity, which he used to great advantage in his subsequent works. He excelled chiefly in perspective views of sea ports, although there are a number of historical pictures and altar pieces, some of which are in the Certosa, at Padua, and in the Sanctuario at Varese. Many of his pictures are to be found in the choicest collections of Rome, Naples, Genoa, and Milan. He died in 1683.

**GHISSONI, OTTAVIO**, born at Siena, but visited Rome while young, and studied for several years under Cherubino Alberti. In 1610 he went to Genoa, and entered the school of Ventura Salimbene, where he painted some fresco works for the public edifices, which are more highly esteemed for excellence of coloring, than for correctness of design.

**GHITI, POMPEO**, born at Marone, near Brescia, in 1631. He first studied under Ottavio Amiconi, but afterwards visited Milan, and studied five years under Gio. Battista Discepoli. He afterwards settled permanently at Brescia, and executed a number of works in oil and fresco, which were much esteemed for their correctness of design and fertile invention, though his coloring was feeble and cold. He established quite a successful school. He was living in 1704, in which year his last known picture is dated.

**GHIZZU, ANDREA**, a Bolognese painter, born in 1570, and studied successively under Massari and Dentone. He became distinguished for his architectural and perspective views, which were much admired. He died in 1618.

**GIACAROLO, GIO BATTISTA**, a native of Mantua, who studied under Giulio Romano. He never obtained much celebrity. There is an altar-piece by him in the church of S. Cristoforo, in his native city. He flourished about 1560.

**GIACCIUOLI, V.**, a Roman painter, who studied under John Francis van Bloemen, whose style in painting landscapes he closely imitated. Lanzi says his works are found hanging beside those of his master in the collections of Rome. See *J. F. van Bloemen*.

**GIACOMONE.** See **LIPPI** and **DA FAENZA**.

**GIACINTO, CAV.**, born at Popolo, in the kingdom of Naples, and became the scholar of Massimo. His talents in historical painting gained him the honor of knighthood, and he acquired a high reputation among the artists of his time. He died at Naples in 1684.

**GIALDISI, N.**, a native of Parma, according to Zaist, who flourished at Cremona, about 1720. He excelled in painting fruit and flowers, carpets, musical instruments, books, &c., which he represented with a fidelity of form and truth of coloring which deserve high praise.

**GIAMBERTI, FRANCESCO**, a Florentine architect, who flourished during the fifteenth century, and designed many edifices in Florence and Rome. He left a work containing drawings of Greek and Roman architectural remains, which is preserved in the Barberini palace at Rome.

**GIAMPICOLI, GIULIO**, a Venetian engraver, born, according to Zani, in 1698. From his style, it is probable that he studied under Wagner. Brulliot says he was the nephew of Marco Ricci, after whom he engraved several plates, as follow:

A set of thirteen Landscapes, with the frontispiece, after *Marco Ricci*, entitled *Raccolti di 12 paesi inventati e dipinti dal celebre Marco Ricci*. A set of four pretty Pastoral subjects. A set of four Landscapes; after *M. Ricci* and *F. Zuccarelli*.

**GIANNETTI, FILIPPO**, a painter of Messina, according to Hakert, flourished about 1685. He studied under Abraham Casembrodt, and painted landscapes with such boldness of style and facility of execution that he was termed the Luca Giordano of landscape.

**GIANNIZZERO**, an Italian painter mentioned in the Colonna Catalogue as a pupil of Borgognone, in whose style he painted battle-pieces. Some of his works are in the Colonna Gallery.

**GIAQUINTO, CORRADO**, born at Molfetta, and flourished about 1750. He studied at Naples, under Solimena, but afterwards went to Rome, and entered the school of Sebastiano Conca, whose style he adopted. His works manifest a ready invention, and a spirited and vigorous pencilling; although he was more of a mannerist than his instructor, and less correct in his design. He was invited to the court of Madrid, where he was employed in several of the palaces. In Italy there are many of his works, particularly at Turin and Macerata. His best works are his frescos in the Tribune of S. Croce, and the great altar-piece in S. Trinita, at Rome. He died in 1765.

**GIAROLA, or GEROLA, ANTONIO**, called **IL CAV. COPPA**, born at Bologna, in 1595, and studied under Guido and Albano. His pictures are inferior to Guido in relief, and in elegant simplicity of composition; although they approach his excellence in graceful contours, and sweetness of coloring. In the refectory of the seminary at Verona, is a fine picture by Giarola, representing Christ with the Disciples at Emmaus; and in the Padri Servi, at Bologna, is another excellent work, the Magdalene in the Desert. He died in 1665.

**GIBBONS, GRINLING**. This sculptor, according to Walpole, was the son of a Hollander, who settled in England in the 17th century. He was employed by Charles II., in ornamenting several palaces, and received an appointment under the Board of Works. He executed several produc-



tions at Petworth; besides the choir of St. Paul's cathedral, and the admirable font in St. James' church, Westminster. He died in 1721.

**GIBELIN, ESPRIT ANTOINE**, a French painter, born at Aix, in Provence, in 1739. He studied under Arnulfi, a painter of Aix, and then visited Italy, where he remained six years, and drew the grand prize of the Academy at Rome, representing the Combat of Achilles with the River Scamander. He then visited Paris, in 1771, and painted the grand fresco monochrom painting which adorns the great hall of the Academy of Surgery. It is divided into three parts; Louis XVI. enthroned; Esculapius teaching his disciples; and a Battle, with surgeons succoring the wounded. He painted a number of works of this kind, and also frescos in colors, which were much esteemed for their invention, sentiment and elevated style; although they have little merit as to coloring or correctness of design. He wrote many critical works on art. He died in 1814.

**GIBERTONI, PAOLO**, a Modenese painter, flourished about 1760. He resided chiefly at Lucca, and excelled in grotesque subjects in fresco. He introduced into his pictures small animals of every kind, touched in a very truthful and spirited style. He also painted landscapes, which were much esteemed. He died about 1770.

**GIBSON, RICHARD**, an English portrait painter, born in 1715. He was usually called the Dwarf, as he was only three feet ten inches high. While quite young he was page to a lady at Mortlake, who, observing in him an inclination for art, placed him under Francis de Cleyn, at that time superintendent of the tapestry works at Mortlake. When Sir Peter Lely visited England, Gibson gained great improvement by copying his works. He was in favor with Charles I., who honored his marriage by his presence. After the death of the king, he was patronized by the Earl of Pembroke, and is said to have painted the portrait of Oliver Cromwell several times. He was also appointed the instructor in drawing of the Princesses Mary and Anne. He died in 1690.

**GIBSON, WILLIAM**, the son of Richard G., studied painting under his father and Sir Peter Lely. He attained some reputation in miniature, though his excellence was chiefly in copying the portraits of Lely. He died in 1702. He had a relative, Edward G., who was instructed by him, and painted portraits both in oil and crayons, but died young.

**GIFFART, PIERRE**, a French engraver, born at Paris in 1648. He gained sufficient reputation to be appointed engraver to the king. His work consists of portraits and book ornaments, neatly executed with the graver; among which are the following:

#### PORTRAITS.

Maria Anne Victoire de Baviere, Dauphiness of France. Frances d'Aubigné, Marchioness de Maintenon. Philip, son of Thomas XIII., Count of Savoy. Edward, son of Amaleus XV., Count of Savoy.

#### VARIOUS SUBJECTS.

A set of Medals from the French King's Cabinet. A set of Ornaments; after *Berain*. A Frontispiece to the *Introduction to Geography*, by P. Violier; after *S. Le Clerc*.

**GIFFORD, GEORGE**, an English portrait engra-

ver, who flourished about 1640, and executed several indifferent portraits for the booksellers, among which are those of Hugh Latimer, Bishop of Worcester, and Sir Edward Marmion.

**GILARDI, PIETRO**, a Milanese painter, born in 1679, and studied under Federigo Bianchi, but afterwards entered the school of M. A. Franceschini at Bologna, and then became a disciple of Giuseppe dal Sole. He particularly excelled in grand fresco works, for which his talents were well adapted, as is evident from his subjects of history in the refectory of S. Vittore, at Milan, which are highly valued for ingenuity of composition, facility of execution, and tenderness and harmony of coloring.

**GILARTE, MATEO**, a Spanish painter, born at Valencia, according to Palomino, in 1647. He studied under Francisco Ribalta, and attained eminence in historical painting, both in oil and in fresco. He resided chiefly at Murcia, where there are most of his works, which show a grand and copious composition, and perfect acquaintance with chiaro-scurio, although they are deficient in beauty of the forms, and fine expression in the heads. In Nuestra Sennora del Rosario, are three large pictures in fresco, representing Esther in the presence of Ahasuerus, Jacob Wrestling with the Angel, and St. Domenico with other Saints.

**GIL DE HONTANON, JUAN**, a Spanish architect, who flourished about 1500. He designed the cathedral of Salamanca, which passed the ordeal of an examination by Alonso de Cobarrubias, and three other eminent architects, by whom it was approved and commended. It was erected by Rodrigo Gil, the son of Juan G., who commenced it in 1513. The edifice is 378 feet long; divided into five naves, the centre one forming a Latin cross, 50 feet wide and 130 feet high; the side aisles are 37 1-2 feet wide, and 88 feet high; the others are divided into chapels, 28 feet wide and 54 high; the columns of the nave are three feet in diameter, and those of the transept twelve. The whole structure is vaulted, and of square stones, with a large tower of the same material. Rodrigo commenced the cathedral of Segovia, in 1525, which in size and majesty is equal to those of Toledo and Seville. Signor Ponz says that he was an able architect, and well acquainted with the Greek and Roman style, which in his time was beginning to revive; but that, like many others, he was obliged to humor the tastes of those who employed him, and therefore adopted the Gothic style, without its ornaments or details.

**GILES**, of Antwerp. See **COIGNET**.

**GILES, or GYLES, HENRY**, an English painter on glass, who lived at York, and practised from 1640 to 1687. Among his performances is the east window of University College, Oxford, marked, *Ilen. Giles, pinxit*, 1687.

**GILIOLI, GIACINTO**, a Bolognese painter, born in 1584; studied under the Caracci, and painted history with some reputation. Among his best works, are David with the Head of Goliath, in S. Salvatore, and the Death of St. Joseph, in S. Mattia. He died in 1665.

**GILLARDINI, or GHERARDINI, MELCHIORE** a Milanese painter, who studied, according to Orlandi, under Gio. Battista Crespi. He was employed to finish several pictures left imperfect at the death

of his instructor, and also painted several altar-pieces from his own designs. Lanzi praises a picture at St. Celso, near Milan, of St. Caterina da Siena. There are a few etchings by this artist, *after Guido, Cortona and others*; also several plates from his own designs, of battles and other subjects, executed with neatness and spirit, in the style of Callot. He died in 1675.

GILLBERG, JOHN, a Swedish engraver, born at Stockholm about 1748. He executed several portraits of eminent Swedes; and then visited Paris, where he engraved, in imitation of chalk drawings, several heads after Raffaele, and some landscapes in concert with Demarteau.

GILLEMANS, JOHN PETER, a Flemish painter of fruit and flowers; born, according to Balkema, in 1672. His works are usually of a small size, well colored and composed, and finished in a neat style. He often painted the fruit and flowers in the compositions of other artists.

GILLIG, JACOB, a Dutch painter, who gained some reputation for his pictures of landscapes and river fish. He was born at Utrecht, in 1636, and died in 1688.

GILLIG, M., an engraver mentioned by Strutt, who executed, among other plates, a portrait of Gerard de Vries, philosopher of Utrecht.


GILLOT, CLAUDE, a French painter and engraver, born at Langres in 1673. He went to Paris while young, and entered the school of J. B. Corneille. He excelled in drawing satyrs, grotesques, and similar subjects, by which he gained some reputation, and was admitted to the Royal Academy in 1715. He was the instructor of Anthony Watteau. His paintings are but slightly esteemed, but he has left a number of etchings from his own designs, in a bold, free style, and well finished. The Count Caylus engraved several plates after his designs. There are about 180 plates by Gillot, among which are four plates of the Feasts of Diana and Bacchus, and the Triumphs of Pan and Faunus; also a number of plates for *Les Fables de la Mothe-Houdard*. He died at Paris in 1722.

GILLRAY, JAMES, an English engraver, principally distinguished for his admirable political caricatures, was of Irish descent, born in 1757. He commenced his career as a letter engraver, but afterwards became a student of the academy, and produced a number of good plates from his own designs, among which was the *Deserted Village*, 1784, and two portraits of Wm. Pitt. He also engraved a few plates after Lady Spencer's drawings, and occasionally signed them with fictitious names, as *J. Hurd*, and *J. Penn*. But as a caricaturist, Gillray was far more distinguished, and he seized upon every point open to ridicule, with most admirable tact. His productions of this character amounted to over twelve hundred, but as they are all subjects possessing at present but little interest, they will not be enumerated. They have all been republished by Mr. Bohn. Gillray was a man of very intemperate habits. He died in 1815.

GILPIN, SAWREY, a reputable English painter, born at Carlisle in 1733. After acquiring the elements of the art from his father, who was a captain in the army, he went to London, and was articled

to a ship painter. He soon commenced designing animals, and some of his sketches were shown to the Duke of Cumberland, who employed him to paint his favorite horses at Newmarket, in which he evinced considerable genius, and a correct and spirited design. He was principally employed all his life in painting horses, although he produced two subjects of history, the Election of Darius, and the Triumph of Camillus, which possess considerable merit. He usually painted the horses in the compositions of Barret, who returned the compliment by painting the landscapes in Gilpin's works. He was a member of the academy, and died in 1807. There are a few etchings by Gilpin, among which are a set of Oxen, Cows, &c.; a small book of Horses; and several Heads for the *Lives of the Reformers*.

GIMIGNANI, or GEMIGNANO, VINCENZIO DI SAN, born at San Gimignano, in Tuscany, in 1490. He visited Rome while young, and entered the school of Raffaele, whom he assisted in the works of the Vatican. He painted several pictures in the public edifices, and, according to Vasari, had gained considerable reputation, when Rome was taken and pillaged by the Spanish forces in 1527. The scenes of slaughter and destruction through which he passed during that terrible event, produced such a powerful effect upon his mind, that on returning to Tuscany, he fell into a state of melancholy, that prevented him from exercising his talent, and finally terminated his existence in 1530.

 GIMIGNANI, or GEMIGNANO, GIACINTO, born at Pistoja in 1611; died in 1680. He studied at Rome under Niccolo Poussin, and subsequently in the school of P. da Cortona. In his composition and design, he followed the style of the former; but his architecture was in the taste of the latter. He executed some pictures in fresco from the Life of Constantine, in the Baptistery of St. John of Lateran, in concert with Andrea Camassei and Carlo Maratti. Several of his works are in the Palazzo Niccolini at Florence; and a fine picture of Leandro, in the Ducal Gallery, is so much in the style of Guercino, that Lanzi says it was for some time attributed to that master. There are a few etchings by this artist, among which are a set of twelve small plates, of the sports of children; Antony and Cleopatra; and Queen Semiramis quelling a Revolt.

GIMIGNANI, or GEMIGNANI, LODOVICO, the son and scholar of Giacinto G., born at Rome in 1644. His design was less correct than that of his father, but his forms were more elegant, attitudes more spirited, and his tints more delicate. His talents were best adapted for grand fresco works, and there are several of these at Rome, among which the vault of S. Maria delle Vergini, is greatly admired. He died in 1697.

GINASSI, CATERINA, a noble Roman paintress, the niece of Cardinal Ginassi, born in 1590; died in 1660. She studied under Lanfranco, and painted after the designs of that master, all the pictures in the church of the convent St. Lucia at Rome.

GIOCONDO, FRA, an eminent Italian architect and engineer, born at Verona in 1435. According to Vasari, he was a Dominican friar, extremely learned in philosophy and theology. From early

youth he studied with great attention the models of antiquity at Rome, an account of which he collected in one volume, and sent it to Lorenzo the Magnificent. He visited Vienna, and remained several years in the service of the emperor Maximilian. He strengthened and preserved the bridge at Verona, by surrounding the middle pier with piles driven into the bed of the river. Louis XII. invited him to Paris, and commissioned him to erect the bridge of Notre Dame, which was said by Scamozzi to be the best constructed work in Paris. Giocondo afterwards returned to Italy, and went to Venice, where the Lagunes, its important bulwarks, were in danger of destruction, from the overflowing of the Brenta. A council was called, and among all the opinions given, that of Giocondo prevailed, which was to turn half of the overflow towards Chioggia; and the Lagunes were saved. He made a noble design, according to Milizia, including a magnificent bridge, for rebuilding the quarter of the Rialto, which had been destroyed by fire. But the design of one Scarpagnino was preferred, which was a mere mass of buildings, without solidity, beauty, or symmetry. Giocondo, indignant at this, quitted Venice forever; but he left his drawings with the family Bragadini, and the Rialto was built soon after, probably from his design. He now went to Rome, where he was declared architect of St. Peter's, after the death of Bramante. In concert with Raffaello and Antonio Sangallo, he rebuilt that immense fabric, which Bramante, from his great haste, had left extremely weak. They made large square excavations under the foundations, and filled them with strong walls, built with great care; between these and some new piers strong arches were turned over the earth; thus the whole fabric, which was till then unsafe, was placed on a solid and new foundation. By these works, and many others, Giocondo gained great fame; and died at an advanced age.

**GIOLFINO**, or **GOLFINO**, **NICCOLO**, a Venetian painter, eminent in his time, who flourished in the first part of the 16th century. There are some of his works in the churches at Venice, which, though not devoid of the dryness of the time, yet the coloring is pleasing and harmonious. He succeeded best in small compositions, as in his Resurrection of Lazarus in the church of Nazareth at Venice.

**GIONIMA**, **SIMONE**, was born at Venice in 1655, Crespi says inaccurately, at Padua. He studied under Cesare Gemari, and distinguished himself as a follower of the school of Guercino. He went to Venice, where he found good employment.

**GIONIMA**, **ANTONIO**, born at Padua in 1697, was the son and scholar of Simone G., an artist of little note. He afterwards studied under Aureliano Milani, at Bologna, where he settled and painted works for the churches with considerable reputation. Among his best works are the Martyrdom of St. Floriano, in S. Agata; and the Finding of Moses, in S. Cristina. He died at Bologna in 1732.

**GIORDANO**, **LUCA**, called *Luca fu presto*, an eminent Neapolitan painter, born, according to Dominici, in 1632. He was the son of Antonio G., an artist of little note; but attracted by the works of Giuseppe Ribera, he entered the school of that master at a very early age, and soon made surprising progress, so that before the age of thir-

teen, he had acquired a fertility of invention and facility of execution, unparalleled in the annals of art. He went to Rome for improvement, and soon attracted the notice of P. da Cortona, who employed him in many important works. The facility and splendor of that master's style, were peculiarly attractive to Giordano, and he seems to have aimed at it in all his works. He now manifested great talents for designing the works of the old masters, from which his father, who had followed him to Rome, derived a large income. The demand for his drawings and sketches was so great, that Luca, when obliged to take refreshments, did not retire from his work, but gaping like a young bird, gave notice to his father of the calls of hunger, who, always on the watch, instantly supplied him with food, at the same time reiterating *Luca, fa presto*, (hurry, Luca) by which appellation Luca Giordano is often designated. The only principle his father instilled into him was despatch. Bellori says that Giordano made twelve different designs of the loggia and paintings by Raffaello in the Vatican; twenty drawings after the Battle of Constantine, by Giulio Romano; besides many works after Michael Angelo, Polidoro, and others. He afterwards visited the other cities of Italy, where his talents were in equally great demand, and his facility of execution enabled him to despatch an incredible number of works. Probably no artist ever produced as many pictures, not even Tintoretto. Lanzi says that his facility was not derived wholly from a rapidity of pencil, but was aided by the quickness of his imagination, by which he was enabled clearly to perceive, from the commencement of the work, the result he intended, without hesitating to consider the component parts, or doubting, proving, and selecting, like other painters. He was also called the *Proteus of Painting*, from his talent of imitating every known manner, the result of a wonderful memory, which retained every thing once seen. There are numerous instances of pictures painted by him in the style of Albert Durer, Bassano, Titian, and Rubens, which are valued in commerce at two or three times the price of pictures from his own designs. In S. Teresa at Naples, are two pictures by him in the style of Guido; and a Holy Family at the court of Spain, which Mengs says may be taken for a production of Raffaello. For the noble house of Manfrin at Venice, he painted the Fortune, taken from Guido's picture, which Lanzi says, that when confronted with the original, it is not easy to decide which to prefer. From imitating so many painters he formed a manner, combining the styles of nearly every master; and the undisguised imitator is evident in all his works, so that he can have little claim to independence or originality.

Luca Giordano was invited by Charles II. to Spain, where he arrived in 1692, and was appointed painter to the king. In the short space of two years he painted in fresco the stupendous ceiling of the church, and the staircase of the Escorial; the latter, representing the Battle of St. Quintin, and the Capture of Montmorenci, is considered as one of his finest works. His next productions were the great saloon in the Buen Retiro; the Sacristy of the great church at Toledo; the vault of the royal chapel at Madrid; and other important works. After the death of Charles II., he was employed in the same capacity by Philip V., and

remained ten years in Spain, producing in that time, an incredible number of grand works, which reasonably might have occupied a long life. In 1702, he accompanied Philip V. to Naples, where he met with an enthusiastic reception, and received so many commissions that he could scarcely supply the demand, though he despatched them with wonderful rapidity, as is evident from a fine picture of St. Francis Xavier, for the church of the Jesuits, which he painted in a day and a half! The grand altar-piece in the church of the Ascension at Naples, is considered one of Giordano's best works. It represents the Battle of the Angels, and the Fall of Lucifer; its coloring is extremely beautiful, fresh, and brilliant, and has a striking effect, from the brightness of the local tints. He died at Naples in 1705.

There are a few etchings by this artist, executed in a free, spirited, and masterly style, among which are the following:

Elijah calling Fire from Heaven to destroy the Priests of Baal. The Virgin and infant Jesus. St. Joseph and St. John. Magdalene penitent. The Adulteress before Christ. Christ disputing with the Doctors. St. Anne received into Heaven by the Virgin.

GIORGETTI, GIACOMO, born at Assisi about 1610, and studied painting under Gio. Lanfranco. He painted subjects of history, chiefly in fresco, which are well colored, and more highly finished than those of his master, though not so correctly drawn. Among his principal works, are several pictures from the Life of the Virgin, in the Conventuali; and his largest work, the dome of the principal church at Assisi.

GIORGIO, GIOVANNI, an Italian engraver, who flourished at Padua about 1650. Among other plates, he executed the Bath of the Anabaptists, *after Raffaello*; and a set of plates for the collection of antique lamps, entitled *De Lucernis Antiquorum reconditis, Patavii, 1653*.

GIORGIO, FRANCESCO DI, an Italian painter, sculptor, and architect, born, according to Milizia, at Siena, of the Martini family, in 1423. According to the custom of the time, he united the three sister arts, although none of his works in sculpture are mentioned. As a painter he did not attain eminence; Lanzi mentions a Nativity, by him, somewhat in the style of Mantegna, in the collection of Sig. Abate Ciaccheri, at Siena. As an architect, he erected, according to Milizia, a famous palace at Urbino, for Duke Federico Feltro, which is arranged with great judgment, both as to convenience and beauty. The staircases are more beautiful and convenient than any constructed before in Italy. He also made the designs and models required by Pope Pius II. for the palace and bishopric of Corsignano, the native place of that pontiff, who made it a city, with the title of Pienza. Milizia says that legitimate architecture is much indebted to this architect.

GIORGIONE. See BARRARELLI.

GIOTTINO. See STEFANO.

GIOTTO, called AMBROGIOTTO and GIOTTO DI BONDONE, an ancient Italian painter and architect, born at Vespignano, near Florence, according to Vasari, in 1276. He was the son of a shepherd, and while attending to his flocks in the field, was continually occupied in delineating the objects around him. A sheep which he had drawn

on a flat stone, after nature, attracted the attention of Cimabue, who persuaded his father, Bondone, to allow him to go to Florence, confident that he would be an ornament to the art. Giotto commenced by imitating his master, but he quickly surpassed him. A picture of the Annunciation, in the possession of the Fathers of Badia at Florence, is one of his earliest works, and manifests a grace and beauty superior to Cimabue, though the style is somewhat dry. In his works, symmetry became more chaste, design more pleasing, and coloring softer than before. Lanzi says that if Cimabue was the Michael Angelo of that age, Giotto was the Raffaello. He was highly honored, and his works were in great demand. He was invited to Rome by Boniface VIII., and afterwards to Avignon by Clement V. The noble families of Verona, Milan, Ravenna, Urbino, and Bologna, were eager to possess his works. In 1316, according to Vasari, he returned from Avignon, and was employed at Padua, where he painted the chapel of the Nunziata all' Arena, divided all around into compartments, each of which represents some scriptural event. Lanzi says it is truly surprising to behold, not less on account of its high state of preservation beyond any other of his frescos, than for its graceful expression, and that air of grandeur which Giotto so well understood. About 1325 he was invited to Naples by King Robert, to paint the church of S. Chiara, which he decorated with subjects from the New Testament, and the Mysteries of the Apocalypse. These, like many of his works, have been destroyed; but there remains a Madonna, and several other pictures, in this church. Giotto's portraits were greatly admired, particularly for their air of truth and correct resemblance. Among other illustrious persons whom he painted, were the poet Dante, and Clement VIII. The portrait of the former was discovered in the chapel of the Podesta, now the Bargello, at Florence, which had for two centuries been covered with whitewash, and divided into cells for prisoners. The whitewash was removed by the painter Marini, at the instance of Signor Bezzi and others, and the portrait discovered in the "Gloria" described by Vasari. Giotto was also distinguished in the art of Mosaic, particularly in the famous Death of the Virgin at Florence, greatly admired by Michael Angelo; also the celebrated Navicella, or Boat of St. Peter, in the portico of the Basilica of St. Peter's at Rome, which is now so mutilated and altered as to leave little of the original design.

As an architect, Giotto attained considerable eminence, according to Milizia, and erected many important edifices, among which is the bell-tower of S. Maria del Fiore. The thickness of the walls is about ten feet; the height is two hundred and eighty feet. The cornice which supports the parapet is very bold and striking; the whole exterior is of Gothic design, inlaid with marble and mosaic, and the work may be considered one of the finest specimens of campanile in Italy. Giotto died, according to Vasari, in 1337.

GIOVANNI, DA SAN GIOVANNI. See MANNOZZI.

GIOVANNI, SIGISMONDO DI, a Neapolitan architect, was a disciple of Mormando, according to Milizia, and flourished about 1500. Among his principal works, are the church Il Seggio di Nido, in which the piers have Gothic ornaments,

with a well designed cupola. The latter gained him so much reputation, that he was entrusted with that of S. Severino, after the model of Mormando. Such works were then comparatively new at Naples, and considered extremely difficult to execute.

**GIOVANNI, DA PISA**, an eminent Italian sculptor and architect, the son of Niccolò da Pisa, according to Vasari, flourished during the early part of the 14th century. He erected the public cemetery at Pisa, called the Campo Santo. It is nearly a rectangle—about four hundred and twenty feet long, and one hundred and forty feet broad. The walls are twenty-nine feet high, and the southern side is externally cased with white marble, decorated with forty-four pilasters of the same beautiful material. Giovanni da Pisa was invited to Naples, where he erected, by order of Charles I. of Anjou, the Castel Nuovo, for which purpose he was obliged to demolish the church of the Zoccolanti, which then occupied the site. He afterwards rebuilt it, and it was then called Santa Maria Nuova. On his return from Naples, he erected the façade of the Cathedral at Siena, which is very magnificent; at Pisa, the tribune of the Cathedral; and having completed many works, both in sculpture and architecture, at Arezzo, Orvieto, Perugia, Pistoja, and elsewhere, he died, full of years and honors, and was buried in the Campo Santo at Pisa. The time of his death is not recorded.

**GIOVANNI BATTISTA, DI TOLEDO**, an eminent Spanish sculptor and architect, according to Milizia, who flourished about 1550. He visited Rome, and acquired great improvement and reputation, when he was invited to Naples by the Viceroy, Don Pietro di Toledo, who appointed him state architect, and employed him to erect many very important works in that city. Among others, are the magnificent Strada di Toledo; the church of S. Giacomo degli Spagnuoli; a magnificent palace at Pozzuoli; and several beautiful fountains. These works gained him so much fame, that Philip II. appointed him architect to all the royal works of Spain, and of the Escorial, which that monarch wished to erect in the most sumptuous manner. For this purpose he left Naples in 1559, and removed to Spain. But his wife, Orsola Jabarria, who embarked afterwards, was shipwrecked and drowned, with her daughters; and the immense riches acquired by Giovanni Battista were also lost. In addition to this array of disasters, he was obliged to carry on a lawsuit with his father-in-law, Girolamo Jabarria, who required the restitution of his daughter's marriage portion. In 1563, this architect commenced the immense fabric of the Escorial. He continued to superintend the work until his death, in 1567. This immense edifice has been attributed to Bramante, Vignola, and others; but Milizia cites an inscription on the portico of the Escorial church, as follows, which shows conclusively that the work is by Giovanni Battista:

Deus O. M. operi aspicat  
Philippus II., Hispaniarum Rex,  
A fundamentis erexit  
1563.

Joan. Baptista, Architectus,  
9. Kal. Maii.

This stupendous edifice was completed by Gio-

vanni d'Herrera, the pupil of Giovanni Battista di Toledo, after the death of the latter. It is situated a few miles from Madrid, at the foot of the Carpentani mountains, which divide the two Castiles. It is composed of a magnificent monastery, given to the Fathers of St. Girolamo; a college; a seminary; and a royal palace: with the addition of a number of country villas, hospitals, gardens, and fields. The plan of the building resembles the form of a gridiron, in allusion to the instrument of martyrdom of St. Lorenzo, and the royal palace is supposed to represent the handle. The principal façade is 740 feet long, and sixty feet high, with five stories, and 200 windows; the façade opposite the east is 1100 feet long; and the south side five hundred and eighty feet. It is divided into fifteen courts, ornamented with porticos and galleries, and eighty fountains. It is adorned with a majestic cupola, and eight towers, two hundred feet high. From its long and erect façades, its unornamented form, and its peculiar materials, it presents an aspect of solemn grandeur, corresponding to the character of the monarch under whom it was erected.

**GIOVANNI, DI PAOLO**, a reputable painter of Siena, who flourished there about 1457. There are some of his works in the churches at Siena. His Descent from the Cross, in the Osservanza, painted in 1461, displays a considerable knowledge of the human figure, though possessing, according to Lanzi, the defects of the time.

**GIOVANNI, DI MATTEO, OR MATTEO DI GIOVANNI**, an eminent Siennese painter, who flourished from about 1450 to 1491. He painted first in the churches of his native city in fresco, and from his intimacy with Giorgio da Francesco, a celebrated architect, he improved himself in perspective, and diversified his buildings very ingeniously with alto and basso relievos. He understood foreshortening well, and cast his draperies with more of nature and dignity than was common to the age. His master-piece was the Murder of the Innocents, a subject which he varied and repeated both at Siena and at Naples. His success at Naples was such as to induce the Neapolitan artists to improve themselves by adopting a less antiquated style. After oil painting was introduced into Italy, he learned the art, and painted small pictures with good success. Several of his works are still to be found in the collection of noble houses at Siena.

**GIOVANNINI, CARLO**, probably a relative of Giacomo Maria G., flourished at Bologna about 1698. He painted a number of historical works with considerable reputation, among which are Adam and Eve driven from Paradise, in la Madonna del Piombo; and Christ giving the Keys to St. Peter, in S. Giovanni in Monte.

**GIOVANNINI, GIACOMO MARIA**, an Italian painter and engraver, born at Bologna in 1667; died at Parma in 1717. He studied under Antonio Roli, and painted several pictures for the churches at Bologna, among which that of Magdalene worshipping the Cross, in S. Niccolò degli Alberi, is most esteemed. As an engraver, he executed a number of plates, chiefly etched, and some of them assisted with the graver, in a very neat style; though the design is frequently incorrect, and there is a want of effect in his prints. The following are his principal plates:

A set of twenty large plates; after the paintings by *Lodovico Caracci*, and others, in the cloister of St. Michael in Boso, at Bologna. Twelve prints from the pictures by *Correggio*, in the cupola of S. Giovanni, at Parma. A print after the celebrated picture called the St. Jerome by *Correggio*. The same has been engraved by *Agostino Caracci* and *Sir Robert Strange*. The Virgin and infant, with St. George; after the famous picture by *Correggio*; in the Dresden gallery. St. Sebastian; after *Lodovico Caracci*. The Communion of the Apostles; after *Marc. Ant. Franceschini*.

**GIOVANNINO, DEL PIO.** See **BONATTI**.

**GIOVENONE, GIROLAMO**, a native of Vercelli, who flourished about 1515. In the gallery of Luchis, at Bergamo, is a capital picture by him; and in the Augustini, at Milan, is a fine picture of the Resurrection, with two laterals, representing St. Margaret and St. Cecilia.

**GIOVENONE, BATTISTA, PAOLO**, and **GIUSEPPE**, three Milanese painters of the same family as *Girolamo G.*, who flourished at Milan in the 16th century. They were reputable painters.—*Giuseppe* was eminent as a portrait painter, and died about 1578.

**GIRALDINI, or GILARDINO, MELCHIORE**, a Milanese painter and engraver, who studied under *Gio. Battista Crespi*, called *il Cerano*. *Lanzi* says he very happily caught the easy, agreeable, and harmonious manner of his teacher, though inferior to him in the powers of his pencil. There are some of his works in the churches at Milan. His picture of St. Catherine, in the church of the Madonna at S. Celso, has been highly commended. He married the daughter of *Cerano*, and inherited his studio and all his drawings. He engraved in aquafortis some small plates of histories and battle-pieces, in the manner of *Callot*. He died in 1675.

**GIRALDINI, N.**, was a son of the preceding artist, who instructed him in the art. He acquired considerable eminence as a painter of battle-pieces, and his works are found in the best collections at Milan, where they are highly esteemed.

**GIRANDOLE.** See **BUONTALENTI**.

**GIRARDET, JEAN**, a reputable French painter, born at Lunéville in 1709. He was intended for the church; but manifesting a great inclination for art, he was placed in the school of *Claude Charles*, professor of design at Nancy, in Lorraine, who had praised some of his drawings. After studying there for some time, *Girardet* visited Italy, where he remained eight years, designing after the works of the great masters. He was invited to the court of Stuttgart by king *Stanislaus*, and painted in fresco a grand saloon in the royal palace, in 1762. He afterwards returned to France, and settled at Nancy, where he was much employed, and established a successful school. There are many of his works at Metz, Verdun, and other cities of Lorraine. His Descent from the Cross, in one of the churches at Nancy, is considered his best production. He died in 1778.

**GIRARDON, FRANÇOIS**, a reputable French sculptor, born at Troyes in 1630. He learned the elements of the art from a carver in wood, and soon manifested fine talents. He studied with great care the statues in the churches of Troyes, and produced a figure of the Virgin, which was much admired. The Chancellor *Seguier*, perceiving his abilities, sent him to Paris, and placed him

in the school of *François Anguier*; after which he advanced him the means necessary for a journey to Rome, and *Louis XIV.* settled upon the young artist a pension of a thousand crowns. *Girardon* remained some time in Italy, and then returned to Paris, where he acquired the friendship of *Le Brun*. Through the influence of that master, he obtained commissions for many works in sculpture, for the palaces of Versailles and Trianon. After the death of *Le Brun*, *Girardon* obtained from *Louis XIV.* the post of general inspector of statues and other works in marble. In 1657 he was admitted to the academy; in 1659, was appointed professor; became director in 1674; and chancellor in 1695. There are many of his productions in France, although a portion of them have been destroyed by revolutionary excesses. The Mausoleum of Cardinal *Richelieu*, in the church of the Sorbonne, was considered his master-piece. In the garden of Versailles, there were by him the Rape of *Proserpine*, a statue of *Winter*, and many fine bas-reliefs. The tombs of the Princess de *Conti*; of *Louvois*; and of the *Castellans*; were also executed by *Girardon*. He died in 1715.

**GIRODET TRIOSON, ANNE LOUIS**, an eminent French painter, born at Montargis in 1767. His original name was *Girodet*, but in 1812 he adopted the name of his tutor, *Dr. Trioson*. He studied under *David*, and at the age of twenty-two gained the grand prize of the Academy, for his picture of *Joseph's meeting with his Brethren*. He then went to Rome with the royal pension, where he produced his pictures of *Endymion sleeping*, and *Hippocrates refusing the presents of Artaxerxes*, which last is in the Academy of Medicine at Paris, and is greatly admired for its correct design and elevated expression. On returning to France, he soon gained great eminence, and was deemed worthy to rank with the most distinguished professors, as is evident from his grand painting of the Deluge, which carried away the palm from *David's picture of the Sabines*. He was highly honored by *Napoleon*, who was very fond of him. He painted the portraits of many illustrious personages of the time, and made designs to illustrate the works of *Anacreon*, *Virgil*, and *Racine*, published by *Firmin Didot*. His works are highly esteemed, and are to be found in many of the public and private collections of France. Many of them have been engraved or lithographed. *Girodet* died in 1824.

**GIRON, M.** a French painter who flourished at Venice in 1660, and according to *Boschini*, painted landscapes in the manner of *Paul Bril* with great success. He painted all kinds of views in an extremely natural and pleasing manner.

**GIRTIN, THOMAS**, a reputable English painter, born in 1775. He studied under *Edward Dayes*, and was much esteemed for his landscapes in water-colors. He visited Paris, and made twenty drawings of views in that city, of which he etched the outlines, and the plates were finished in aquatinta by other artists. He died in 1802.

**GISMONDI, PAOLO**, called **PAOLO PERUGINO**, a painter of Perugia, but brought up at Rome, in the school of *P. da Cortona*. He was chosen a member of the Academy of St. Luke in 1668, and was esteemed for his fresco paintings of historical subjects, among which are several in the tribune



of S. Agata in Piazza Nuova, and in S. Agnese in Piazza Navona at Rome.

**GITIADAS**, a Greek sculptor and architect, of Lacedæmon, who flourished about B. C. 724. According to Pausanias, he erected a temple in his native state, dedicated to Minerva. It was constructed entirely of bronze, and contained a bronze statue of the goddess, of his own execution, besides many bas-reliefs, representing the Labors of Hercules, and other mythological subjects.

**GIUGNI**. See **ZUGNI**.

**GIULIANELLO, PIETRO DA**, an old Roman painter of whom little is known. There is a picture by him in the Borghese Gallery at Rome, representing the Woman of Samaria. Lanzi says he deserves to be placed in the first rank of the *quattrocentisti*, or artists of the 14th century.

**GIULIANI, GIORGIO**, a native of Civita Castellana, of whom little is known. Lanzi supposes that he was a pupil of Guido, and says that he found in the celebrated monastery of the Camaldolesi all' Avellana a fine copy of Guido's Martyrdom of St. Andrew. It is a large picture, exhibited in the refectory; and, notwithstanding the dampness of the place, it maintains a brilliancy of color remarkable for pictures of that antiquity. It is signed *Giorgio Giuliani da Cività Castellana*, 161—.

**GIUNTA**. See **PISANO**.

**GIUNTAOCCHIO, DOMENICO**, an old painter of the Florentine school, and a native of Prato, who, according to Vasari, was more eminent as an engineer than as a painter. He studied under Niccolò Soggi, and painted portraits with reputation, but did not succeed so well in fresco. His memory is revered in his native place, not so much for his paintings as for a fund of 10,000 crowns which he bequeathed to found a school for the education of young artists.

**GIUSTI, ANTONIO**, born at Florence in 1624, and studied first under Cesare Dandini, but afterwards in the school of Mario Balassi. His talents were very versatile, and he painted history, landscape, animals, and hunting-pieces, with equal success; so that Orlandi calls him a universal artist. He practised the art with vigor until 1705, when he died, aged 81.

**GLAUBER, JOHN**, a very eminent landscape painter, born at Utrecht, in Holland, of German parents, in 1646; died in 1726. He early manifested a strong inclination for the art, but was opposed by his father, who wished him to adopt another profession. After a long time, however, he reluctantly consented, and Glauber entered the school of Nicholas Berghem, where he made rapid progress, and was soon considered a very promising artist. He was greatly enamored of the Italian landscapes by G. Poussin and others, which he had an opportunity of copying with Vrylenbourg, who dealt in works of art; and at length he determined to set out for Rome, in 1671, by the way of France, intending to gain the means of traveling by practising his art. He passed one year at Paris, with Picart, a flower-painter; and two years at Lyons, with Adrian vander Cabel; after which he went to Rome, and soon became distinguished. He was honored by a flattering reception from the Bentvogel Society, who conferred

on him the title of *Polidore*. After spending two years at Rome, and the same time at Venice, he returned to Holland, and settled at Amsterdam. Having formed an intimacy with Gerard de Lairese, he painted a number of admirable landscapes, decorated with the classic figures of that master. These fruits of their combined talents were very highly esteemed, and they received so many commissions as rendered it almost impossible to supply the demand. The landscapes of Glauber are entirely in the Italian style, and his subjects are chosen in a select and elevated taste. There are several admirable landscapes by him in the chateau of Soesdyk, painted for the Prince of Orange, in which the figures are by Lairese. Glauber etched several plates after the designs of Lairese, Berghem, and G. Poussin; also several after his own designs, in a slight, spirited style, among which are the following:

Various Landscapes and Cattle; after *Berchem*. Two Landscapes; after *Gaspar Poussin*; *Gaspar Poussin, pinx*; *J. Glauber, fec.* A set of six Landscapes, lengthways; from his own designs. A set of six Landscapes, upright; do. A set of circular plates of allegorical subjects, from four of the great Monarchs of Assyria, Persia, Greece, and Rome; after *de Lairese*.

**GLAUBER, JOHN GOTTLIEB**, born at Utrecht in 1656, the younger brother and scholar of John G., whom he accompanied to Paris at the age of fifteen, and while in that city, received some instructions from Jacob Knyf, a reputable painter of landscape and architecture. He rejoined his brother at Lyons, and continued with him during the two years he spent in Rome, studying the works of the great masters with assiduity. In 1684 he went to Hamburg, and met with great encouragement. He was soon afterwards invited to the court of Vienna, where he spent several years, and subsequently practised the art at Prague and Breslau. Most of his works are to be found in Germany, where they are much esteemed. His pictures are principally landscapes, in the style of his brother, though more highly finished, and less masterly in the handling; also sea-ports in the manner of Knyf, and architectural views. He died in 1703.

**GLAUBER, DIANA**, the sister of the preceding artists, born at Utrecht in 1650, and was instructed by her elder brother. She gained considerable distinction in history and portrait at Hamburg, where she resided; but was unfortunately deprived of her sight, by accident, a few years before her death, which occurred about 1720.

**GLAUCIAS**, a Greek sculptor, of Ægina, who flourished about B. C. 480. Among his principal works was the statue and chariot of Gelon, tyrant of Gela, and afterwards of Syracuse, which he executed in bronze. It was erected at Olympia, in commemoration of the victory obtained by Gelon, at the Olympic games.

**GLEN, JOHN DE**, a Flemish wood engraver, born at Liege about 1550. He published two works, illustrated with wooden cuts of his own execution—the Wonders of the City of Rome, and the Customs of the Ancients and Moderns. The latter contains 103 plates, from his own designs.

**AG** or **AG**. **GLOCKENTON, ALBERT**, an old German engraver, born at Nuremberg about 1432. His plates are executed entire-

ly with the graver, in a neat but stiff manner, somewhat in the style of Martin Schoen, some of whose prints he copied. The following are his principal plates:

Twelve plates of the Passion of Christ; fine and scarce; *after Martin Schoen*. Ten plates of the wise and foolish Virgins; *do.* Christ bearing his Cross; *do.*; scarce. The Death of the Virgin; *do.* The Virgin and infant seated on an altar.

GLOVATCHEVSKI, CYRIL, a Russian painter, born at Korope in 1735. He painted history and portraits with reputation, and was appointed professor in the Academy of Fine Arts at St. Petersburg. He died in 1823.

GLOVER, GEORGE, an English engraver of little note, who lived about 1637, and executed a number of portraits and other subjects for the booksellers, in a bold, open style, but with little taste. The following are the principal:



James I. Charles I. Henrietta Maria, Queen of Charles I. Mary, daughter of Charles I. Charles II. Catharine, Queen of Charles II. James II. Maria Beatrix, Queen of James II. Oliver Cromwell. William Russell, Duke of Bedford. Francis Russell, Earl of Bedford. Algernon Percy, Earl of Northumberland. Robert Devereux, Earl of Essex. Henry Rich, Earl of Holland. Thomas Wentworth, Earl of Strafford. James Usher, Archbishop of Armagh. Sir Thomas Urquhart; very scarce. Sir Edward Deering; fine. 1640. Sir James Campbell. Sir Henry Oxenden de Barham. Sir Anthony Vandeyk. John Pym, M. P. for Tavistock. John Fox, the Martyrologist. Lewis Roberts, Mereat. Lond. 1637. John Goodwin, Presbyter. 1642. William Bariff. 1643. John Lilburne. 1641. Henry Burton, Rector of St. Matthew's, Friday street. 1648. Nat. Witt, an idiot, with four verses.

GLUME, J. G., a German painter, mentioned by Basan, who lived about 1760. He etched several plates of portraits and other subjects, from his own compositions.

GLYCON, an Athenian sculptor of uncertain age, whose name is immortalized as the author of the famous Farnese Hercules, the principal statue of that hero now remaining. It is in the Farnese palace at Rome, and has long been familiar to connoisseurs. It represents him resting after the last of his twelve labors; leaning on his club, and holding in his hand the apples of the Hesperides. In this statue, as in all other figures of him, he is represented of a large size, with broad shoulders, spacious chest, and firm muscles; capable of undergoing great fatigue.

GMELIN, WILLIAM FREDERIC, a German engraver, born at Badenweiler in 1745. He studied under Christian de Mehel in Basle, where he made rapid progress. In 1788 he went to Rome, where he resided the rest of his life, and engraved many excellent plates, mostly landscapes of large dimensions. The fine plates for the superb edition of the *Æneid*, published in Italian by the Duchess of Devonshire, are by Gmelin; but his masterpiece is the *Mulino*, *after Claude*. He died at Rome in 1821.

GNOCCHI, PIETRO, a Milanese painter, who flourished, according to Morigia, about 1595. He studied under Aurelio Luini, whom he excelled in correctness of design, and elegance of expression. Lanzi says that he may be the same as Pietro Luini, it being common at that day for the disciple to adopt the name of his master. His finest picture is in S. Vittore at Milan, representing Christ giving the Keys to St. Peter.

 or  GOAR, VAN, an old German wood engraver, who lived about 1516, and executed a number of ornamental illustrations for the booksellers, in a spirited and masterly style.

GOBBI, MARCELLO, a reputable painter of the Roman school, who flourished at Macerata, his native city, in 1606.

GOBBINO. See GIO. BATTISTA ROSSI.

GOBBO, IL. See BONZI.

GOBBO, ANTONIO. See CARACCI.

GOBBO, DEL. See SOLARI.

GODDARD, J., an English engraver, who flourished about 1651, and executed several frontispieces, maps, and other subjects for the booksellers.

GODECHARLES, WILLIAM, an eminent Flemish sculptor, born at Brussels in 1750. He studied under Laurent Delvaux, and in 1770 visited Paris, where he passed the academical course, and then went to Rome. In 1773, he gained the grand prize of sculpture in that city, and then travelled through Italy, Germany, Prussia, and England. On returning to Brussels in 1780, he soon gained great reputation, and was employed in many important works for the king of the Low Countries, and various distinguished personages. In 1783 he executed the grand bas-relief in the palace at Brussels; and for the chateau of Laken, two statues of Minerva and Victory, besides several bas-reliefs. There are a great number of his statues and busts in the magnificent gardens of Wespelaer, between Louvain and Malines. He possessed more facility than taste, more energy than grace. He was appointed sculptor to the king of the Low Countries, member of the Institute at Amsterdam, and professor of the Academy of Fine Arts at Brussels. He died in 1835.

GODEFROY, JEAN, a reputable French engraver, born at London, of French parents, in 1771; studied under J. P. Simon, and executed many excellent plates of historical subjects, *after Raffaele, Correggio, Poussin, and the Caracci*; also *after Gerard, Proudhon, Vernet, Isabey, and Chaudet*. Among his most important plates is the Congress of Vienna, *after Isabey*; 1819. He was living in 1831.

GODETZ, ANTOINE DES, a French designer and engraver, who flourished about 1682, and published a large folio volume of plates, engraved after his own designs. The frontispiece is etched by himself.

GODETZ. See DESGODETZ.

GODEWYCK, MARGARET, a Dutch paintress, born at Dort, according to Houbraeken, in 1627. She studied under Nicholas Maas, and painted landscapes and flower-pieces, which were much admired. She also had a remarkable talent for executing similar subjects in needle-work. She died in 1677.

GODFREY, G., an English engraver of little note, who executed, among other plates, several prints for Grose's *Antiquities*, in 1785.

GODFREY, RICHARD, an English engraver, who lived about 1760, and executed some plates of landscapes and antiquities; also several Eng-



lish portraits for the Antiquarian Repertory, among which are :

Edward, the Black Prince. Thomas, Duke of Gloucester. Margaret, Countess of Salisbury. Sir Henry Unton, British Minister in France. Simon Forman, Astrologer. Sir Anthony Weldon, Historian. John Evans, Astrologer. Abraham Cowley, Poet. Richard, son of Oliver Cromwell.

**GODFROY, FRANÇOIS**, a reputable French engraver, born at Rouen in 1748; studied under P. le Bas, and has engraved several plates of landscapes and other subjects, in the neat style of his instructor. Among others, are the following :

A pair of Landscapes, called *Le Temple des Amours*, and *La Tour des deux Amans*; after *Lantara*. A view of the Village of Moutiers Travers; after *Chatelet*. Amusement of Brabant; after *Teniers*. The Georgian Bath; after *L. de la Hyre*. A pastoral Landscape; after *Casanova*. A Landscape, with a Waterfall; after *le Prince*. A Landscape; after *Claude Lorraine*.

**GODONESCHE, NICOLAS**, a French engraver, born at Paris about 1695. He was employed by the Abbé Boursier to engrave the plates for a work satirizing the government, entitled *Explication abrégée des principales questions qui ont rapport aux affaires présentes*; for which offence he was sent to the Bastille, in 1731. This publication was suppressed by order of government, and is now very scarce and valuable. In 1727, he published his *Médailles du regne de Louis XV.*, in folio; and in 1736 he issued a second edition, with fifty-four plates. He died in 1761.

**GOEBOUW, or GOBAU, ANTHONY**, a Flemish painter, born at Antwerp in 1625. After acquiring the elements of design, he visited Rome, where he remained several years, studying the great works of art. On returning to Flanders, he gained considerable reputation for his subjects of history, but excelled chiefly in representing rustic scenes, as festivals and other sports, in the style of *Teniers* and *Ostade*. His pictures of this description are greatly admired in Flanders, and are placed in the choicest collections. He painted battle-fields after the conflict, with soldiers despoiling the dead; also Italian sea-ports and market-places, with numerous figures, in the style of *Lingelbach*, which have considerable merit. He died in 1677.

**GOEDART, JOHN**, a Dutch designer and naturalist, born at Middlebourg in 1620. He made many excellent designs of insects, after nature; and published several able works on Entomology, with many accurate plates, engraved from his designs. He died in 1668.

**GOERCE, JOHN**, a Dutch painter and engraver, the son of William Goerce, a Dutch author; flourished about 1700. He attained considerable reputation as a painter, and executed the beautiful pictures which adorn the Burgheers' Hall in the Stadthouse at Amsterdam. He engraved a variety of frontispieces and other book plates, chiefly after his own designs. He died in 1731.

**GOES, HUGO VANDER**, an old Flemish painter, born at Bruges about 1405. He studied under John van Eyck, from whom he learned the art of oil painting. His works are distinguished for elegance and grace in the heads, particularly of the females; and are finished with great neatness of penciling. Many of his works are preserved at Bruges, particularly a picture of Abigail in the presence of David; in which the composition and

expression are very fine, and the becoming modesty of the women cannot be sufficiently admired. At Ghent, in the church of St. James, is a picture of the Holy Family, in which the head of the Virgin is extremely beautiful, and the whole work is very highly wrought up. At Bruges, in the church of St. James, is a Descent from the Cross, by this master; and in the monastery of Sion near Brussels, are two—the Transfiguration and the Resurrection. He died about 1480.

**GOETZ, GOTTFRIED BERNARD**, a German painter, and engraver in mezzotinto, born at Kloster Welchrod, in Moravia, in 1708. He studied under Eckstein, on leaving whom he became the scholar of John George Bergmüller at Augsburg. His pictures are rarely met with out of Germany; but he has executed a number of mezzotints, among which are the following :

The Portrait of the Emperor Charles VII.; after a picture by himself. Bust of Louis XV. St. Amandus; after *J. G. Bergmüller*. St. Walburg; do.

**GOIS, ETIENNE PIERRE ADRIEN**, a French sculptor, born at Paris in 1731. This artist, who flourished during the period of half a century, was a scholar of Michael Angelo Slodtz. At the age of seventeen, he gained the grand prize of the Royal Academy, and went to Rome with the king's pension. On his return he obtained an atelier in the Louvre, and practised the art with good success. In 1770 he was chosen an Academician. Among his principal works, are a marble statue of the Chancellor of the Hospital, executed for the grand staircase of the Tuileries; a statue of President Molé, in a gallery of the Institute; one of St. Vincent, in S. Germain l'Auxerrois; and a number of statues and bas-reliefs in S. Philippe du Roule. He died in 1823, aged 92 years.

**GOIS**, a French sculptor, the son of the preceding, flourished in the first part of the present century, and died in 1836. His principal works are a marble group of the Descent from the Cross, exhibited in 1819, now in S. Gervais; a mausoleum in honor of the Duke de Berri, for the city of Lisle; and a statue of Joan d'Arc, for the city of Orleans.

**GOLDAR, JOHN**, an English engraver, who lived about 1760, and executed a number of plates of humorous subjects, among which is a set of four plates entitled *Modern Love*, after *Inigo Collet*.

**GOLDMAN, NICHOLAS**, a German architect, born at Breslau, in 1623; died in 1665. He was the author of many valuable works on the art, among which are the *Elementa Architecturæ Militaris*; and a Description of Solomon's Temple.

**GOLE, JACOB**, a Dutch engraver, born at Amsterdam, about 1660. Nagler gives a complete list of his plates, some of which are executed with the graver, and others in mezzotinto. Among them are the following :

#### ENGRAVINGS.

Charles XI., King of Sweden 1635. The Duchess de la Valiere; the same date. Mahomet IV., Emperor of the Turks. Kara Mustapha, Grand Vizier. Abraham Hellenbroek, Minister of the Gospel. Nicholas Colvius, Pastor of the Walloon Church; after *B. Vaillant*.

#### MEZZOTINTO PORTRAITS.

Charles III. King of Spain. Frederick, King of Poland. George Augustus, electoral Prince of Brunswick Lunenburg. Charles, Landgrave of Hesse Cassel. Cornelius Tromp, Admiral of Holland. Balthasar Becker.

## SUBJECTS IN MEZZOTINTO.

Peasants smoking; after *A. Ostade*. Dutch Boors regaling; after *A. Brouwer*. The Tooth-drawer; after *Teniers*. The School-master; after *E. Hemsckerk*. Heraclitus; after *Cornelius Dusart*

GOLTZ, or GOLTZIUS, HUBERT, a Flemish painter and engraver and a learned antiquary, born at Venloo in 1520. His father was an artist of little note, who taught him the elements of design, and then placed him in the school of Lambert Lombard at Leige. The latter allowed him to copy a number of designs which he had made from the celebrated remains of antiquity at Rome; and this inspired him with a strong desire to study after the originals. He visited Rome, where he resided several years, and made many designs from the antique; also adding abundantly to his literary knowledge, which enabled him to investigate many curiosities in coins, medals and other antiquities; and he subsequently wrote several learned works upon them, with critical notes, after his return to Bruges. Van Mander mentions a set of pictures by H. Goltz, representing the History of the Golden Fleece, painted for the House of Austria. In 1566 he published his work, with forty-six plates, entitled "C. Julius Caesar, sive historiae Imperatorum Caesarum Romanorum, ex antiquis numismatibus restituta, liber primus, Huberto Goltzio Heribolita Vanloniano Auctore et Sculptore." In 1566, he published another work with two hundred and thirty-four plates and wooden cuts, entitled "Fastos Magistuum et Triumphorum Romanorum ab Urbe condita ad Augusti obitum, ex antiquis Monumentis restitutos, Huberto Goltzio Heribolitius Venlonianus dedicavit." The wooden cuts in the latter were executed by Joseph Gietlinghen, of Courtray. Hubert Goltz died at Bruges in 1583.

**H**GOLTZ, or GOLTZIUS, HENRY, a preëminent Dutch engraver, and an excellent painter, born at Mulbrecht, in the duchy of Juliers, in 1558. He acquired the elements of design from his father, who was an eminent glass-painter; after which he studied engraving under Theodore Cuernhert, and made such rapid progress that he soon surpassed his master, who, as well as Philip Galle, employed him to engrave several plates. He afterwards visited Italy, and studied with great assiduity the works of Raffaele, Michael Angelo, and P. da Caravaggio, after whom he engraved several plates. On his return to Holland he settled at Haarlem, and executed a number of plates after the principal Dutch and Flemish masters. He had the faculty of varying his style according to his subject; and he also imitated with admirable success the styles of Albert Durer, Lucas van Leyden, and others, as is evident from his set of six large plates, entitled the Master-pieces of Goltzius—not because they are his best works, but for their perfect imitation. Having been told that some connoisseurs would not allow his works to be compared with those of Durer, he was so much piqued as to engrave a design of the Circumcision in the style of that master, and struck off a single proof, which he discoloured with smoke, to give it the appearance of age; then burned the part where the name of the engraver is usually affixed, and sent it to the Fair at Frankfort. The success was complete; the connoisseurs were completely deceived, until Goltz exhibited the plate. He was

a perfect master of human anatomy, and drew the extremities with the greatest precision. His compositions are often eccentric, and the attitudes and movements of his figures strained and unnatural—a failing often seen in the imitators of M. Angelo; but these defects are more than balanced by the extraordinary beauty and freedom of his execution. His style is sometimes extremely neat and highly finished; at others it is surprisingly bold, clear, and masterly; although there is occasionally an appearance of affectation, and a desire to display the unrestrained energy of his graver.

At the age of forty-two, Goltz commenced painting, and executed a number of fine pictures, the first of which was the Crucifixion, with the Virgin Mary and St. John, and is praised by van Mander for boldness of design and excellence of coloring. Several of his pictures are in the Imperial Gallery at Vienna. As an engraver, however, he was far more distinguished; his prints number over five hundred, and are very highly esteemed. The following are the principal—for a complete list see Nagler:

## PORTRAITS.

Henry Goltzius; inscribed, *H. Goltzius Sculptor et Pictor*. Henry IV. King of France. 1592; oval; very scarce. Frederiek II. King of Denmark. 1578; oval. William, Prince of Orange, in Armor, with an emblematical border; *H. Goltzius, fec.*; fine. Charlotte de Bourbon, Princess of Orange; fine. *Theodorus Cornherius ad rivum depictus et aeri incisus, ab H. Goltzius*; very scarce. Gerbrand Adriaans Broederods; with an oval border of Laurels; scarce. *Joannes Bollius, Mechliniensis pictor*; in an ornamented border. John Stradan, painter. Philip Galle, engraver. Peter Forest, or Forestus, physician. 1586. Justus Lipsius; inscribed, *Moribus antiquis*. 1587. John Zarenus, holding a Book; after *M. Hemsckerk*. M. de la Faille; inscribed, *Leges tuæ*; very highly finished. Madame de la Faille, with a Scull. 1589; the companion. Christopher Plantin, the printer. Frances D'Egmont, with her hand on a Scull; oval. Robert Dudley, Earl of Leicester. 1586; oval; fine and scarce. The portrait of S. Sorius, without his name; inscribed, *Bene agere et nil timere*. 1583; scarce.

## VARIOUS SUBJECTS FROM HIS OWN DESIGNS.

Judah and Tamar; circular; supposed to be one of his earliest plates. The Life and Passion of our Saviour, in twelve plates, executed in the style of Albert Durer; *H. Goltz, fec.* 1597.—There is a set of copies after these, in a stiff, formal style. Christ and the Apostles, in fourteen plates. 1598. Six large plates, known by the name of his *Masterpieces*. They are executed in the style of each of the masters he wished to imitate, and are as follow:—The Annunciation, in the style of *Raffaele*; the Visitation, in imitation of *Parmiggiano*; the Annunciation, in the manner of *Bassano*; The Circumcision, in the style of *Albert Durer*; the Adoration of the Magi, in imitation of *Lucas of Leyden*; the Holy Family, in the manner of *F. Barroccio*. The Nativity; *Jac. Matham, exc.* 1615; extremely scarce; the plate is unfinished. The Adoration of the Magi; scarce. The Murder of the Innocents; *C. Visseher, exc.*; very scarce; the plate was not finished. The Repose in Egypt; *H. Goltzius, fec.* 1589. The Woman of Samaria; *H. Goltzius, sc. et exc.* 1589. The Wise Men's Offering; a curious composition; fine and scarce.—The infant Jesus holding a globe, with a glory of Angels; *H. Goltz, fec.* 1597. The Temptation of St. Anthony. A Female Saint, holding a book; *Matham, exc.*; very scarce. Some parts of the plate are merely traced. A set of fifty-two plates for the Metamorphoses of Ovid; *J. C. de Visseher, excudit*. It is supposed that Goltzius was greatly assisted by his scholars in these plates. A set of ten plates of Eight of the Heroes of ancient Rome, with the introduction and conclusion; *H. Goltz.* 1586.—Engraved in a free, bold style, with fine backgrounds. Venus reclining against a Tree, holding a bunch of Grapes, whilst Cupid presents her a handful of Corn; inscribed, *Sine Cerere et Baccho, friget Venus*; a circular plate, of a most

finished and beautiful execution. Three plates; Bacchus, Venus, and Ceres; dedicated to Cornelius van Haerlem. Three, of Juno, Minerva, and Venus; ovals. 1596. Mars and Venus. 1585. Three; Jupiter and Juno, Neptune and Amphitrite, and Pluto and Proserpine. Pygmalion and his Statue; inscribed, *Sculpsit.—Murila, est.* 1593. *Jo. Jansonius, exc.* Mercury and Argus; a small plate, very scarce. Nine, of the Muses; each with four verses; dedicated to John Sauter. 1592. Three, of the Graces. The Three Fates; in circular plates. The Apollo of Belvidere, with the Portrait of the Designer, in half-length; inscribed, *Apollo Pythius, &c.* The Hercules Commodus; inscribed, *Hercules AAEZIKAKON inscriptus, &c.*, with four Latin verses. The Farnesian Hercules; inscribed *Hercules Victor, &c.*; with four Latin verses and two figures. (The three last prints, after the famous antique statues, are executed with surprising beauty and energy.) Hercules holding his Club; in the back-ground are represented his Labors. 1589. In this plate Goltzius has overcharged the outline of the figure in the most barbarous manner, the parts are scattered, and the whole is without effect. The Judgment of Midas. 1590. The seven Cardinal Virtues: Faith, Hope, Charity, Justice, Prudence, Fortitude, and Temperance; in seven plates. Three fine plates, of Diligence, Patience, and Wisdom; personified by female figures.—Labor and Diligence; represented by a male and a female figure. 1580; scarce. An emblematical subject of Christian Prudence, in a female figure, richly clothed; inscribed, *Astu serpentes, et simplicitate columbas*; small circular, highly finished and scarce. The Blind leading the Blind; circular; do. The Chariot of War; an immense composition; *Henricus Goltzius, fecit. Joan. Galle, exc.*; very scarce. The Boy and Dog. The Boy is supposed to be the portrait of the son of Theodore Frisius, a painter of Venice, to whom he dedicated the print. It is considered one of his finest plates. Corydon and Silvia; a pastoral; fine and scarce. A mountainous Landscape, with the story of Dædalus and Icarus; an etching.

#### WOODEN CUTS AFTER HIS OWN DESIGNS.

A Landscape, with a Cottage, and a Woman drawing Water from a Well. A Landscape on the Sea-coast, with a large Rock, and a Hermit kneeling. A pastoral Landscape, with a Shepherd and Shepherdess. A Warrior, with a Helmet and Spear; half-length. Hercules slaying Caucasus. A set of seven, of the Heathen Divinities; fine.

#### SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

St. Joachim; after *Raffaello*. The Triumph of Galatea; do. Eight plates of the Heathen Divinities; in niches; after the paintings by *Polidoro da Caravaggio*, in the Quirinal. Two Sibyls; do. The Last Supper; after *Paolo Veronese*. 1585. The Marriage at Cana; after *G. Salvati*; in two sheets. St. Jerome in the Desert, in meditation; after *Palma*; fine.

#### SUBJECTS AFTER VARIOUS FLEMISH AND GERMAN MASTERS.

The Fall of Adam and Eve; after *B. Spranger*. 1585. The Dead Christ, supported by an Angel; do. The Banquet of the Gods on the Marriage of Cupid and Psyche; in three sheets; do. The Venetian Ball; after *Theodore Bernard*; in two sheets. The Dragon devouring the Companions of Cadmus; after *Cornelius van Haerlem*. 1588. The Dead Christ, with the Four Evangelists at the Tomb; after *A. Blocklandt*.

GOLTZ, JULIUS, a Dutch engraver, probably a relative of the preceding, and flourished about 1580. He executed a number of plates in a tasteless style, and incorrectly drawn, which are somewhat in the manner of the Gallies. The following are the principal:

The good and bad Shepherd; a set of middle-sized plates; after *Martin de Vos*. Christ appearing to Magdalene; after *Fed. Zuccherro*. Part of the plates for a book, entitled *Habitus Variorum Orbis Gentium*; by *Joan. Jac. Boissard*. 1581.

GOMEZ, JUAN, a reputable Spanish historical painter, who flourished at Madrid about 1593, in which year he was employed by Philip II. He painted several subjects from the Life of St. Je-

rome; also the large picture of the Martyrdom of St. Ursula and her companions, which was designed and traced by Pellegrino Tibaldi, to supply the place of the same subject, by L. Cambiasi, which had been removed to the old church of the Escorial. He restored the Annunciation and the St. Jerome penitent, by F. Zuccherro, which Philip had rejected and ordered to be retouched. He died in 1597.

GOMEZ, VICENTE SALVADOR, a Spanish painter, born at Valencia about 1645. He studied under Jacinto Jeronimo d' Espinosa, and early manifested such great abilities that before the age of fifteen he painted several large fresco works, from the Life of St. Ignatius, which were deemed surprising performances. He also painted landscapes, animals, and architectural views with equal success. In 1670 he filled the office of Director of the Academy of Valencian artists, who met in the convent of St. Dominic in that city. He died about 1698.

GOMEZ, SEBASTIANO, called EL MULATO DE MURILLO, a mulatto servant of the eminent Spanish painter Murillo. He had a natural taste for the art, and from observing the admirable productions of his master, he was induced to attempt, during his leisure hours, to acquire a knowledge of painting. In this he succeeded very well, and after the death of Murillo, in 1685, he obtained considerable employment at Seville. There are a number of his works in that city, which possess considerable merit, among which are the Flagellation, at the Capuchins; and the Virgin and Infant, in the convent Mercenarios Descalvos.

GOMEZ, FELIPE DE VALENCIA, a Spanish painter, born at Granada in 1634. He studied under Cieza, and imitated with success the style of Alonso Cano. There are many of his works in the churches and public edifices in Granada, among which is a fine picture of Christ in the Winding Sheet; and a grand painting representing the Moors delivering the keys of Seville to king Ferdinand III.; both of which are in the church des Carnes, and the latter is highly esteemed for its excellent composition and expression. Gomez died in 1694.

GONDOUIN, JACQUES, an eminent French architect, born at St. Ouen on the Seine, in 1737.—His father was also an architect, and designed and completed the beautiful gardens of Choiseul le Roi. After studying under J. H. Blondel, he gained the second prize in the Academy of Architecture, and, by the additional consideration of his father's services, obtained a pension to enable him to visit Rome, where he remained four years. On returning to Paris, he acquired the protection of La Martiniere, first surgeon to the king, by whose influence he was commissioned to erect the immense buildings of the School of Medicine. He also erected several other important public and private works, was chosen a member of the Academy of Architecture, and subsequently revisited Rome, where he resided several years. He formed the project of restoring the Villa Adriana at Tivoli, and made many drawings for that purpose; but on returning to France, just previous to the Revolution, he left them all with his friend Piranesi. During the violent commotions of the times, he remained at his country mansion, at

Vives Eaux, near Melun, which he embellished with beautiful gardens. In 1795, he was chosen a member of the Institute, and appointed by the Minister of the Interior as a member of the Architectural Council. The government confided to him the erection of several important works, among which was the triumphal column in the Place Vendôme, which he executed after the Trajan column at Rome. At the age of seventy-seven he married a young lady of seventeen, the daughter of M. Perin, a member of the old Academy of Painting. The union is said to have been happy, but he lost his wife in a short time, which rendered him inconsolable; and he died in 1818, aged 81 years.

GONNELLI, GIOVANNI, an Italian sculptor, born near Volterra, in Tuscany, about 1632. He studied under Pietro Tacca, and made rapid progress; but at the age of twenty he lost the use of his eyes. Notwithstanding this misfortune, he essayed to model figures in clay, and by great perseverance succeeded in attaining so much skill that the Abbé de Fontenay, following a modern author, says that his works were as correct as if he had been possessed of vision. He also modeled portraits, which were very good resemblances; among them were those of Cosmo I., Grand Duke of Tuscany; and Pope Urban VIII. He died at Rome about 1664.

GONZALES. See Coques.

GONZALES, BARTOLOMÉ, born at Valladolid in 1564, but visited Madrid while young, and entered the school of Patricio Caxes. He painted history and portraits, and was employed by Philip III. to paint the portraits of several branches of the Austrian family, for the palace of the Prado. When Castello died, Gonzales was appointed painter to the king. He was much patronized, and many of his works may be seen at the Escorial, Valladolid, and Burgos. Among his principal historical works are the angles in the church of the Augustines at Madrid; and a picture emblematical of the Arts, in the Royal Gallery. He died at Madrid in 1627.

GONZALEZ, DE VEGA. DON DIEGO, born at Madrid in 1622; studied under Francisco Ricci, and followed his style. Palomino mentions a number of his works in the public edifices at Madrid, and some of his easel pictures in the private collections, which he praises for their elevated design and fine coloring. In the convent of Religiosas Mercenarias are several pictures by him from the Life of the Virgin; and in the cloister of the Franciscans are a number of pictures from the Life and Sufferings of Christ. He died at Madrid in 1697.

GONZALEZ, DON PEDRO RUIZ, born at Madrid in 1633, and studied under Antonio Escalante, after which he adopted the style of Don Juan Careño. Palomino mentions several works by him in the churches of Madrid; among them are Christ before Pilate, and the Entombment, which he compares with the works of P. Veronese and Titian. In S. Justo, is his admirable picture of the Nativity; and in the Lado de la Epistola, the Death of St. Joseph. He died at Madrid in 1709.

GONZALEZ, JUAN GIACCHINETTI, called IL BORGOGNONE DALLE TESTE, from his admirable portraits, was born at Madrid in 1630. His in-

structor is not mentioned, but his style was probably formed from the works of Titian. About 1665 he visited Italy, and painted many portraits at Brescia and Bergamo. He died at Bergamo in 1696.

GOOL, JOHN VAN, a Dutch painter, born at the Hague in 1685. He studied under Terwesten and Simon vander Does, and painted landscapes, with cattle, which are attractive in design and coloring, and somewhat in the style of Paul Potter, but greatly inferior to that master. In 1751 and 1752 he published two volumes, with portraits, of the Lives of the Dutch Painters, as a supplement to Houbraken's work. He died at the Hague, in 1763.

GORGASUS. See DAMOPHILUS.

GORI. ANGILOLO, a distinguished painter of fruit and flower pieces, who flourished at Florence in 1658. He painted such subjects with a skill that almost rivalled nature.

GORI, LAMBERTO, a Florentine artist, was born in 1731, and died in 1801. He was celebrated for his works in *scagliola*. See *Del Conte*.

GORLÆUS, ABRAHAM, an eminent Flemish medallist, born at Antwerp in 1549. He executed many medals and devices, which possess great merit. He made a large collection of ancient medals, gems, seals, rings, &c., which was esteemed of great value, and was purchased by the Prince of Wales after his death, which occurred in 1609.

GOTI, MAURELIO, a painter of Ferrara, who studied under Giuseppe Facchinetti, and whose style he imitated very closely and successfully.

GOTTI, VINCENZIO, a Bolognese painter, who studied under Denis Calvart at the same time with Guido. At the age of twenty he accompanied Guido to Rome, where he painted several works, after which he was invited to Naples, and practised the art with great success during the rest of his life. He painted with surprising rapidity, as is evident from the number of his works; Orlandi says there were two hundred and eighteen in the churches and public edifices of Naples and the State. He died in 1636.

GOUAZ, YVES LE, a reputable French engraver, born at Brest in 1742. He early went to Paris, where he studied first under J. Aliamet, and also under Nicolas Ozanne. There are a number of good plates by him, representing sea-ports and other subjects, among which are the following:

Three Views of the Ports of Toulon, Brest, and Rouen; *Nic. Ozanne, del. Yves le Gouaz, fec.* The Port of Antibes; *do.* A View of the Port and Gulf of Calvi, in Corsica; *after La Croix.* A View of the Port of St. Lawrence; *do.* A Sea-storm; *after Bon. Peters.* Two Views of the Environs of Caudebec, in Normandy; *after Philip Hackert.*

GOUDA, CORNELIUS VAN, a Dutch painter, born at Gouda in 1510; died in 1550. He studied under Martin van Hemskerck, and was one of his ablest pupils. He followed the style of his instructor, and became a very reputable artist.

GOUDT, COUNT HENRY DE, a distinguished patron of art, and an amateur engraver, born at Utrecht, in Holland, in 1585. He had an early inclination for art, and applied himself with assiduity to become proficient in drawing; after which he went to Rome, where he entered the Academy

of St. Luke, and designed after the living model as well as the antique. He was a liberal patron of Elsheimer, and purchased several of his principal paintings, which he engraved in a peculiar style, distinguished for its extraordinary effect, correct outlines, great precision, and fine expression in the heads. They are as follow: Ceres drinking from a Pitcher. The Flight into Egypt. The Angel with Tobit, two plates, varied. Baucis and Philemon entertaining Jupiter and Mercury. Aurora, representing the Dawn of Day. The Beheading of St. John in Prison.

GOUJON, JEAN, an eminent French sculptor and architect, called the Correggio of Sculpture, and the Restorer of Sculpture in France, was born at Paris in the early part of the 16th century. Little is known, unfortunately, of the events of his life. He studied under a sculptor of Paris, and no doubt visited Italy, as his works evince great attention to the purity of the antique. He was employed by Henry II. to execute a number of works for the chateau of Anet, rendered famous as the residence of Diana of Poitiers. The work which gained him the most reputation, was the Fountain of the Innocents, executed for the Rue St. Denis in 1550. It is a master-piece of sculpture, surrounded by figures representing different ages and sexes, executed in a noble yet simple style. In the *Musée des Monuments français*, are some of his productions, as a group in white marble, of Diana and her dogs, and several bas-reliefs. His style was simple, yet noble and majestic; and if not always correct, he was invariably graceful. As an architect, he erected the palace of Carnavalet, and several other works. D'Argenville says that about 1550, Goujon undertook, in concert with J. Martin, to translate Vitruvius, for which he made many designs. He was killed, on account of his Protestant faith, at the massacre of St. Bartholomew's day, in 1572, while at work on a scaffold on the decorations of the Louvre.

GOULET, NICOLAS, a French architect, born at Paris in 1745; died in 1820. He is principally noted for his writings on the art, which possess considerable merit, and show a good acquaintance with its theory. Among them are "Recueil d'Architecture Civile, contenant les Plans, Coupes, et élévation des Châteaux, Maisons de Campagne situées aux environs de Paris, 2 vols., fol., 1806, 1807," illustrated with plates.

GOUPY, JOSEPH, a French painter and engraver, born at Nevers in 1729; died at London in 1763. He visited England while young, where he resided the remainder of his life, and painted landscapes in water-colors, in a very spirited and intelligent style. Some of them are in the style of Salvator Rosa, and possess great merit. As an engraver, he etched several plates in a spirited and masterly style, some of which are from his own designs. Among them are the following:

Matius Scævola burning his hand before Persenna; *from his own design*. Zeuxis painting Helen; *after Solimena*. Diana hunting with her Nymphs; *after Rubens*. St. Philip baptizing the Eunuch; *after Salvator Rosa*. St. John preaching in the Wilderness; *do*. The Vocation of St. Andrew to the Apostleship, in a Landscape; *after P. la Cortona*. A grand Landscape, with the story of Pyramus and Thisbe; *after N. Poussin*. A View of Castel Gandolfo, and of the Campagna near Rome; *after Bognese*. A set of eight Landscapes; *after Sal. Rosa*.

GOURAND. See GOYRAND.

GOURMONT, a French engraver, who probably worked chiefly for the ornamenting of books.—Strutt mentions a portrait by him of Charles, Duke of Bourbon.

GOUSBLOOM, a Dutch engraver of little note, who executed, among other plates, a portrait of Leonard vander Goes.

GOUWEN, G., VANDER, a Dutch engraver, who lived at Amsterdam about 1720. He worked chiefly for the booksellers, and engraved, among other plates, a set of prints for the Bible published at Amsterdam in 1720; after the designs of Piccart and others.

GOVAERTS, JOHN BAPTIST, a painter of Antwerp, who represented figures, fruit, and flowers. At the Musée Napoleon, is a fine picture by him, representing the Assembly of Archers. He died in 1746.

GOVERT, a Dutch painter of landscapes with humorous figures, who flourished at Amsterdam in the first half of the 17th century.

GOVERTZ, THEODORE, a portrait painter of Utrecht, who lived about 1650, and was the instructor of H. Verschuring and T. Camphuysen.

GOYEN, JOHN VAN, a Dutch painter, born at Leyden, in 1596. He early manifested an inclination for art, which was encouraged by his father; and he studied successively under Schilperoot, a landscape painter; Isaac Nicolai, and Esas Vandervelde of Haerlem. Aided by all these advantages, he made surprising progress, and was soon considered a distinguished artist. His works are principally landscapes, views on the rivers, with boats full of figures very neatly drawn, and usually a village in the distance. His pencil is exceedingly light and spirited, and his facility for execution was very extraordinary; but he paid little attention to depth and richness of coloring. His pictures and drawings are very numerous, some of which are carefully finished, and are much esteemed; but others are executed in a hasty, negligent manner, and deserve little credit. There are a few etchings by van Goyen, executed in a spirited and masterly style. He died at the Hague in 1656.

GOYRAND, CLAUDE, a French engraver, born at Sens about 1634. He resided some time at Rome, and executed a number of spirited etchings of landscapes, *after Callot, della Bella*, and others, among which are the following:

A set of twenty Landscapes, &c.; *after Callot*; published by Israel, dedicated to M. de Crenan. A set of four Views; the Castle of Bissette, the Invalids, the Ruins of an old Tower, and the Fountain in the Garden of Tivoli. Four Landscapes; *after della Bella*. Eight Views in Paris and the environs; *do*; *Goyrand fecit*; Israel exc. 1645. The Chapel of S. Maria Maggiore at Rome; *do*. A small Head, with an ornamental border; inscribed, *Cl. Goyrand Galls. sculpsit Romæ*; worked with the graver.

GOZZOLI, BENOZZO, a Florentine painter, born in 1400; studied under Fra. Gio. da Fiesole, but took Masaccio as his model, whom he surpassed in grandeur of architecture, beauty of landscape, and tasteful arrangement of his compositions. In the Riccardi palace at Florence, is a chapel in good preservation, in which are three pictures by him, of a Glory, a Nativity, and an Epiphany. He there painted with a profusion of gold and embroidery, unexampled, perhaps, in fresco. He resided a long time at Pisa, and executed a number

of admirable works, which are superior to those in Florence, and are not so much loaded with gilding. Vasari highly praises his portrait of St. Thomas d'Aquinas; but he especially commends his subjects of sacred history, in a wing of the Campo Santo, "a most prodigious work, sufficient to appal a legion of painters," which he executed in two years. Lanzi says that this work ranks him next to Masaccio; and he highly commends it for its grandeur of composition, variety and truthfulness in the forms, fine expression in the heads, and clearness and brilliancy of coloring. Adjacent to this great work, is the monument erected by the city, as a grateful tribute to his talents. He died in 1478.

GRAAF, JOHN, a German painter, born at Vienna in 1680. He studied under van Alen, and painted landscapes, fairs and market-places, horses, and other animals. His pictures are well designed and composed, and touched in a spirited style. He died at Vienna in 1734.

GRAAF, or GRAVE, JOSHUA, a painter of landscapes, views of cities, fortifications and encampments. He was an officer in the service of Holland, and lived about 1690.

GRAAF, or GRAVE, TIMOTHY DE, a Dutch landscape painter, the instructor of Jacob Appel at Amsterdam. Little is known respecting him; but in the Catalogues of Hoet and Terwesten, many of his pictures are mentioned, principally landscapes and views in the vicinity of Amsterdam.

GRAAT, BERNARD, or BARENT, a Dutch painter, born at Amsterdam in 1628. While very young he was placed under the instruction of his uncle, a reputable painter of landscapes and animals. He preferred the style of Bamboccio, whose works he studied with such assiduity and success, that his pictures occasionally passed for those of that master. He also spent many hours in the fields, observing the different effects of light on surrounding objects, and produced many fine landscapes, with figures and animals, touched in a very spirited style. He designed everything with great care and exactness; his pictures are faithful imitations of nature, usually with a subdued tone of coloring, but in perfect harmony with his subject. Graat also painted cabinet pictures of interiors and conversations, of a very pleasing character; the figures are well grouped, and chosen from the higher classes of society, unlike most Dutch painters. He also painted subjects of history, in which he was very successful, and his talents in this branch are highly commended by the Dutch biographers. Being unable to visit Italy, he procured many excellent drawings by the best Italian masters, which he studied with assiduity; and all his subsequent productions evince greater refinement of taste. His portraits were highly esteemed, and he established a school for studying the living model, which was frequented by his cotemporaries. Among his best historical works, is a fine picture in the Council Chamber at Amsterdam, of Time discovering Truth; and another of David and Bathsheba. He died at Amsterdam in 1709.

GRAAW, HENRY, an eminent Dutch historical painter, born at Hoorn, in North Holland, in 1627. He studied under Peter Grebber, and afterwards in the school of Jacob van Campen, where he remained eight years, and made such improvement,

that he was employed by Prince Maurice of Nassau to paint four frescos in the Cupola of his Palace of the Wood, which established his reputation as one of the best artists of the time. Filled with the desire of visiting Italy, he went to Rome in 1648, and studied with great assiduity for three years, the antiques and the works of the best masters. He succeeded so admirably, that Niccolò Poussin declared he never saw a Fleming of whom he had higher expectations, nor one of more promising talents. On his return to Holland, he lived alternately at Amsterdam and Utrecht, and received many commissions, by which he gained both fame and fortune. His works evince a correct design, entirely in the Italian taste; also a grand composition and excellent coloring. Among his principal works were the pictures painted for the Bronkhorst family, among which were the Education of Bacchus, and the Triumph of Julius Cæsar. Graaw died, according to Balkema, in 1684.

GRACE, MRS., a reputable English paintress; was the daughter of a shoemaker, and although deprived of the advantages of regular instruction, attained such excellence in portrait painting, as to support her husband, and, according to Pilkington, to realize \$100,000. She frequently exhibited with the Society of Arts, and in 1767, produced a historical work, representing Antigonus, Seleucus, and Queen Stratonice. She died in 1786.

GRADO, FRANCESCO DE, a Neapolitan engraver, who flourished about 1690. His plates are executed with the graver, in a stiff, tasteless style. Among others, he engraved the portraits of illustrious persons, published at Naples in 1693; and also part of those to illustrate Bellori's *Lives of the Painters*.

GRAF, ANTHONY, an eminent Swiss portrait painter, born at Winterthur in 1736. He studied under John Ulric Schellenberg, and made rapid advances; after which he went to Augsburg, and practised the art there for eight years, with good reputation. In 1766 he was invited to Dresden, and appointed court painter. He settled permanently in that city, but occasionally visited Leipzig, and Berlin, where he married the daughter of his compatriot, Prof. Sulzer. Graf had for many years the reputation of the first portrait painter in Germany, and during his long and laborious career, he painted a large number of eminent individuals, whose portraits are particularly distinguished for their characteristic expression. Bause, Berger, Geyser, and other German engravers, have executed about 120 plates after the portraits of Graf. The most important of them are those engraved by Bause from 1768 to 1794, representing the most distinguished savans, cotemporary with Graf. He died at Dresden in 1813.

GRAF, CHARLES ANTHONY, a reputable German landscape painter, born at Dresden in 1774. He was the second son of Anthony G., who instructed him in the art; but as his genius did not incline to portrait painting, he was placed in the school of Zingg, at Dresden, where he made good progress. In 1801 he went on a tour through Switzerland, designing the grand mountainous scenery of that country, and then visited Milan, Rome, and Naples. About 1807 he returned to Dresden with a large number of valuable drawings



and sketches. He occasionally made excursions among the Hartz mountains, and on the banks of the Rhine, by which he gained great improvement, being conversant with the ever-varying appearances of nature. He practised the art with success for a number of years, and produced many good works, characterised by grand composition and correctness of design. He died in 1832.

GRAF, or GRAAFF, URSUS, an old German engraver, probably born at Basle about 1470. His style resembles Albert Durer, and his wooden cuts are esteemed equal to that master, for delicacy of execution, although inferior to him in composition, design, and chiaro-scuro. He executed many vignettes and ornaments for the libraries of Basle and Strasburg. There are a set of twenty wooden cuts attributed to Graf, representing subjects from the Passion of Christ, which decorate the work of Philesius Ringmann, published at Strasburg about 1505.

GRAFFICO, CAMILLO, a painter of Friuli, who flourished about 1588. His plates are executed entirely with the graver, in a style resembling that of Cornelius Cort, though greatly inferior. Among other plates, he engraved a Holy Family, *after Bernardino Passari*.

GRAMMATICA, ANTIVEDUTO, an Italian painter, born near Rome, according to Baglioni, in 1571. He studied under Domenico Perugino, and became distinguished both in history and portrait. He attained such eminence as to be elected president of the academy of St. Luke, but was dismissed in disgrace for attempting to sell a picture by Raffaele belonging to the academy, and substituting a copy of his own in its place. He died of chagrin, not long after, in 1626. There are several fine works by him in the Roman churches, among which is a picture of the Virgin and Infant in the clouds, in S. Maria in Trastevere; and the Adoration of the Magi, in S. Giacomo degli Incurabili.

GRAMNORSEO, PIETRO, a Piedmontese painter of considerable merit, who painted at Casale and other places in the first part of the 16th century. There is a fine altar-piece by him in the church of the Conventuali at Casale, dated 1523.

GRAN, DANIEL, a German painter, born at Vienna in 1694. He executed a number of works for the public edifices at Vienna, which gained him considerable reputation. He died at Pöltten in 1757.

GRANACCI, FRANCESCO, a reputable Florentine painter, born in 1477. He studied under Ghirlandaio, at the same time with Buonarroti, and formed an intimate friendship for the latter, to whom he was indebted for much of his merit. He was the companion of his studies in the garden of Lorenzo the Magnificent, and by studying the cartoons of Michael Angelo, he elevated his own style, and approached the modern manner. His works are by no means numerous, as he had a sufficient income aside from his profession.—Among his principal pictures are those of Sts. Zannobi and Francesco, near the Virgin under a lofty canopy; and the Assumption, in S. Pietro Maggiore, in which the figure of St. Thomas is entirely in the style of Michael Angelo. He died in 1544.

GRAND, LE, a Parisian engraver, who lived about 1750. His works are chiefly vignettes and

other ornaments; besides which there are several large plates of ruins, in a neat style; and a set of plates for Ovid's *Metamorphoses*, published at Paris.

*J* or *HF* GRANDHOMME, or GRANT-HOMME, JAMES, a German engraver, a native of Heidelberg, flourished about 1600. He probably studied under T. de Bry. His best prints are his portraits, which have considerable merit. There are also a number of subjects after various masters, executed entirely with the graver, in a neat, but formal style. The following are the principal:

The Portraits of the Doctors and Reformers of the Church; or, as they are styled, the Heresiarch; *after a painter whose initials are J. M. F.* The infant Dauphin strangling a Serpent. 1601. Adam and Eve. The Portrait of Henry Smetius. The Death of Adonis. Venus and Adonis. The Murder of the Innocents. The Apostles, twelve small prints; *after his own designs*. The Rape of Helen; copied from the print by *Marc' Antonio, after Raffaele*.

GRANDI, ERCOLE, called ERCOLE DA FERRARA, born at Ferrara in 1491. He studied under Lorenzo Costa, whom he surpassed, and gained a distinction equal to that of any artist of his time, as is evident from his pictures from the Life of St. Peter in the Garganelli chapel at St. Peter's in Bologna, in which he spared neither time nor expense to produce a perfect work, employing seven years upon them, and five more in retouching them when dry. These paintings were pronounced by Albano, as equal to any by Mantegna, or P. Perugino, or any other artist who professed the modern antique style; nor perhaps did any boast a touch so soft, harmonious and refined. Three of these pictures were preserved when the chapel was taken down, and placed in the Tanara palace; they were afterwards taken to England by Edward Solly. There is a fine altar-piece by Ercole in S. Paolo at Ferrara. Many of his pictures are attributed to Mantegna and others, so that he has not enjoyed the celebrity his talents deserved. He died in 1531.

GRANDVILLE, J. J., an ingenious French designer, was born at Nancy about 1804, and was instructed by his father, a miniature painter. At the age of 17, he went to Paris, where he frequented for some time the ateliers of Mansion and Hippolyte Le Comte, both miniature painters. He soon, however, found this branch of the art ill suited to his genius, and therefore relinquished the pencil for the graver. His first essays were *Les Tribulations de la Petite Propriété; Les Plaisirs de tout Age; La Sibylle des Salons*; &c.—works exhibiting much refinement and delicacy, and gaining considerable popularity for the artist. His next publication was *Les Metamorphoses du Jour*, containing sixty scenes, where he caricatured the vices of the age in a most masterly and effective manner. From this time, the designs of Grandville were much sought after by the editors and conductors of the periodicals; and he consequently became a distinguished contributor to *La Silhouette, L'Artiste, La Caricature*, and *Le Charivari*. From journals he proceeded to books, and executed a vast number of designs to illustrate the *Fables of Fontaine*, *Marmontel's Florian*, *Robinson Crusoe*, and many other works. He subsequently published a number of illustrated works, among which were *La Flore Humaine*, and

*Fleurs Animées*; which are full of eccentricity, but highly poetical. He died in 1847.

GRANELLO, NICOLOSIO, an able fresco painter of the Genoese school, who studied under Ottavio Semini, and flourished about 1650. There was another Granello, whom Ratti conjectures was a son of Nicolosio G., who accompanied Gio. Battista Castelli to Madrid and assisted him in his works in the Escorial. He says that Castelli married the widow of Nicolosio, who probably brought with her this son of her first marriage.

GRANERI, N., a Piedmontese painter, who flourished at Turin in 1770. He studied under Domenico Olivieri, whose style he subsequently imitated. He painted cabinet pictures in the Flemish style, and his subjects were scenes from low-life, as market scenes, charlatans, drawers of teeth, villagers quarrelling, and a variety of incidents furnished by a busy assemblage of the vulgar, which he rendered with great humor, a free pencil, and a lucid clearness of tint, equalling that of the Flemings.

GRANET, FRANÇOIS MARIA, a French painter of interiors, born at Aix, in Provence, in 1774, and was living in 1833. He studied first under Constantine, a painter of Aix, and afterwards at Paris in the school of David. He exhibited three interiors of chapels in 1800, and continued to exhibit till 1829. His style is very singular, and characterized by a surprising effect; it may be termed Dioramic painting in small. In the Royal Gallery at London, is an admirable specimen of his abilities, which cost about \$4000.

GRANGES, D. DES, an obscure engraver mentioned by Strutt. He executed several frontispieces and book plates of little merit, among which is the title to a book entitled *Bethel, or a Form for Families*. 1634.

GRANO, DEL. See GANDINI.

GRANVILLE, an English engraver, who lived about 1760, and executed several landscapes, some of which are after the pictures of Thomas Smith of Derby.

GRAPIGLIA, GIROLAMO and GIOVANNI, two Venetian architects, flourished in the first part of the 17th century. Milizia mentions as by the former, the Sepulchre of the Mocenighi, and also that of Loredono, in the church of Sts. Giovanni and Paolo. Among the works of Gio. Grapiglia, is the church of S. Pietro di Castello, at Venice, commenced in 1621.

GRASDORP, WILLIAM, a Dutch painter of fruit and flowers, studied under Ernest Stuken in 1710, and settled at Amsterdam. His works are very highly esteemed, and are placed in the best collections of Holland.

GRASS, CHARLES, a German painter of landscapes, born about 1781. It is not known by whom he was instructed, but there are many of his works in the German collections, which possess considerable merit. He visited Italy, and afterwards Sicily, where he made many drawings of the scenery. In 1815 he published at Stuttgart his work in two volumes, descriptive of that island, and embellished with engravings after his drawings. He died at Rome in 1822.

GRASSI, GIO. BATTISTA, a painter of Udine, flourished about 1568. Vasari says he studied

under Pordenone; but Lanzi thinks it more probable that he was educated under Titian, as his style closely resembles that master. His principal works are in the cathedral at Cremona, representing Elijah taken up to Heaven, the Vision of Ezekiel, and the Annunciation.

GRASSI, TARQUINIO, a Piedmontese painter, who flourished at Turin in 1715. He was an excellent artist, and was much employed by the churches in Turin, in which he sometimes painted in competition with Antonio Mari. Lanzi says he is an artist well known at Turin, and seems to have founded his style on that of Cignani, and the Bolognese artists of that age. He had a son named Gio. Battista Tarquinio G., who was also a good artist.

GRASSI, NICOLA, a Venetian paintress, who studied under Niccolò Cassano of Genoa, and flourished in the first half of the 18th century. Lanzi says she painted portraits in a style of excellence, and that she had powers of invention equal to the execution of larger works. She painted in the ceiling of the church of S. Valentino at Urbino, the Assumption of the Virgin, and a fine picture for the large altar.

GRATELLI. See FILIPPI.

GRATELOUP, JEAN BAPTISTE, a French *savant*, who practised engraving for amusement. He was born at Dax in 1735, and died in 1817. His plates are executed in a very delicate and pleasing style, and are highly praised by Basan. Among them are the portrait of Bossuet, *after Rigaud*; Fénélon, *after Virien*; Rousseau, *after Aved*; Dryden, *after Kneller*; Cardinal Polignac, *after Rigaud*; Mlle. Le Couvreur, as Cornelia, *after Drevet*; Descartes, *after Hals*; Montesquieu, *after Dassier*.

GRATI, GIO. BATTISTA, born at Bologna in 1681; died in 1758. He studied under Giuseppe dal Sole, and attained a correct design, elegant composition, and fine coloring. Among his principal works are, the Virgin and Infant, with Saints and a glory of Angels, in S. Maria Incoronata; and St. Anne teaching the Virgin to read, in S. Giacomo Maggiore.

GRAUW. See GRAAW.

GRAVELOT, HUBERT FRANÇOIS BOURGUIGNON, an eminent French designer and engraver, born at Paris in 1699. He studied under Restout, and was assisted by the advice of Boucher. In 1733 he went to England, at the invitation of Claude du Bose, whom he assisted in his plates for the Religious Ceremonies, copied from Picart. He resided at London thirteen years, and executed many plates for various publications, among which are those for Sir Thomas Hanmer's edition of Shakspeare. In 1745 he returned to Paris, by the way of Holland, and was much employed. He executed the designs for several beautiful illustrated editions of Voltaire, Racine, Corneille, Marmontel, and other eminent authors, which were distinguished for their noble and elevated style. His talents were in great request, and his time was constantly occupied with designing and delivering lectures on the art. He died at Paris in 1773.

GRAY, an English engraver of little note, who executed the plates for a work descriptive of the country of Guinea.



GRAZIA. See PISTOIA.

GRAZIANI, or GRAZIANO, a Roman painter, who was a scholar of Borgognone, and painted battle-pieces in the style of his master.

GRAZIANI, ERCOLE, an eminent Bolognese painter, born in 1688, and studied under Donato Creti, whose style he surpassed in elevation of design, freedom of hand, and harmony of coloring. He was greatly patronized, and painted an immense number of works, particularly in the Bolognese churches, among which is the celebrated picture of St. Peter consecrating St. Apollinaris. On the accession of Cardinal Lambertini to the Papal chair, he commissioned Graziani to execute a copy of this admirable work, for S. Apollinare at Rome. There are many others of his works at Bologna, among which is the Ascension, in la Purità; and the Annunciation, a most admirable work, in la Madonna delle Rondini. He died in 1765.

GRAZIANI, GIO. BATTISTA BALLANTI, called. This sculptor was born at Faenza in 1762. He was intended for the profession of engraving; but preferring sculpture, he devoted himself with assiduity to acquiring that art. He visited Rome and other cities, and gained improvement. At Faenza he executed a statue of the archangel Michael, commended for its noble attitude and correct design. At Imola he executed a group of the Assumption of the Virgin, for S. Cassiano. Among his other works are twelve statues of great beauty in the church of the monastery at Fagnano. Graziani died at Faenza in 1835.

GRAZZINI, GIO. PAOLO, a Ferrarese painter, born about 1570. He was originally a goldsmith, and passed the most of his life in that business; but being intimate with Carlo Bonone, he attempted painting, and after eight years' labor, produced a picture of St. Eligio for the goldsmiths' school, according to Baruffaldi, which was much in the style of Pordenone, and executed in such a masterly style as to decide his excellence. Barotti, however, says it is in S. Giuliano, and that Carlo Bonone painted four angels at the corners, in chiaro-scuro; besides which, it was surrounded with nine small pictures from the life of that saint, painted by Scarsellino. Grazzini also painted several easel pictures, which were much esteemed for their own merit, as well as for the singular history of the artist. He died in 1632.

GREATHEED, an English amateur painter of great abilities, according to Rose, was a native of Warwickshire, and lived in the latter part of the 18th century. Descended from an ancient and wealthy family, he was sent while young, to travel on the continent, and while in Italy, acquired that taste for the fine arts, which he afterwards so successfully cultivated. On returning from Italy, he found Miss Kemble, (afterwards Mrs. Siddons) acting as governess in his father's family, and this distinguished lady, as well as her brothers, became, frequently, the subjects of Mr. Greatehead's masterly productions. There are several of his performances in the family mansion at Guy's Cliff. He died in 1804.

GREBBER, FRANCIS PETER DE, a Dutch painter, born at Haerlem in 1579; died in 1636. He studied under Roland Savery, and painted subjects

of a large and small size; also copies of his master's works, and those of Breughel de Velours.

GREBBER, PETER, a Dutch painter, born at Haerlem, according to Nagler and Balkema, in 1600. He was the son and scholar of Francis Peter G., a painter of little note, and afterwards instructed under Henry Goltz. He painted history and portraits in an elevated style, similar to his instructor, most of which are easel pictures, and are placed in the best Dutch collections. He was the master of several distinguished artists. There are a few spirited etchings by Grebber, one of which is dated 1655. He had a sister named Maria G., who excelled in perspective and architectural views.

GRECCHI, MARCO ANTONIO, a Sieneſe painter, who lived about 1634, and executed, among other works, a Holy Family in a church at Foligno; painted in a chaste, expressive, and correct style, somewhat in the manner of Tiarini.

GRECHE, DOMENICO DELLE, or DOMENICO TEOSCOPI, called IL GRECO. This painter was a native of Greece, according to Palomino, and a disciple of Titian. He visited Spain, at the invitation of Charles V., in company with his master, and resided there the greater part of his life. His works are chiefly confined to Spain, and those in which he followed the principles of Titian, are highly esteemed. He occasionally attempted an original style, but produced very inferior works. Among his best pictures are several in the cathedral at Toledo, particularly a grand composition of the Parting of Christ's Raiment, entirely in the style of Titian, and nearly equal to that master. His most celebrated work is in the church of S. Thoma at Toledo, representing the interment of Don Gonsalvo Ruiz. There are a few wooden cuts by this artist, after the designs of Titian. He died, according to Palomino, at Madrid, in 1625.

GRECHETTO. See CASTIGLIONE.

GREEN, JOHN, an English engraver, who lived about 1758. He studied under J. Basire, and executed a number of plates for the booksellers, among which were the illustrations for *Borlase's Antiquities of Cornwall*; also the portraits of Thomas Rowney, M. P.; Thomas Shaw, D. D., and Wm. Derham, D. D.

GREEN, VALENTINE, an eminent English mezzotinto engraver, born in Warwickshire in 1739; died in 1813. He was intended for the legal profession, for which he studied two years at Eusham, and then abandoned it, to place himself under an obscure line-engraver at Worcester. Not succeeding as he expected, he went to London in 1765, and devoted himself to mezzotinto engraving, which, without the aid of an instructor, he elevated to a high degree of perfection. His engravings of Hannibal and Regulus, *after B. West*, were the most superb plates that had yet appeared. Green was indefatigable in his exertions, and during a period of forty years, produced about four hundred plates after the most eminent masters of ancient and modern times. In 1789 he obtained the exclusive privilege from the king of Bavaria, of engraving and publishing prints after the pictures in the Dusseldorf Gallery; and in 1795, he published twenty-two prints from that collection. This enterprise, together with several others, was overthrown by the influence of the French revo-

lution. In 1767 he was elected a member of the Incorporated Society of Artists in Great Britain; and in 1774, an Associate engraver of the Royal Academy. When the Royal British Institution was founded, he was appointed keeper, which office he discharged with great ability. The following are his principal plates:

#### PORTRAITS AFTER SIR JOSHUA REYNOLDS.

The Portrait of Sir Joshua Reynolds. 1780; from the picture at the Royal Academy. The Duke of Bedford, Lord Henry and Lord William Russell, and Miss Vernon. 1778. Lord Dalkeith, son of the Duke of Buccleuch. 1778. Maria Isabella, Duchess of Rutland. Emilia Maria, Countess of Salisbury. 1787. Anne, Viscountess Townshend. 1780. The three Lady Waldegraves. 1784. Lady Louisa Manners. 1769. Lady Elizabeth Cavendish. 1781. Louisa, Countess of Aylesford. 1783. Lady Elizabeth Delme. 1779. Lady Talbot. 1782. Lady Caroline Howard. 1782. Lady Georgina Spencer, Duchess of Devonshire. 1780. Lady Jane Halliday. 1779. Jane, Countess of Harrington, with her two Sons. 1780.

#### PORTRAITS AFTER VARIOUS MASTERS.

Charles Theodore, Elector of Bavaria; *after P. Battoni*. Sir Thomas Wharton; *after Vandyck*; for the Houghton collection. Henry, Earl of Danby; *do.*; *do.* George, Marquis of Huntly; *do.*; *do.* Richard Cumberland, Esq.; *after Romney*. 1771. Mrs. Yates, as the Tragic Muse; *do.* 1772. John Hamilton Mortimer, painter; *after a picture by himself*. Mr. Garrick and Mrs. Pritchard in Macbeth; *after Zoffany*. Mr. Powell and Mr. Bensley in the characters of King John and Hubert; *after Mortimer*.

#### HISTORICAL SUBJECTS, AFTER MR. WEST.

' The Stoning of Stephen; very fine. 1776. The Raising of Lazarus. Christ calling to him the little Children. Peter denying Christ. Jacob blessing the Sons of Joseph. 1768. Daniel interpreting Belshazzar's Dream. 1777. *Nathan said unto David*, "Thou art the man." 1784. St. Peter and St. Paul going to the Sepulchre. The three Marys at the Sepulchre. Alexander and his Physician.—Regulus leaving Rome to return to Carthage. Hannibal vowing eternal hatred to the Romans. Mark Anthony's Oration on the Death of Caesar. Agrippina weeping over the Urn of Germanicus. The Death of Epaminondas. The Death of the Chevalier Bayard.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Annunciation; *after Fed. Baroccio*. The Nativity; *do.* The Virgin and Infant; *after Domenichino*. St. John with his Lamb; *after Murillo*. The Assumption of the Virgin; *do.* The Entombing of Christ; *after L. Caracci*. Time clipping the Wings of Love; *after Vandyck*. Venus and Cupid; *after Ag. Caracci*. The Descent from the Cross; *after Rubens*. The Visitation; *do.* The Presentation in the Temple; *do.*

GREENHILL, JOHN, an English portrait painter, born at Salisbury in 1649. He studied under Sir Peter Lely, and became one of his ablest disciples, so that before the age of twenty, he copied Vandyck's picture of Killigrew and his Dog, with such exactness that it was mistaken for the original. He painted portraits in crayons, and seems to have been more employed in that way than in oil. Greenhill would probably have attained eminence, had he not fallen into an intemperate course, which caused his death, in 1676, in the prime of life. There is an etching by him, of his brother Henry Greenhill, a mathematician, with a sphere.

GREENWOOD, JOHN, an English engraver, who lived about 1780, and executed some portraits and other subjects in mezzotinto, and etched several landscapes. The following are his principal prints:

#### PORTRAITS.

Simon Fokke, Dutch engraver; *after J. Buys*. John Wesley; *after N. Hone*. George Whitefield; *do.*

#### SUBJECTS AFTER VARIOUS MASTERS.

Christ with Nicodemus; *after Rembrandt*. Rembrandt's Father; *do.* Christ among the Doctors; *do.* An old Woman; *after vanden Eeckhout*. The Happy Family; *after Van Harp*. The good Friends; *after Teniers*. A Dutch Woman with a Parrot; *after G. Metz*.

**GREFF, JEROME**, called VON FRANCKFORT, a German engraver, a native of Frankfort, and flourished from 1500 to 1520. Among other prints by him, there are the wooden cuts of the Apocalypse of St. John, very finely copied from Albert Durer, marked with Greff's monogram.

GREGORI, GIROLAMO, a native of Ferrara, was born in 1694, and died in 1773. He studied with Giuseppe dal Sole, in whose style he painted landscapes which are highly extolled.

GREGORI, CARLO, a Florentine engraver, born in 1719; died in 1759. He studied at Rome, under Jacob Frey, and attained a good reputation. He executed several plates for the *Museo Fiorentino*; also many after the pictures in the collection of Marquis Gerini, and several portraits. His principal plates are those after the paintings by Bernardino Barbatelli, in the chapel of S. Neri at Florence; besides which we have the following:

#### PORTRAITS.

Francis Mary, Grand Duke of Tuscany; *after Campiglia*. Eleonora Vincentina, of Gonzaga, his spouse; *do.* Sebastian Bombelli; *after a picture by himself*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Virgin; *after a design by Fratta*. St. Catherine; *after Bartolozzi*. Fourteen plates of the life of S. Neri; *after Bernardino Barbatelli*, called *Pocetti*. The Marys at the Sepulchre; *after Raffaele*.

GREGORI, FERDINANDO, the son and scholar of Carlo G., born at Florence in 1743; died, according to Nagler, in 1804. He visited Paris, and studied under J. G. Wille; after which he returned to Florence, and practised the art with reputation. The following are his principal plates:

The Portrait of Carlo Gregori; *after his own design*. The Virgin suckling the infant Jesus; *after C. Maratti*. Venus sleeping; *after Guido*. St. Sebastian, half-length; *do.* Venus, with Cupid mounted on a Dolphin; *after Casanova*. Two Groups of Sculpture; *after Cellini*. The Holy Family; *after A. del Sarto*. The Stoning of Stephen; *after L. Cardi*; fine. The Death of St. Louis Gonzaga; *after Cipriani*.

**GREISCHER, M.**, an obscure German engraver, mentioned by Basan. He executed several plates after various masters, among which is one of the Virgin and Infant, after F. Baroccio.

GRESLY, GABRIEL, a French painter, born at Lisle about 1705. He early manifested a strong inclination for art, and was instructed in the elements of design, by a painter whose name is not known. He subsequently visited Paris, and was taken under the protection of Count de Caylus. His subjects are all from scenes in common life, and possess considerable merit. He died in 1756.

GRESSE, JOHN ALEXANDER, born at London in 1741, of Swiss extraction. He became successively the pupil of Scotin, the engraver Cipriani, and F. Zuccarelli. He also studied for some time in the gallery of the Duke of Richmond; and next at the Academy in St. Martin's Lane. After following the profession of painting for some time, he relinquished it, to become a teacher of draw-

ing, and became quite distinguished, so that in 1777 he was appointed drawing-master to the princess. In the early part of his life, he etched, in concert with Bartolozzi, the figures, &c., for Kennedy's Account of the Statues and Pictures in the Earl of Pembroke's mansion at Wilton. There are also four other etchings by Gresse, which are now scarce, a Satyr sleeping, *after N. Poussin*; a Cottage; St. Jerome; and a view of Framlingham Castle. He died in 1794.

GREUT, JOSEPH, an engraver mentioned by Strutt, who was probably a German, and wrought for the booksellers. Among other plates there is one of Hieronymus Bartholomeus, executed with the graver, in a neat style.

**M**GREUTER, MATTHEW, a reputable German engraver, born at Strasburg, according to Fuseli, in 1566; died at Rome in 1638. He acquired the principles of the art in his native city, and afterwards went to Lyons and Avignon, where he was for some time employed. He subsequently visited Rome, where he settled permanently, and executed a number of plates in a very neat style, but often incorrectly designed. Some of them are wrought entirely with the graver, and others are etched, and finished with the graver, in a slighter style. The following are his principal plates:

Pope Sextus V. with an ornamental border. Cardinal Seraphinus Oliverius Razzalus. The Virgin seated, with the infant Jesus and St. John; *after F. Barocccio*. Mary Magdalene sitting, in a landscape, holding a Book, leaning her hand on a Scull; *after Gaetano*. 1554. Venus standing on a Globe, with figures emblematical of Virtue and Vice; very neatly finished with the graver; marked *M. Greuter, inv. et fecit*. 1537. The Fall of Phaeton; *after W. Dieterlin*. 1588. The Burning of Troy; *after Lanfranco*. The grand Cavalcade of the Emperor Charles V.; engraved conjointly with *Lucas Vosterman*. A set of small plates of Insects; etched in a style like that of *Gaywood*.

GREUTER, JOHN FREDERICK, the son and scholar of Matthew G.; born at Rome about 1600; died, according to Nagler, in 1660. He executed the plates for the *Flora* of P. Ferrari, in a clear, neat style, also a variety of others, among which are the following:

The Portrait of Gio. Battista Marino; *after J. Vouet*. Hercules in the Garden of the Hesperides; *after P. da Cortona*. Marc' Antonio Colonna carried in Triumph by Sea Gods; *do*. The Forge of Vulcan; *after Lanfranco*. The Hesperides arriving in the Port of Naples, with their Fruit, borne by Britons; *do*. Apollo and the Muses; *after A. Camassei*. The Virgin and Infant, with St. Francis kneeling; *after his own design*. The Death of St. Cecilia; *after Domenichino*. An emblematical subject of the Growth of Christianity; *after Romanelli*. A Battle; *after A. Tempesta*.

GREUZE, JEAN BAPTISTE, an eminent French painter of fancy subjects, and conversation pieces; born at Tournus in 1726. He early manifested a strong inclination for design, in which he was violently opposed by his father; but happening to attract the notice of Grandon, a portrait painter of Lyons, he was taken to his school, and soon made rapid progress. He afterwards went to Paris, and produced his celebrated picture of the Father explaining the Scriptures to his Children, which at once established his reputation, and he was soon extensively employed. His works are highly valued for their exquisite coloring, particularly in his carnations; and for the fine models of his heads and countenances. His pictures are full of life and sensibility, and his heads of

young girls possess a charming innocence and simplicity that deserves the highest praise. His draperies, however, are often in bad taste; and he not unfrequently produced works of a debasing character, totally the opposite of those pure productions which have given him such high reputation. There is often a similarity in his heads, and his works generally display so much mannerism, that they have been easily and frequently copied; many duplicates, as they are called, exist of heads of young persons ascribed to Greuze, but they lack his spirit, and exquisite coloring, and are often termed his unfinished pictures, of which he is said to have left a great number. His works are highly prized, and bring large prices; the Girl and Dog was sold for \$3125, at London, in 1832. Among his other principal works are, *La Confiance*, *L'Auregle trompé*, *Le Père de Famille*, *L'Accordée de Village*, in the Louvre; *La Latiere*, in the collection of Baron Rothschild, at Paris; and *Le prière du Matin*, in that of M. Waldo. There is also a fine specimen of his talents in the National Gallery, London. Many of his works have been engraved by eminent French artists. He died at Paris in 1805.

GRIBELIN, SIMON, a French engraver, born at Blois in 1661; died at London in 1733. He acquired a knowledge of his art at Paris, and went to England at the age of nineteen, but did not attract much attention for several years, until he executed an excellent copy of Gerard Edelinck's fine print of the Tent of Darius, *after Le Brun*. He afterwards engraved the cartoons of Raffaele, which had considerable success. There are also a number of portraits and subjects from various masters, among which are the following:

#### PORTRAITS.

William III.; *after Fowler*. Mary, his Queen; *do*. William, Duke of Gloucester; *after Kneller*. Queen Anne. Frederick, Prince of Wales. George Granville, Lord Lansdowne. James Butler, Duke of Ormond; *after Dahl*. 1713. Thomas Herbert, Earl of Pembroke. The Duke of Schomberg. The Earl of Shaftesbury; *after Closterman*; affixed to the Characteristics. Sir William Dawes, Archbishop of York; *do*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Cartoons, seven small plates; *after Raffaele*. On the title is the portrait of Queen Anne, and the representation of the apartment in which the paintings then hung. The Apotheosis of James I.; *after the ceiling at Whitehall, by Rubens*; in three plates. Hercules between Virtue and Vice; *after P. Matheis*. The Adoration of the Shepherds; *after Palma*. Esther before Ahasuerus; *after Tintoretto*. Apollo and the Muses; *do*. The Birth of Jupiter; *after Giulio Romano*.

GRIFFE, or GRYEFF, ANTHONY. This painter lived about 1650, but nothing is known of his life. There are many of his works in commerce, which are generally wooded landscapes with dogs, dead game, and other accessories of the chase. They are usually of a small size, but designed in a spirited style, and well colored.

GRIFFIER, JOHN, a Dutch painter, born at Amsterdam, according to Nagler and Balkema, in 1656. He first studied under a flower painter; but preferring landscape painting, he placed himself under Roland Rogman, who then held a high reputation. He is said to have imitated the works of Ruysdael and Lingelbach; but it is more probable that he formed his style from the works of Herman Zachtlevan, as his manner resembles that

master. He painted a number of fine landscapes and views on the Rhine, after which he visited London in 1667, and met with great encouragement. He often painted views on the Thames, and in order to observe nature more intimately, he purchased a yacht, embarked his family, and passed his whole time on the river. After many years he departed to Holland, but was wrecked near the Texel, losing all his paintings and the fruits of his industry. He then returned to England, and died there in 1718. There are a few plates of birds and animals by Griffier, *after Barlow*, finely drawn, and etched with great freedom and spirit.

GRIFFIER, ROBERT, the son and scholar of John G., born at London in 1688; died in 1750. He chiefly resided at Amsterdam, where his pictures were highly esteemed. They usually represent views on the Rhine, with boats and figures, designed in a neat style, and very agreeably colored.

GRIFFONI, ANNIBALE, a native of Carpi and a celebrated worker in *scagliola*. He studied with Guido Fassi, and applied the art to monuments, and even ventured upon the composition of pictures intended to represent not only engravings but oil paintings. He flourished about 1656. He had a son, Don Gaspare G., born in 1640, whom he instructed in the art. See *Guido Fassi or del Conte*.

GRIFFONI, FULVIO, a painter of Udine, who flourished there in 1608. Little is known of him, further than that he received a commission from the city to paint part of the picture of the Miracle of the Manna, to be placed in the public palace near the Supper of Amaleo.

GRIFONI, GIROLAMO, a Bergamese painter, who studied with Gio. Paolo Cavagna, and "in whose productions," says Lanzi, "we seem to trace the copy of a copy of the style of Paul Veronese," i. e., he copied his master who was an imitator of Veronese. He flourished in the first part of the 17th century.

GRIGNON, JAMES, a French engraver, who flourished about 1680. His portraits are more highly esteemed than his other works; they possess great merit, and are executed entirely with the graver, in a neat clear style. In his subjects of history the drawing is incorrect, and his chiaro-scuro is badly managed, with little effect. He engraved several plates for a work entitled *Les Tableaux de la Penitence*; after designs by Chaveau; also the following portraits: Francis Maria Rhima; an ecclesiastic. Peter Barbareau, Doctor in Theology; *after Champagne*. Jacques Caur de St. Fargeau; *J. Grignon*. Jean Bureau, Mayor of Bordeaux; *J. Grignon, sc.*

GRIGNON, CHARLES, a French engraver, born about 1710, and was probably a relative of James G. He went to London in 1750, and engraved some plates in a masterly style, among which were several of the *Antique Statues*, after designs of Dalton; and the Tapestries of the Vatican, published in 1753. His plates are executed in a clear, bold manner, and with great facility and neatness. The following are the principal:

A View taken from the Star and Garter at Richmond; *after Heckel*. Two perspective Views of the Foundling Hospital; *after Valée*. Four plates of the Election; *after Hogarth*; engraved conjointly with Le Cave and Aveline. Garrick, in the character of Richard III.; *W. Ho-*

*garth and Ch. Grignon, scul.* 1745. Phryne and the Philosopher Zenoarates; *after Sal. Rosa*.

GRIGNON, CHARLES. This painter was probably the son of Charles Grignon, the French engraver, who settled in England about 1750. He was born at London in 1754, and having obtained a prize from the Society of Fine Arts, and the gold medal from the Royal Academy, he proceeded to Rome, where he remained three years. At Palermo he painted the portrait of Lord Nelson, and was rapidly rising to eminence, when he died, at Leghorn, in 1804. His case of pictures, containing among others, two splendid landscapes by Claude, were preserved for him by Lord Nelson, and sold for \$35,000.

GRILLENZONE, ORAZIO, a painter of Carpi, born about 1540, and died in 1617. He resided chiefly at Ferrara, where he enjoyed the friendship of Tasso, who has immortalized his name in that dialogue, bearing for its name *Il Grillenzone, or, The Epitaph*. Tiraboschi speaks of him as an accomplished artist, but Lanzi says there are none of his works at Ferrara, and even those claimed as his at Carpi, are of a disputable character.

GRIMALDI, FRANCESCO, a Neapolitan architect, born at Oppido, and flourished from 1590 to about 1630. His first work at Naples was the monastery of the Teatini, called Santi Apostoli; after which he erected the chapel of the Treasury, one of the best specimens of the art in the whole city. He designed the church of S. Andrea della Valle, at Rome; and in 1622, that of the Santi Apostoli, at Naples. He afterwards built that of S. Maria degli Angioli, which Milizia characterizes as the best proportioned edifice in Naples.

GRIMALDI, GIO. FRANCESCO, called IL BOLOGNESE, an eminent landscape painter, born at Bologna in 1606; died in 1680. He studied under the Caracci, to whom he was related, and became a skilful and correct figurist, though rather inclined to landscape, in which he imitated the style of Annibale. Having acquired considerable proficiency in their school, he went to Rome for improvement, and soon rose to eminence. He was employed by Innocent X. in the Vatican, and at Monte Cavallo; after which the Prince Pamphilo, nephew of the Pope, engaged him in several works for his villa of Bel Respiro, where he painted several admirable landscapes, decorated with figures in the style of the Caracci. The Pope was so much charmed with his conversation and genius, that he frequently visited him while at work. His landscapes are of grand and select scenery; his foliage extremely beautiful, his pencil light and flowing, and his coloring fresh and pleasing, though occasionally too green. Grimaldi attained a very high rank as a painter, though inferior to Annibale Caracci and Domenichino in his aerial tint, energy of handling, and selection of forms. He was invited to Paris by Cardinal Mazarin, and was employed in the Louvre by Louis XIV., who rewarded him with great liberality. On returning to Rome he received numerous commissions; was patronized by Alexander VII. and Clement IX.; was twice appointed president of the Academy of St. Luke, and attained both fame and fortune. He also deserves great praise for his kind and humane character. There are a great number of pen-drawings by Grimaldi, some of which

have been engraved by Bartolozzi; also many etchings, executed with great freedom, taste, and spirit. Among others are the following:

A set of four small Landscapes. A grand Landscape with Buildings, and in the fore-ground Figures at play; *Gio. Fran. Grimaldi Bolognese, inv. et fec.* A grand Landscape, with Buildings and Fishermen; *do.* A Landscape, with the Baptism of Christ. A Landscape, with Ruins and Figures; *Fr. Grimaldi Bolognese, fec.* A mountainous Landscape, with Figures; no mark. Two upright Landscapes; *after An. Caracci.* A set of four Landscapes; *do.*

GRIMALDI, ALESSANDRO, the son and scholar of the preceding, whose style he followed. His landscapes are greatly inferior to the admirable works of that master. There is a spirited etching by him, of the Brazen Serpent, *Alex. Grimaldi, inv. et. fec.*

GRIMALDI, FRANCESCO, a Neapolitan painter, born in 1550; died in 1609. He studied under Domenichino, and produced a number of historical subjects, characterized by ingenious composition, fine coloring, and good perspective.

GRIMANI. See JACORSZ.

GRIMM, SAMUEL HENRY, a Swiss painter in water-colors, who studied in his native country, and then went to England, where he painted landscapes in a good style. He was much employed by the Society of Antiquaries, in drawing architectural views. One of his best productions was a picture of the Departure of Henry VIII. for Boulogne. He died in 1794.

GRIMMER, or GRIMMAAR, JACOB, a Flemish painter, born at Antwerp in 1510, and studied successively under Matthew Cock and Christian Queburg. Balkema says he painted landscapes, and views of cities and villages, in an excellent style. His skies and distances are admired for their color and lightness of handling. In 1546 he was chosen a member of the Academy at Antwerp.

GRIMOU, ALEXIS, a French painter of portraits and familiar subjects, who lived about 1725. His pencil was delicate, his coloring frequently brilliant, and his heads had much expression. He acquired a good practice, and executed many works of estimation. He died in 1740.

GRIMOUX, a French painter, born at Paris in 1688; died in 1740. He copied the works of Vandyck and Rembrandt, and without further instruction attempted history and portrait, but did not produce any reputable works.

GRISONI, GIUSEPPE, a Florentine painter, born about 1700, and died in 1769. He studied under Tommaso Redi, and painted history, portraits, and landscapes. He visited Rome, Venice, and other cities for improvement, and is also said to have gone to England. He acquired great skill in figures, but still more in landscape; and there is an admirable portrait of him, executed by himself, in the Florentine Gallery. In a chapel of the Nunziata, at Florence, he rivalled Vincenzo Meucci, in a picture of St. Barbara, according to Lanzi, and it is said that vexation at this circumstance shortened the days of that painter.

GROBBER, FRANCIS, a Dutch painter, born at Haerlem in 1579; died in 1636. He studied under Roland Savery at Utrecht, and attained some distinction in history and portrait.

GROENSVELT, JOHN, a Dutch engraver, born at the Hague about 1650. He etched several views and landscapes, after Lingelbach, Berghem, and others; also a number of historical subjects and portraits, among which are:

The Portrait of Dorothy, Countess of Sunderland; *after Vandyck.* A Girl, with a Cat; *after Ab. Bloemaert.* A Man sleeping on a Barrel. The Adoration of the Magi; *after P. Veronese.* J. Groensvelt, *fec.* Christ before Pilate; *after A. Schiavone.* J. Groensvelt, *fec.* A set of six Landscapes; *after Berghem.* A set of four Landscapes; *do.* Berghem, *del.* Groensvelt, *fec.* Cle. de Jonghe, *exc.*; fine.

GRONIGIUS, GERARD, an engraver of little note, who executed, according to Strutt, ten plates emblematical of human life, from ten to one hundred years, which have some merit, though incorrectly drawn. They are marked *Ger. Gronigius, inv. faciebat.*

GROPALLO, PIETRO MARIA, a Genoese painter, born in 1610; died in 1672. He studied under Gio. Battista Paggi, and became a good artist in history.

GROS, JEAN LE, a French portrait painter, born at Paris in 1671; died in 1745. He attained distinction in portrait painting, in which he had considerable success.

GROS, ANTOINE JEAN, an eminent French painter, born at Paris in 1771. He early manifested a strong inclination for art, and at the age of fourteen was placed in the school of David, where he made rapid advances. In 1793 he left Paris, on account of the troubles of the times, and visited Genoa, where he practised painting portraits in miniature, of which he has left a great number, very delicately touched, and beautifully colored. He afterwards visited Milan, and met with Bonaparte, who warmly patronized him, and employed him to paint his full-length portrait. The General gave him a large atelier in the Casa Serbelloni, and often visited him while at work. On returning to Paris in 1801, he was much employed, and painted his picture of Sappho, which was greatly admired for its correctness of design, harmony of coloring, grace and fine expression. He was commissioned by Government to execute several works, illustrating the most stirring events in the history of Napoleon, among which were the Battle of Aboukir; that of the Pyramids; and the Battle of Eylau, which gained the grand prize. His picture of the Persons attacked by the Plague at Jaffa, is a masterpiece of art, according to the French writers, who say that for depth of conception, fertility of invention, correctness of design, and vigor of coloring, it deserves to rank with the productions of the most eminent French painters. His most admired work, however, is the cupola of St. Genevieve, for which he is said to have received 100,000 francs. Le Gros was a member of the Legion of Honor, and of the Order of St. Michael; Professor of the Institute, and of the School of Fine Arts. He was subject to fits of melancholy, and finally drowned himself in the Seine, near Meudon, in 1835.

GROS, PIERRE LE, an eminent French sculptor, born at Paris in 1656. He was instructed by his father, who was a reputable sculptor, and a professor in the Academy. At the age of twenty, he gained the grand prize for a bas-relief representing the Entry of Noah and his Family into the Ark

and was sent to Rome with the royal pension. On arriving there, he soon became distinguished, and was commissioned to execute a marble group for the altar of St. Ignazio, in the church del Gesu, representing the Triumph of Religion over Heresy. He also executed several other important works, among which are the statues of Sts. Tommaso and Bartolomeo, in S. John of Lateran; and his admirable statue of St. Domenico, in St. Peter's. Le Gros returned to Paris, but remained there only two years, after which he revisited Italy, and settled permanently at Rome. During this time, he produced his admired statue of Silence, for the garden of the Tuileries, and several works for the Hotel Crozat. His works are highly praised by Cavaliere Cicognara in his History of Sculpture, for their purity and simplicity, in the antique style, as well as for their grace and spirit, and delicacy of execution. He was much employed at Rome, and executed, among other works, the statue of Cardinal Casinata, in the church della Minerva; the tomb of the same Cardinal, in S. John of Lateran; and the mausoleum of Pope Pius IV., in S. Maria Maggiore. He died at Rome in 1719.

GROSNIER, M<sup>LE</sup>., a French lady, who is said by Basan to have engraved several plates after various masters; but he gives no further account of her works.

GROSSI, BARTOLOMEO, an old painter of Parma, some of whose works are in the church of S. Francesco in that city, dated about 1450. Lanzi says they are executed in the dry manner of the time, but in a more polished style.

GRUND, NORBERT, a reputable German painter, born at Prague in 1714. His works are nearly all of small dimensions, and he succeeded equally in portrait, history, battle-pieces, and subjects from common life. His works are distinguished for good composition, correct design, and harmony of coloring. He died in 1767.

GRÜNEWALD, MATTHIAS, a German painter, born at Aschaffenburg about 1450. His pictures have not much merit, although he is said to have been in some measure a rival of Durer. There are several of his works at Munich and Mayence. Fuseli says he died in 1510.

**G**GRÜNEWALD, HANS, a German engraver, the brother of Matthias G., who executed a number of inferior copies of the plates of Albert Durer; also several wooden cuts, among which is a Landscape, with a view of the Sea.

GUADAGNINI, JACOPO. This artist was a son of the daughter of Jacopo da Ponte the Younger, and died at Bassano in 1633. Lanzi says he acquired considerable reputation as a portrait painter, and imitated feebly the works of his ancestors, and upon his decease, every vestige of the school of Jacopo became extinct at Bassano.

GUALDORP. See GELDORP.

GUALLA, PIETRO, a Piedmontese painter, and a native of Casale. He painted both in oil and fresco at Turin, and in many other places. Lanzi says he painted portraits with great spirit, to which branch of the art he ought to have confined himself, for he did not possess a sufficient knowledge of design, nor the genius to attempt great works. When verging on old age, he assumed the

habit of a friar of St. Paul, and undertook to paint the cupola of the church of his order at Milan, but he died before he had finished his work, in 1760.

GUARDI, FRANCESCO, a Venetian painter, born in 1712; died in 1793. He studied under Canaletto, and, like his instructor, excelled in architectural views of Venice. Lanzi says he was esteemed a second Canaletto; that his works attracted the attention of Italy, and of foreign countries, and were especially noted for their spirit, taste, and fine effect; although as to accuracy of perspective and intelligence of chiaro-scuro, they are inferior to his instructor.

GUARDOLINO. See CARLO NATALI.

GUARGENA, DOMENICO. See PADRE FELICIANO DA MESSINA.

GUARIENTI, PIETRO, a painter of Verona, born about 1700. He studied under Giuseppe Maria Crespi. He was a good artist, had a thorough knowledge of the art, and was an eminent connoisseur. He resided chiefly at Venice; wrote the additions and corrections to Orlandi's Dictionary of Painting, published at Venice in 1753; and afterwards went to Dresden, at the invitation of the King of Saxony, and was appointed Director of the Dresden Gallery, where he died, about 1769.

GUARIENTO, a Paduan or a Veronese painter, of the school of Giotto, who flourished at Venice about 1365. According to Ridolfi, he was an eminent artist in his time; received many commissions from the Venetian Senate; and executed many works for the churches at Venice, and other places. One of his frescos and a Crucifixion yet remain at Bassano, and in the choir of the Eremitani at Padua, there are many of his figures, now retouched. Zanetti highly recommends him, for his rich invention, the spirit of his attitudes, and the felicity with which, at so early a period, he disposed of his draperies.

GUARINI, BERNARDINO, a painter of the Bologna school, and a native of Ravenna, of whom little is known. Lanzi says there is a Pieta, or a Dead Christ, by him, in the church of S. Francesco at Rimini, bearing his signature, and dated 1617. He says it shows an artist of a sound style, not far removed from that of the Caracci.

GUARINI, FRA GUARINO, an Italian architect, and a monk of the Order Teatini, born at Modena in 1624. He was learned in philosophy and mathematics, and was acquainted with the works of Vitruvius, Alberti, and Palladio, but all his architectural works display the extravagancies of Borromini, carried to the greatest excess. They are full of whims and irregularities, both in the plans, elevations, and ornaments. Notwithstanding his many faults, he seems to have been much employed, and like many others whose works have been condemned by posterity, to have enjoyed a great reputation in his day. He was appointed architect to the Duke of Savoy, and erected a number of buildings at Turin, among which Milizia mentions the following: The gate of the Po, concave, convex, and disgusting; the Chapel of the Sudario, of a round form, heavy in its arrangements and ornaments; the church of S. Lorenzo, which has not a single right line throughout. At Modena, he erected the church of S. Vincenzio; at

Verona, the tabernacle of S. Niccolo; at Messina, the church of the Sommaschi. He visited Paris, and erected the church of St. Anne; at Prague, he built that of S. Maria d'Ettinga; and at Lisbon, that of S. Maria della Divina Provvidenzia. Guarini died in 1683.

GUARNANA, GIACOMO, an Italian painter, born at Verona in 1720. He studied at Venice, under Sebastiano Ricci, and afterwards in the school of Tiepolo, where he made rapid advances, and soon rose to an elevated rank. He executed a large number of fine works, in oil and fresco, which were greatly admired, and gained him great reputation. The Procurator of St. Marc commissioned him to execute a picture for the Ducal palace; the Academy of Copenhagen offered him its directorship; and the Empress of Russia invited him to St. Petersburg; but he declined all these honors. According to his biographer, the Abbé Zendrini, Guarnana painted a splendid picture for the Empress Catherine, which is said to rival Cignani in coloring. He was commissioned to paint in fresco the cupola of S. Vitale at Ravenna, which for composition and coloring, is one of the most remarkable fresco paintings of modern times.—This artist etched several fabulous subjects, from his own designs. He died at Venice, in 1807. His son, Vincenzo G., painted in oil and fresco, and died in 1815.

GUAY, JACQUES, a French engraver on precious stones, born at Marseilles about 1715. He acquired the elements of design under Boucher, but having seen the fine collection of engraved stones in the cabinet of Crozat, he determined to devote himself to that art. In 1742 he went to Italy, where he gained great improvement from the collection of the Grand Duke at Florence. He copied many antique gems, and engraved a head of Antinous, after a statue in the collection of the Cardinal Albani at Rome, which was highly esteemed. On returning to Paris, he soon gained great reputation; was appointed engraver to the king's cabinet, at the death of Barrier; and in 1742 was chosen an Academician. He died in 1787.

GUBBIO, ODERIGI DA, or ODERIGI D'AGUBBIO, an old Italian painter, and a native of Gubbio, a small town near Perugia. Baldinucci affirms that he was a disciple of Cimabue, and Vasari tells us that he was the friend of Giotto at Rome. Dante has immortalized him in his second *Cantica*, and calls him an honor to Agubbio, excelling in the art of miniaturist. He settled at Bologna, and instructed many pupils there, so that Malvasia says that "the most noble and ever glorious city of Bologna received the first seeds of the beautiful art of painting from him." He died shortly before 1300.

GUBBIO, CECCO and PUCCIO DA, supposed to have been pupils of the preceding, painted in the Cathedral of Orvieto, in 1321.

GUBBIO, GIORGIO DA, or GIORGIO DA UGUBIO, a famous manufacturer and painter of porcelain, who flourished at Gubbio from 1519 to 1537. He made statues, well modeled, and painted and then baked them, so as to render them indestructible by the weather. Lanzi says there are many services in various noble houses, of his beautifully painted wares, almost rivalling painting, bearing his name, *M. Giorgio da Ugubio*. See *Federigo Brandanti*.

GUCHT, MICHAEL VANDER, a Flemish engraver, born at Antwerp in 1660; died in 1725. He studied under one of the Boutats, and afterwards went to England, where he met with considerable encouragement, and executed many plates for the booksellers, among which were the portraits for Clarendon's history; several plates of anatomical figures; and a large print of the Royal Navy, *after Baston*. He was the instructor of George Vertue. The following are his principal prints:

Queen Elizabeth; *after Sir Anthony More*. William III. and Mary his Queen. Queen Anne; four plates.—George II.; two plates. Edmund Grindall, Archbishop of Canterbury. Lord Astley. James Butler, Duke of Ormond. Edward Montague, Earl of Manchester. Sir Josiah Child; *after Riley*. J. Savage, prefixed to his History of Germany; *after Foster*; fine. James Drake, M. D.; *do*. James Stanley, Earl of Derby; *after Winstanley*. George Granville, Lord Lansdowne. Francis Atterbury, Bishop of Rochester; *after Kneller*. William Congreve, poet; *do*. Simon Patrick, Bishop of Chichester; *do*. Thomas Sprat, Bishop of Rochester; *after Lely*. Offspring Blackall, Bishop of Exeter; *after M. Dahl*. William Beveridge, Bishop of St. Asaph; *after Ferrers*. Joseph Addison, poet; *after Kneller*. Thomas Betterton, actor; *do*.

GUCHT, GERARD VANDER, the son and scholar of the preceding, executed a number of plates for the booksellers, among which are the following:

James II. and Maria his Queen. John Tillotson, Archbishop of Canterbury; *after Kneller*. Matthew Wren, Bishop of Hereford. The Countess of Clarendon. John Milton, poet, three plates. John Dryden, poet; *after Kneller*. John Hughes, poet; *do*. John Philips, poet; *do*. John Barber, Alderman of London; *after Dandridge*. John Allen, D. M. Colley Cibber, poet and actor; *after Vanloo*. Charles Jervas, painter.

GUCHT, JOHN VANDER, the younger son and scholar of Michael vander G. He also studied at London, under Louis Cheron, and designed from the models at the Academy. He engraved six academical figures from the drawings of Cheron, which gained him great reputation; and he was employed by William Cheselden, the surgeon, to execute the plates for his Osteology. There are also several portraits by him, and a plate of Tancred and Erminia, *after N. Poussin*. He died in 1776.

GUELARD, B., a French engraver, who lived about 1750, and executed, according to Basan, several plates after Oudry, P. van Bloemen, &c.

GUERARDS. See GERARDS.

GUERARDS, N., a French engraver of little note, who lived about 1700, and executed the plates for *Les Edifices Antiques de Rome*, after the designs of A. Desgodetz; also a number of other plates, among which is one of Soldiers marching, in imitation of Callot.

GUERCINO. See GIO. FRANCESCO BARBIERI.

GUERIN, CHRISTOPHER, a German designer and engraver, born at Strasburg in 1758, and studied under Jolain and Müller. His plates are after Raffaele, Correggio, Giulio Romano, and Lutherbourg. He was keeper of the Museum at Strasburg, and was living in 1831.

GUERIN, J. B. PAULIN, a distinguished French painter of history and portraits; born at Toulon in 1783. He was much patronized by the nobility, and painted the portraits of several of the Bourbons, their generals, and courtiers, after the Restoration. There are a number of fine historical pieces by him, mostly of scriptural subjects, in the



churches of Paris. Guerin was a member of the Legion of Honor, and professor of painting to the *maison royale de St. Denis*. He was living in 1831.

GUERIN, BARON PIERRE NARCISSE, an eminent French painter, born at Paris in 1774. He studied under Brenet, and afterwards under Regnault. In 1797 he gained the grand prize of the Royal Academy, and went to Rome with the royal pension. By studying with great assiduity the antique and the productions of the old masters, he made rapid advances, and adopted a grand and classic style. His picture of *Marcus Sextus*, executed while at Rome, excited great admiration at Paris, and gained him a high reputation. On his return to Paris, he was received with great honors, and was loaded with commissions. Among his principal works, are *Phedra* and *Hiopolyta*; *Cephalus* and *Aurora*; and *Andromache* and *Pyrhus*, exhibited in 1810. Most of his pictures have been engraved. He was honored with the title of *Chevalier of the Legion of Honor* and of the *Order of St. Michael*; was a member of the Academies of Fine Arts at Rome, Florence, Turin, Antwerp; director of the French School at Rome; and Professor of the Royal School of Arts at Paris. He died in 1833.

GUERNIER, LOUIS DU, a French painter, born about 1550. He was distinguished for his miniatures on vellum, and was much patronized by the eminent personages of the time. The Duke of Guise ordered him to paint the illustrations for a prayer-book, and Guernier introduced the portraits of the gayest ladies of the court, to represent saints. He had several sons who followed the same profession, among whom Alexander attained considerable distinction, and his miniatures are much esteemed for the brilliancy of coloring which they still retain. The latter had a son, born in 1614, and died in 1659. He was an eminent painter on enamel, and surpassed all those who had preceded him, for accuracy of likeness and beauty of coloring. Another son of Alexander G., who died in 1656, was also considered a reputable artist in this branch.

GUERNIER, LOUIS DU, a French engraver, born at Paris in 1677. He studied under L. de Chastillon, and afterwards went to England in 1708, where he was chiefly employed by the booksellers. Among his principal plates is a large print of *Lot and his Daughters*, after *M. A. Caravaggio*, engraved for Lord Halifax; also two portraits of *James Douglas, Duke of Queensberry*, and his *Duchess*, after *Kneller*. He assisted Du Bosc in engraving the *Duke of Marlboro's battles*. He died at London in 1716.

GUERNIER, RENE, a French engraver, mentioned by Le Comte as a good artist in ornaments and grotesques.

GUEROULT, GUILLAUME, a French engraver, who executed, according to Strutt, a set of wooden cuts for a Bible published at Paris in 1564.

GUERRA, GIOVANNI, called DA MODENA, an Italian painter, designer, and architect, born at Modena in 1544. He visited Rome at the age of eighteen, where he made great improvement, and rose to considerable eminence. He executed a number of works in concert with *Cesare Nebbia*, and *Lanzi* says that both these artists were en-

dowed with a facility essential to the vast works on which they were employed during the reign of *Sextus V.*, in the chapel of *S. Maria Maggiore*, in the library of the Vatican, in the Quirinal and Latcran palaces, at the *Scala Santa*, and in other places. *Tiraboschi* also mentions several pictures by *Guer-ra*, which adorn the tribune of the church of the *Rotonda*, at *Modena*. He made a great number of designs of subjects from the Old and New Testament, and from Greek and Roman history, some of which have been engraved. As an architect, he designed the *Scala Santa* at *Rome*, and the church of *S. Maria di Paradiso* and *la Madonna delle Asse*, at *Modena*. He died at *Rome* in 1618.

GUERRI, DIONISIO, a painter of the Venetian school and a native of *Verona*, who, according to *Pozzo*, possessed great talents. He was born in 1610, studied under *Domenico Feti*, and formed a very clear and striking style of his own, which gave promise of excellence, but he died young in 1640, greatly lamented. *Lanzi* says he left a few works behind him, which are highly esteemed.

GUERRIERE, FRANÇOIS DE LA, a French engraver, who lived about 1630, and executed, among other plates, a set of seventeen etchings, after the grotesque figures by *Raffaële*, in the Vatican.

GUERRIERI, GIO. FRANCESCO, born at *Fossombrone*, in the Roman states, and flourished about 1650. He painted in the style of *Caravaggio* and *Guercino*, and there are a number of fine works by him in different cities, particularly one in the *Filippini* at *Fano*, of *St. Carlo* contemplating the *Mysteries of the Passion*, with two laterals, representing subjects from the life of that saint, in which the style of *Caravaggio* is improved by softer tints, and more elegance in the forms. In a church at *Fabriano* is a picture of *St. Sebastiano*, by torchlight, in the style of *Guercino*, with a fine effect.

GUEVARA, DON JUAN NINO DE, an eminent Spanish painter, born, according to *Bermudez*, at *Madrid*, in 1632. His father was a captain in the Guards of the Viceroy of Arragon, and the latter took him under his protection and placed him in the school of *Miguel Manrique*, formerly a pupil of *Rubens*. *Guevara* subsequently studied at *Madrid*, under *Alonso Cano*, and with such advantages he made great progress, combining the grandeur and correctness of *Cano*, with the admirable coloring of *Rubens*. There are many of his works at *Malaga*, *Cordova*, and *Granada*.—*Palomino* mentions several of his portraits at *Cordova*, in the cloister of the *Augustines*, and compares them to *Vandyck*. In the church de la *Charidad* at *Malaga*, is a fine picture of the *Triumph of the Cross*; and in the cathedral, the *Ascension of Christ*, and the *Assumption of the Virgin*. He died at *Malaga* in 1698.

GUGLIELMELLI, ARCANGELO, a Neapolitan, mentioned in the *Life of Solimena*, as a very skillful painter of *bambocciati*, in the Flemish manner. He flourished about 1750. See *Peter de Laer*, called *Bamboccio*.

GUGLIELMI, GREGORIO, an eminent fresco painter, was born at *Rome* in 1714. It is uncertain with whom he studied; some assign him to *Trevisani*, but *Lanzi* says he rather belonged to the school of *Conca*. He says also that his fresco paintings in the Hospital of the *S. Spirito* in *Sassia*,



entitle him to rank among the most eminent young artists who painted at Rome in the pontificate of Benedict XIV. He left Rome early and went to Turin, where he executed some paintings in the church of S. S. Solutore e Comp. He afterwards went to Vienna, Dresden, St. Petersburg, where he painted in fresco, with much applause, for the respective sovereigns of those cities. Among his most esteemed works are the ceilings in the University of Vienna, and the imperial palace at Schoenbrunn, which are highly extolled. He was remarkably facile in composition, his style was elevated, and his coloring harmonious and pleasing. He also painted in oil, but this was not his forte. He died at Petersburg in 1773.

GUGLIELMO, an old Venetian painter, supposed to have been a scholar of Guariento, some of whose works are found at Venice, signed *Guglielmus pinxit*, 1368.

GUGLIELMO, or WILHELM, a German architect who visited Italy about 1174, in which year he commenced the celebrated Leaning Tower of Pisa, in the rear of the cathedral, in concert with Bonnano, an Italian architect. It is built of marble, 177 feet high, decorated with 200 columns. It is not distinguished, according to Milizia, for beauty of design, or variety of material, but from its singular inclination of fifteen feet from the perpendicular. During its construction the architects were not careful to sufficiently secure the foundation by piles, and when it was half completed, the work gave way, which obliged them to strengthen the foundations on the inclining side. Nearly all the towers of Pisa, as well as many level lines and supports of the cathedral, and the observatory erected in 1755, incline towards the South, in the direction of the Anio, the soil there being weakest. Several authors assert that this bell-tower was purposely built inclining; but an examination of the jambs and courses of the stones, which are broken and pendent, will counteract this opinion.

GUIDI, RAFFAELLE, a Florentine engraver, born in 1540. From his style, it is supposed he studied under Cornelius Cort or Agostino Caracci. His design is tasteful and correct, and though inferior to Agostino, his plates possess great merit, and are executed entirely with the graver, in a masterly manner. The following are the principal:

King David playing on the Harp; *after Giuseppe Cesari*. Dædalus and Icarus; *do*. The Crucifixion; *after Christopher Schwartz*. The Entombing of Christ; *after F. Baroccio*. Æneas carrying his father Anchises; *do*. Jupiter, with his Thunder; *after Polidoro da Caravaggio*. Vulcan, with his Hammer; *do*.

GUIDO. See RENI.

GUIDO, ASCANIUS, an Italian engraver, who lived about 1567, and executed among other plates, one of the Last Judgment, *after Michael Angelo*, marked *Ascanis. Don. Guido faciebat*.

GUIDOBONO, BARTOLOMEO. This painter was born at Savona in 1654. His father was a painter on china, and had him instructed in drawing, to assist him in that art. The young artist afterwards copied several pictures by Benedetto Castiglione with such exactness that it was difficult to distinguish them from the originals. He then went to Venice and Parma for improvement, and settled at Genoa, where he painted animals, fruit and flowers with good reputation, and was much employed. His pencil was soft and pleasing,

and he was a perfect manager of the chiaro-scuro. There are also several fine pictures of fabulous subjects by him, in the Palazzo Centurioni; and in the Palazzo Brignole Sale, is an excellent picture of Lot and his Daughters. He died in 1709.

GUIDOBONO, DOMENICO, a brother of the preceding, was born at Savona, according to Ratti, in 1670, and died in 1746. He painted at Genoa, Turin, and in various other cities. He was a very unequal painter, sometimes surpassing his brother, at others falling below him. Lanzi says that his best works are distinguished by a delicate and graceful pencil, and that his *Glory of Angels* in the dome of the cathedral at Turin is worthy of the school of Guido.

GUIDOTTI, CAV. PAOLO, a painter and sculptor, born at Lucca in 1569, and according to Baglioni, visited Rome while young, in the pontificate of Gregory XIII., where he gained improvement from the study of the great works of art. He was employed by Sextus V. in several fresco works in the library of the Vatican, in the Scala Santa, and in the palace of St. John of Lateran. In S. Giacomo degli Schiavoni, is a picture of St. Matthew; and in the cupola of S. Maria in Monti, the Assumption of the Virgin. As a sculptor, he deserves considerable praise. He executed several fine works, among which were a group of six figures in white marble, presented to the Cardinal Borghese, on account of which Paul V. honored Guidotti with the knighthood of the order of Christ. He died at Rome, in 1629.

GUIGOU, V., a French engraver, who lived at Paris about 1676, and wrought for the booksellers. Among other plates, he executed several portraits, and views of chateaux, and other edifices.

GUILLAIN, SIMON, a French sculptor, born at Paris in 1581; died in 1658. His father was a reputable sculptor of Cambray, and sent his son to Rome for improvement. He subsequently returned to France, and settled at Paris, where he gained great reputation, and was charged with many important commissions. He has the credit of being the first who proposed the weekly reunions of artists, from which arose at length the Academy of Painting and Sculpture, and Guillain was one of its first directors. Most of his works were destroyed in the Revolution. Among the most important, were the Monument at the Pont au Change, consisting of the bronze statues of Louis XIII. and Anne of Austria, with Louis XIV. as a child. In the *Musée des Monuments Français*, are the statues by him which decorated the grand entrance of the church of the Sorbonne; the Four Evangelists which were at St. Gervais, etc. He etched a number of plates, in a slight but masterly style, among which are twenty plates from the life of St. Diego; and eighty plates of the Cries of Bologna, engraved in concert with Alessandro Algorgi; all *after Annibale Caracci*.

GUILLAUMOT, CHARLES AXEL. This eminent architect was born at Stockholm in 1730, of French parents, and went to Paris at the age of fifteen, to study architecture. In 1749 he visited various cities of Germany, and in 1750 went to Rome, where he carried away the first prize in architecture in the French Academy. In 1754 he returned to Paris, and was employed by government to erect the barracks of St. Denis, of Ru-

el, and of Courbevoie. At the death of Le Blanc, he was appointed chief engineer of Paris, which office he held eighteen years. In 1769, he laid out a camp for 25,000 soldiers in the environs of Verberie; constructed a bridge of boats across the Oise; and the following year erected the barracks of Joigny. In 1773 he was chosen a Royal Academician; and in 1789 was appointed Director of the Gobelins. He was honored with the Cross of the Legion of Honor, and was appointed director of the quarries under the city of Paris. Guillaumot was principally employed in public works; among his private ones are the chateaux of Savigny and de la Brosse, and the ecclesiastical palace of Veze-lar in Bourgogne. He also wrote several profound works on architecture. He died in 1807.

GUILLAUME, FRÈRE, an eminent French painter on glass, born at Marseilles in 1475. He was a member of the Order of Dominicans, and in concert with Frère Claude, a brother of the same order, executed many excellent works in the south of France. Claude being invited to Rome by Bramante, took Guillaume with him, and they executed two admirable works at Rome, which gained them great reputation. These were the windows of one of the Vatican galleries, and two more in S. Maria del Popolo. The latter still remain, and preserve their pristine brilliancy. At the death of Claude, which happened soon after the completion of the latter work, Guillaume applied himself with assiduity, and attained great skill in the art. He executed a window in S. Maria dell' Anima, which was much admired; and the Cardinal da Cortona invited him to that place, where he painted several windows for the Cathedral. His talents were also in request at Arezzo, Florence, and other cities. In the Cathedral at Arezzo, he painted several admirable works, among which were the Baptism of Christ, the Resurrection of Lazarus, and Christ driving the Money-changers from the Temple. Not content with the fame he had acquired, Guillaume studied painting and architecture. In S. Maria de la Misericordia, near Arezzo, is a fresco painting of his execution. He established a successful school for teaching the art of painting on glass, which produced many excellent scholars. Among these were Vasari, who wrote his life; Benedetto Spadari; Battista and Maso Borro; and Michele Angelo Urbani. Vasari highly extols his correct and noble design, the softness of his carnations, truth of his perspective, lively expression, and the brilliancy and harmony of his coloring. He says that the abilities of Guillaume deserve infinite praise; and that he first carried the art of glass painting in Tuscany to the highest degree of perfection. The state of Arezzo presented him with a territorial property, which afforded him a good income. He died in 1537, aged 62 years.

GUILLEMART, a French engraver of uncertain age, who executed a number of plates for the booksellers, among which is that of the Abbé de St. Genevieve.

GUINACCIA, DEODATO, a Sicilian painter, born at Messina about 1510. He studied under P. da Caravaggio, while the latter resided at Messina, and finished the fine picture of the Nativity in the Chiesa dell' Alto Basso, left imperfect at the death of that master. He afterwards executed a number of works, in the grand style of Caravaggio,

among which are the Transfiguration, in S. Salvatore de Greci; and the Trinity, in the Pellegrini.

GUIRRO, FRANCISCO, a Spanish historical painter, born at Barcelona in 1630; died in 1700. He executed a number of fine works for the churches of his native city, among which are several at the convent of Recoletas.

GUISONI, FERMO, a Mantuan painter, who flourished about 1568. He was a favorite pupil of Giulio Romano, and painted, in the dome of the cathedral, a fine fresco work from the cartoons of his master, representing the calling of Peter and Andrew, which is considered one of Giulio's best compositions. In S. Andrea is an excellent picture of the Crucifixion, from his own design.

GULDENMUNDT, HANS, a German engraver and printer, who flourished at Nuremberg, according to Brulliot, from 1520 to 1550. Among other prints, there is one of two Soldiers standing, one of them holding a halbert, and the other a flag. It is executed in a bold, spirited style, and the figures are correctly dressed in the manner of the time.

GUMIEL, PEDRO DE, a Spanish architect who flourished, according to Milizia, about 1500, and is supposed to have erected the church of S. Engracia at Saragossa, the façade of which is of fine sculptured stone. In 1498 he commenced the college of Alcalá, a sumptuous edifice, built entirely of stone, and divided into three ample courts.—The first of these has a Doric portico, with arches, and two orders of galleries above, one having Doric columns, the other Ionic; comprising in all ninety-six columns: the second court has thirty-two composite columns, and several fine heads between the arches; the third court has thirty-six Ionic columns, beyond which is the theatre. The church has Ionic columns, richly sculptured, and the whole edifice is executed in a masterly style.

GUNDULPHUS, an old English architect, who flourished in the eleventh century. According to Vertue, he erected the cathedral at Rochester; also the Tower of London, so famous in English history.

GUNST, PETER VAN, a Dutch engraver, born at Amsterdam about 1667. His style resembles the Drevets, and his plates are executed entirely with the graver, in a neat, clear style, although there is a want of effect, and sometimes incorrect drawing. His works are principally portraits. His most important work was ten full-length portraits, *after Vandyck*, of Charles I., his Queen, and some of the English nobility. He also engraved nine plates of the Loves of the Gods; *after Titian*; a set of portraits of Larrey's History of England; and many others, among which are:

PORTRAITS AFTER VANDYCK.

Charles I. Henrietta Maria, his Queen. William Villers, Viscount Grandison. Lucy Percy, Countess of Carlisle. Viscount Chaworth. Margaret Smith, Lady Herbert. Ann, Countess of Chesterfield. Lady Wharton. Elizabeth, Countess of Lindsey. Arthur Goodwin, of Winchendon, Bucks.

PORTRAITS FOR LARREY'S HISTORY.

Edward VI. Edward Seymour, Duke of Somerset. Sir Thomas More, Lord Chancellor. Mary, Queen of England. Philip of Spain, her Consort. Mary, Queen of Scots. James Hamilton, Earl of Arran. Thomas Howard, Duke of Norfolk. Sir Francis Walsingham. Cardinal Pole. Sir Richard Bacon, Lord-keeper.

## VARIOUS PORTRAITS.

King William III.; *after Brandon*. Mary, his Queen; *do*. Queen Anne; *after Kneller*. George, Prince of Denmark; *after Wissing*. John Churchill, Duke of Marlborough; *after Kneller*. George I.; *do*. Earl of Peterborough; *do*. John Locke; *after Greenhill*. John Dryden; *after Riley*.

GUTTENBERG, or GUTENBERG, JOHN, an ingenious German artisan, born at Mentz about 1400, to whom we are indebted for the invention of printing types. Although this subject does not come under the legitimate head of the fine arts, yet it is interesting to know that the German antiquarians have clearly proved, that John Gutenberg was the inventor of moveable wood and metallic types, and that he drew his first ideas from the early wood cuts of the German engravers, explanations of which were given by letters carved on the blocks. When and where his first attempts at printing were made, can never be determined, for he never attached either his name or any date to the works he printed. This much is certain, that in 1424, he was living in Strasburg; that in 1436 he entered into a contract with Andrew Dryzehn, or Dritzehn, and others, binding himself to teach them all his *secret and wonderful arts*, and to employ them for their common advantage. The death of Dryzehn, which happened soon after, broke up the contract. In 1438 he made use of moveable types of wood. In 1443 he returned from Strasburg to Mentz, and in 1450 formed a copartnership with John Faust, a rich goldsmith of that city, to carry on his art and mystery; Faust agreeing to furnish the necessary funds. A third person concerned in this business was Peter Schöffer, or Schæffer, who had married the daughter of Faust. To him is allowed the honor of having invented punches and matrices for founding the type, thus perfecting the art. The first book they published was the Bible in Latin, called the *forty-two lined Bible*, because each page contained forty-two lines, published in 1455. Gutenberg and Faust soon after disagreed, and dissolved their connexion in 1456, and a lawsuit was the consequence. The result was that Faust retained the presses and printing materials of the establishment, and carried on the business conjointly with Schöffer. Faust and Schöffer in 1459 printed a book called *Durandi Rationale Divinorum Officiorum*, and in 1462 another edition of the Bible, in which year Faust went to Paris to sell his books, where, it is pretended, he was arrested on supposition that he multiplied them by means of Lucifer, the art being kept a profound secret. This however is ascertained to have been mere fable, and his history has been mixed up with that of Doctor John Faust, or Faustus, a very different person from the printer. It seems probable however, that the monks, who found the profits of copying diminished, became involved in a violent quarrel with him, and charged him with having formed a league with Satan.—Faust and Schöffer published the Bible in German, and several other books previous to 1466, when Faust again went to Paris, where it is supposed he died of the Plague.

After the separation of Gutenberg and Faust, the former found means to carry on his business, and printed, soon after, as is supposed, a work entitled *Herrnmi de Saldis Speculum Sacerdotum*, in quarto, without date or name of printer.

He likewise printed, as some maintain, four editions of the Donat. (Latin grammar of Donatus) which others attribute to the office of Faust and Schöffer. In 1457 he printed the Psalter with a typographical elegance that shows a rapid advance in the new art, and that it was cultivated with the utmost diligence. Gutenberg's printing office remained at Mentz till 1465, about which time he was ennobled by Adolphus of Nassau. From this time the art of printing rapidly spread over Europe. Gutenberg died Feb. 24, 1468.

GUTTENBERG, CHARLES, a German engraver, born at Nuremberg in 1744. He acquired the art in his own country, and then went to Paris for improvement, where he received further instructions from J. G. Wille. His plates are numerous, and are engraved in a brilliant and agreeable style, with great delicacy of execution. He died at Paris in 1792. Among his principal works are some plates in the *Voyage Pittoresque du Royaume de Naples*, by Abbé St. Non; also the following:

The Portrait of Catherine II., Empress of Russia; *after Rotari*. William Tell; *after Füessli*. Le petit Boudoir; *after Greuze*. L'Invocation à l'Amour; *after Theolon*. The Death of General Wolfe; neatly copied from the print by Woollet. A pair of Views in Switzerland; *after Schutz*.

GUTTENBERG, HENRY, the brother and scholar of Charles G.; born at Nuremberg in 1749; died about 1818. He executed many fine plates in the style of his brother after various masters, among which are: A Dutch family; *after C. Bega*. A Repose in Egypt; *after Baroccio*. A Mountainous Landscape; *after Dietric*.

GUTTENBRUNN, L., a German painter, a native of Dresden, who was a member of the Florentine Academy, from which it supposed that he studied in Italy. He visited England about 1789, and painted portraits and historical subjects; exhibiting for three years at the Royal Academy, until 1792, when he went to Petersburg at the recommendation of the Russian Ambassador, and realized a fortune from his art, after which he returned to Berlin. Several engravings have been published from his drawings.

GUTTIERER, or GUTTIEREZ, GENNARO, an Italian engraver, who lived about 1760, and executed several plates for the *Museo Fiorentino*; also a plate of the Virgin and Infant in the Clouds, *after Carlo Maratti*, in a neat style, similar to James Frey, but greatly inferior.

GUYARD, LAURENT, an eminent French sculptor, born at Chaumont, in Bassigni, in 1723. His parents were poor, and apprenticed him to a blacksmith; but one day while Voltaire and Madam Duchâtelet were passing the shop where he was at work, they saw the sketch of a horse, which Guyard had drawn with a coal on the wall, and highly praised the attempt. This encouraged him, and he entered the school of Lallier, a reputable painter of Chaumont; but preferring modelling, he studied under Landsmann, a sculptor of ornaments. Here he soon manifested fine talents, and made great advances. On visiting Paris, he was admitted to the school of Bouchardon, and in 1750 carried off the grand prize of sculpture. He then went to Rome, where he remained several years, and was employed by M. Bouret, to copy many antique statues, among which were the Apollo Belvidere; the Dying Gladiator,

and Cupid and Psyche. In 1767 he returned to Paris, and was invited to Berlin by king Frederick; also to Parma by the Grand Duke, who possessed an admirable work by Guyard, a group of *Aeneas* and *Anchises*. He accepted the latter invitation, and was loaded with honors by the duke, who employed him on several important negotiations at Rome. He was elected a member of the academies of Bologna, Padua, and Parma; and was employed to erect for the abbey a monument of St. Bernard, upon which he was employed when he died suddenly, at Carrara, in 1788.

GUYARD, ADELAIDE LABILLE, a French painter of reputation, born at Paris in 1749. She painted portraits in miniature, oil, and crayons, which have considerable merit. She married M. Vincent, a distinguished artist; but is best known by her maiden name. She died in 1803.

GYSEN, or GYSELS, PETER, a Flemish painter, born, according to Nagler, in 1510. He studied under John Breughel, called Velvet Breughel, and painted landscapes, in the highly finished style of his instructor, with small figures, neatly drawn; also views on the Rhine, with boats, in the manner of Zachtleven. His small pictures are more highly esteemed than his larger ones, and possess considerable merit, though deficient in harmony of coloring. He died, according to Nagler, in 1570.

## H.

HAACK, G. MARCELLUS, a Dutch portrait painter, who was living in 1700, but of whom little is known.

HAAG, J. F. C., a German portrait painter, died at the Hague in 1759, whither he had accompanied his patron, William Charles Henry Friso, Prince of Orange.

HAAG, TETHART PHILIP CHRÉTIEN, son of the preceding, was born at Cassel in 1737, and died at the Hague in 1812. He was instructed by his father, and painted portraits; but excelled in painting horses, by which he gained great reputation.

HAAAN, ABRAHAM DE, a disciple of Cornelius Pronk, was born at Amsterdam, and died in 1748, or 1750, aged about 40 years. He painted portraits and architecture, in oil and on glass.

HAAAN, DAVID DE, a good historical painter, but whose chief excellence was in battle-pieces. He was born at Rotterdam in 1602, studied in Italy, and died at Rome in 1659, according to Balckema; or in 1674, according to Füessli and Zani. He painted his own portrait when he was in his 57th year.

HAANSBERGEN, JOHN VAN, was born at Utrecht in 1642, and died at the Hague in 1705. He was the scholar of Cornelius Poelenberg, and for some time followed the manner of his master very closely, in landscape, figures, back-grounds, and ornaments; but at length his pictures lost their credit, in comparison with those of his master, being accounted inferior in correctness of drawing, in the delicacy of his figures, and neatness of touch. Under the advice of friends, he abandoned landscape painting, and applied himself entirely to portrait painting, with a success answerable to his most sanguine expectations. The tint of his coloring was exceedingly adapted to del-

icate complexions, and he had a happy talent of succeeding in his likenesses.

HAASTERT, ISAAC VAN, a reputable painter of landscapes and views of cities, was born at Delft in 1753; was instructed by Jerome Lapis, a Venetian painter; and died there in 1834. He published a collection of prints of wild animals, and translated a work on Physiognomy.

HABERT, NICOLAS, a French engraver, born at Paris about 1650. He engraved several portraits of literary and other celebrated persons, in a neat style; also an emblematical print, in the style of and dedicated to Anthony Masson. We have by him the following:

### PORTRAITS.

James II.; *after Kneller*. Maria Louisa of Orleans, Queen of Spain; *after Champagne*. Louis Maimbourg, a celebrated Jesuit; *after his own design*. 1683. Cornelius Jansenius, Bishop of Ypres; *after Champagne*. Felix Vialart, Bishop of Chalons; *do*. John Milton.—John Dun; called *Seotus*. Old Parr. 1715.

HACCOU, JOHN CORNELIUS, was born at Middlebourg in 1798; was a student in the Academy in that city, and a pupil of J. H. Koekkoek. He visited France, Germany, and Switzerland, and finally established himself in London, where he died in 1839. He painted with considerable talent, winter scenes, lakes with vessels, moonlights, and landscapes.

HACKAERT, or HAKKERT, JOHN, was one of the ablest landscape painters of the Dutch school. He was born at Amsterdam in 1636. His master is unknown. His pictures are true to nature, and present to the spectator a view of whatever is grand, pleasing, or uncommon in her aspects. Some of his landscapes exhibit a beautiful and extraordinary effect of sunshine penetrating through rocks and openings in the woods. To furnish himself with subjects, he traveled through the most romantic parts of Switzerland and Germany. On his return to Holland, he lived on terms of intimacy with Adrian Vandervelde, who painted for him figures and cattle, giving great additional value to his pictures. Hackaert etched six landscapes from his own designs. They are inscribed *Joannes Hackaert, inv. et fecit*. He died in 1699.

HACKEN, or HAECKEN, ALEXANDER VAN, a Dutch mezzotinto engraver who resided in London. He engraved several portraits, of which the following, among others, possess considerable merit:

George II. Caroline Wilhelmina, his Queen; *after Amiconi*. William Augustus, Duke of Cumberland; *do*. Charles Hamilton, Viscount Binning; *after Richardson*. James Keith, Prussian Field-Marshal; *after Ramsay*. General Wade; *after J. Vanderbanck*. General Wentworth; *after Ramsay*. John Christopher Pepusch, musician; *after C. Lucy*. Carlo Brocchi, called *Farinelli*; *do*.

HACKERT, JAMES PHILIP, a Prussian painter and engraver, born at Prentzlau in 1737. His father was a portrait painter, and placed him under N. B. le Sueur, at Berlin. He afterwards visited Sweden, and made a number of drawings of the wild scenery of that country. He went to France, and was employed by the Bishop of Metz to paint several pictures for his chateau at Ivry. In 1768 he visited Rome, and was employed by the Empress Catharine to paint twelve pictures illustrat-

ing the naval successes of the Russians, which are now in the Imperial Gallery at Peterhof. He was much patronized by the Roman nobility, and painted many admirable landscapes and marines for their palaces, among which are four grand paintings in the Villa Pinciana of the Prince Borghese. He was a faithful imitator of nature, and an adept in perspective; his pencil was vigorous, and coloring harmonious. According to Nagler, he executed a large number of works, which may be found in the best European collections. He died at Florence in 1807. There are a number of etchings by Hackert, executed with great fire and spirit, among which are the following: Twenty-one views in Pomerania and the Isle of Rugen; *J. Ph. Hackert, fec.* 1763, 1764. Six Views in Sweden; *do.* Six Views in Norway. Four Views in the Kingdom of Naples. Rome, 1779.

HACKERT, GEORGE, a younger brother and pupil of James Philip H., was born in 1755, and died in 1805. In 1786 he established himself as an engraver and print-seller at Naples. We have the following prints by him, principally from the designs of his brother, James Philip:

A View of the Environs of Carpentras. The Ruins of the Aqueduct at Frejus. Two Views of the Ruins of the Bridge of Augustus at Narni. Two Views of Tivoli. A View of Rome, from the Villa Mellini. A View of Castel Mare. A View of the Bay of Naples. A pair, Morning and Evening; *after Gaspar Poussin.*

HACKERT, JOHN GOTTLIEB, brother of the preceding, was born in 1744. He excelled in animal painting. He studied in Italy with his brothers, went to England, and in 1773 exhibited several of his pictures at the Royal Academy. The same year he died at Bath.

HAERTEN, NICOLAS VAN, was born at Goreum, and flourished about the year 1700. He was a painter of portraits and merry meetings, and both etched and engraved. He painted and engraved his own portrait.

HAELWEGH, A., a Flemish engraver, who engraved several portraits and frontispieces for the booksellers, in a formal style. He resided at Copenhagen for a time. We have the following by him:









#### PORTRAITS.

Sophia Amelia, Queen of Denmark and Norway; *after A. Wachtlers.* Christian, Count of Rantzou, Minister of State; *do.* Louis, Landgrave of Hesse Cassel; *after Duarte.* The Duke of Argyle, in armor. The reverend patriot, George Walker, Governor of Londonderry. Jacob Oldenborg, Phil. Doct.; *after A. Houbraken.* The Four Seasons; *after Karel van Mander.*

There were three Haelweghs, Adrian, Albert, and Adam, about whom there is great obscurity. There are prints by Adrian with the date 1673, and one by Albert with the date 1666, and some are quoted earlier.

HAERLEM, CORNELIUS CORNELISZ, called CORNELIUS VAN, was born at Haerlem in 1562. The name of Cornelisz is an abbreviation of Corneliszoon, signifying the son of Cornelius, and probably his proper name should read Cornelius, son of Cornelius of Haerlem. He studied under Peter Aersten the Younger, called Long Peter, until he was seventeen years of age, when he embarked for Rome, intending to travel through France and Italy, but was prevented from landing on account of the plague raging in that

city, and was forced to return to Holland. Soon after, at Antwerp, he became a disciple of Francis Pourbus, and afterwards of Giles Coignet, under whom he made such rapid progress that, abandoning the intention of visiting Italy, he returned to Haerlem in 1583. Deprived of the advantages of visiting Rome, he collected for study and the formation of his taste, the most celebrated models and casts. He is said to have painted a large picture of the Deluge, for the Earl of Leicester. He painted a large picture for the Hall of the Company of Archers at Haerlem, which was an assemblage of the portraits of the principal members of that society, but composed with the arrangement of an historical painting, and was admirable in composition, coloring, and design. Many of his works are in the galleries at Vienna and Dresden. Muller and Goltz have engraved many plates after him, among which are the Punishment of Tantalus; the Fall of Icarus; the Fall of Phaeton; the Punishment of Ixion; all by Goltz; and by Muller, a large composition representing Fortune distributing her Gifts. He died in 1638. The following is a list of his monograms:



  
 or  1619.  1614.    
 or *Cornely* 

HAERLEM, DIRK (THEODORE) VAN, was born at Haerlem about 1410. *Dirck of Haerlem, Dirck of Louvain, and Theodore Stuerbout*, are all names applied to this one painter. Stuerbout was probably the family name, and the other names were given from the place of his birth or residence. He studied nature diligently, and had considerable merit for the age in which he lived. An ancient altarpiece by him in one of the churches of Leyden, representing Christ, is highly spoken of by Van Mander. On the folding doors are the figures of St. Peter and St. Paul, as large as life. It is less hard and dry than most of the works of his contemporaries, and is highly labored in the finishing. There are also two large pictures undoubtedly by him in the private collection of the King of Holland, which were discovered in the Council House of Louvain. He died at Haerlem in 1470.

HAESKEL, was a Dutch or Flemish portrait painter, who flourished about the middle of the 17th century. His manner of painting resembles that of Dobson. It is probable, from the costume of his portraits, that he visited England.

HAFFNER, ENRICO and ANTONIO, two Bolognese painters, who studied under Canuti, and were employed at Rome, Genoa, and other places, in painting perspective pieces for the churches, in which branch of the art they excelled. Lanzi says they were the followers of Mitelli in delicacy and harmony of coloring. They painted much in concert. Enrico was chosen by Franceschini to paint the perspectives in the church of Corpus Domini at Rome. Antonio was invited to Florence by the Grand Duke, to direct the execution of some works. He was superior to his brother

in invention, and in the sweet union of his tints. He joined the monks of the Order of St. Philip, in Genoa, and decorated their church, and other places in that city. Enrico was born in 1640, and died in 1702. Antonio was born in 1654, and died in 1732.

**HAFFNER, MELCHIOR**, a German engraver, who worked principally for the booksellers, and who flourished about 1680. His chief performance was a set of neatly executed portraits, for a work published at Vienna in 1673, entitled *Templum Honoris*; also the frontispiece of a book called *Bibliotheca Realis Universalis*.

**HUAGEDORN, CHRISTIAN LOUIS DE**, a German engraver, who flourished about 1745. He was an amateur, and etched landscapes, caricatures, and heads in a spirited style, from his own designs. The following is a list:

Six sheets of Heads and Caricatures, called his *Erster Versuch*, or his *First Essay*; dated 1744. Six sheets of studies of Heads, containing thirty-six heads; in two of the sheets there are landscapes below the heads, with the cipher, and inscribed *Appendix*, 1744. Thirty-six Landscapes; called *Landschaften (Landscapes)*; dated in 1744 and 1745; numbered. Six sheets, containing seven Landscapes; called *Neue Versuch*; dated 1765.

**HUAGEN, JOHN VAN**, was born at the Hague, or, as some say, in the Duchy of Cleves, in 1635. His pictures are generally small, and mostly consist of views in the neighborhood of Nimeguen and Cleves. They are mostly marked 1650 and 1662. One of his pictures, representing a village, having in the foreground a sportsman with a servant and dogs, is in the Louvre. His manner was pleasing, but the coloring is much deteriorated, in consequence of the fading of the blue and green into black, from the too great use of Sphalturn, or Haerlem blue, a color generally used at that time. He died in 1679.

**HAGENS, CHRISTOPHER**, a Dutch engraver, lived about the year 1664. He engraved a portrait drawn by himself, of Sir William Davidsons.

**HAID, JOHN JACOB**, was born at Wurtemberg in 1703, and died in 1767. He became an excellent portrait painter, under Ridinger of Augsburg. He was also distinguished as an excellent mezzotint engraver. He engraved the portraits of the *Illustrrious Personages of Germany*, which, with their Lives, were published in 1741. The following are some of his best prints:

Carl Ludwig, Count of Hohenloe. Christophorus Fridericus, Baron of Seekendorf. Felix Meyer, painter. Egidius Verhelst, sculptor. Joannes Carolus Hedlinger, sculptor. Marcus Fridericus Kleinert, painter. Georgius Brandmuller, painter.

**HAID, JOHN ELIAS**, the younger son of the preceding, was born at Augsburg in 1730, and died in 1809. He was instructed by his father in mezzotint engraving, and engraved numerous portraits of distinguished personages, and various subjects after different masters:

#### PORTRAITS.

Joannes Jacobus Haidius, *Pictor et Calcographus*; after *Graff*. Antonius Graff, *Pictor*; *se ipse pinx.* 1766. Joannes Koella *Pictor Tigur*; *J. Koella, pinx.* 1776. Johann Winkelmann; after *Liottard*. 1792.

#### SUBJECTS.

The Nativity; after *Rembrandt*. The Raising of Lazarus; *do*.

**HAID, JOHN GOTTFRIED**, also a son of John Jacob Haid, was born in 1730, or, according to Zani and Nagler, in 1710; and died in 1776. Like the preceding, he was instructed by his father in mezzotint engraving. His works are numerous, and consist mostly of portraits. He engraved some plates in mezzotint for Mr. Boydell. Some of his plates possess great merit. The following are some of the principal prints:

#### PORTRAITS.

George II. Maria Theresa, Empress of Germany. Joseph II., Emperor of Germany; after *Weickart*. 1770. Lord Camden; after *Reynolds*. Garriek, in the Farmer's Return; after *Zoffany*. Foote, in the character of Major Sturgeon; *do*. James Anthony Arlaud, painter; after *Largilliere*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Virginia; after *Nathaniel Dance*. Absalom's Submission to his Father; after *F. Bol*. Abraham offering up his son Isaac; after *Rembrandt*.

**HAINZELMAN, ELIAS**, an engraver born at Augsburg in 1640; died in 1693. He became a pupil of François Poilly at Paris, and followed the manner of his master. His portraits in particular possess great merit:

#### PORTRAITS.

S. Franciscus Xaverius, Societatis Jesu. Aegedius Strauch, Theologiae Doctor. 1682. Marcus Huberus, Reipubl. Augustane Senator. David Thomas ab Hagelstein, Juris consultus. Carolus liber Baro a Friesen. Gabriel Willer, Juris consultus.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Virgin presenting Finks to the infant Jesus; after *Raffaello*. Christ appearing to Magdalene; after *Albano*. St. Francis praying before a Crucifix; after *Domenichino*. The Virgin, with the Infant sleeping, and St. John, called the Silence; after *An. Caracci*. This subject has been engraved by Michael Lasne, Stephen Piart, and Bartolozzi. The Holy Family, with St. John presenting a Lamb to the infant Christ; after *Sebastian Bourdon*. The Holy Family, with the Virgin washing Linen; *do*. The Holy Family, with St. John presenting an Apple to the infant Jesus; *do*.

**HAINZELMAN, JOHN**, a brother of the preceding, was born at Augsburg in 1641, and died about 1700. He became, with his brother, a pupil in engraving of François Poilly. In design, he was more correct than his brother Elias. The following are some of his prints:

#### PORTRAITS.

John Sobieski, King of Poland; *J. Hainzelmann, del. et sc.* 1684. The Elector Frederick William; after *le Clerc*. Philippe Dufour, Chevalier; Paris, 1682. J. B. Tavernier, Ambassador to Persia, in an Oriental dress. 1679. Claude le Peletier, Minister of State. 1687. M. F. le Telier, Marquis de Louvois; after *F. Vouet*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The infant Jesus embracing the Virgin; after *An. Caracci*. The Virgin and Infant, with St. John; after *J. Guillebault*. The Annunciation; after *Sebastian Bourdon*. The Holy Family; *do*. The Repose in Egypt; *do*.

**HAKEWILL, HENRY JAMES**, an English sculptor, born in 1813. His father was opposed to his following the career of an artist, but at length consented, and Hakewill commenced studying sculpture under Gass, in 1830. The following year he produced a clay model of such excellence, that it drew the silver medal, and his admission as a student of the Royal Academy. In 1832, he produced a statue of Sir Richard Beaumont in armor, and soon after, one of Lady Beaumont. His statue of Lord Gray, however, gained him the most reputation, and is indeed an admira-

ble work for so young an artist. Hakewill also produced a number of busts, and some capital designs. He bid fair to attain great eminence, but died in 1834, at the age of twenty-one, greatly regretted by the friends of art.

**HAKKERT.** See **HACKERT**.

**HALL, NICHOLAS VAN**, an historical painter, born at Antwerp in 1668, and died in 1738. His early pictures are much esteemed for their composition, color, and design. His latter productions display less merit. He painted the figures in the flower-pieces of Hardimé and others.

**HALLBECK, JOHN**, was an engraver born at Copenhagen, and who executed entirely with the graver, in a stiff and formal style, a variety of prints. He engraved a large plate of the Heads of the Emperors, from Julius Cæsar to Ferdinand II.; also a set of grotesque ornaments, dated 1618.

**HALLBOU, JOHN LOUIS**, was born at Paris in 1730. He was a pupil of N. G. Dupuis. We have, amongst others, the following prints by him, executed in a pleasing style:

*Le Jeune Anbergiste; after Coquetet. Le galant Bon-langer; do. Le Buveur trop grave; after F. Mieris. La Toilette du Savoyard; after Murillo. Le Tems perdu; after P. A. Wille. Les Intrigues amoureuses; after Schenau. Le Beau Commissaire; after Eisen. La Jolie Charlatane; do. La Sultane favorite; after Jeaurat. Le Sultan galant; do.*

**HALDENWANG, CHRISTIAN**, an eminent landscape engraver, was born at Durlack in 1779. For five years he lived in the establishment of Christian von Mechel at Basle, as an apprentice. Obtaining a sight of some of Middiman's and Woollett's views, he determined to make the latter his model. During the latter portion of his time with Mechel, he made some attempts at aquatint, and obtained the notice of the Chalcographic Society. In 1796 he went to Dessau, where he remained for eight years. His improved skill in landscape engraving procured for him from Charles Frederic of Baden, the appointment of engraver to the Court of Carlsruhe. He worked for the booksellers during the French ascendancy in Germany. He executed four landscapes for the "Musée Napoleon," after Claude and Ruysdael; two masterly engravings for the "Travels in Brazil;" and the Views in the "Rhenish Pocket-book." As an engraver of landscapes, he is awarded a high station by his countrymen. His best pieces are after Poussin, Claude, Hackert, Paul Potter, Claude, Ruysdael, Bolognese, and Alshemer. He has united vigor with judicious moderation, and freedom with delicate execution and grace. He died at Rippoldsau in 1831.

**HALEN, ARNOULD VAN**, a painter and engraver, who resided in Antwerp, and died there in 1732. He excelled in mezzotint, but is best known by his designs in chiaro-scuro.

**HALEN, PETER VAN**, flourished at Antwerp about 1660. He is said to have painted historical subjects, but is chiefly known as an excellent landscape painter. He introduced a number of small figures to enliven his landscapes.

**HALL, CHARLES**, an English engraver, born about the year 1720, and died at London in 1783. Originally a letter engraver, he was afterwards much employed in engraving portraits, coins, med-

als, and antiquities. His portraits are faithful as likenesses. Among them are the following:

#### PORTRAITS.

Thomas Howard, when Earl of Surrey, who gained the victory at Flodden Field. Henry Fitzallen, Earl of Arundel; after *Holbein*. Catherine, Marchioness of Pembroke; after *Passé*. Mary Sidney, Countess of Pembroke; do. Sir Francis Wortley; after *Hertocks*. Sir George Barnes, Lord Mayor of London. William Hervey, Herald. Thomas Goodrich, Bishop of Ely, Lord Chancellor.

**HALL, JOHN**, an English engraver, was born at Wivenhoe, near Colchester, in 1739. He went to London at an early age, and was placed under the instruction of Mr. Ravenet the engraver. At the age of seventeen he executed an admirable drawing in pen and ink, in imitation of engraving, from which it is scarcely discernible. Sir Stephen Theodore Jansen and Jonas Hanway, Esq., were his earliest patrons at London. He was, upon the decease of Woollett, appointed historical engraver to the king, and upon being introduced by Mr. West, presented to his Majesty his print of the Battle of the Boyne. He engraved several plates for the collection of Mr. Boydell. All his engravings are what are called line or stroke engravings, and are executed in a bold and clear style, possessing great merit. The following are among his principal plates:

#### PORTRAITS.

Pope Clement IX.; after *Carlo Maratti*. 1767. Sir Robert Boyd, Lieutenant Governor of Gibraltar. William Warburton, Bishop of Gloucester; after *Hoare*. Richard Chenevix, Bishop of Killaloe. Richard Brinsley Sheridan, M. P.; after *Reynolds*. Sir William Blackstone, Justice of the Common Pleas; after *Gainsborough*. George Colman; do. Edward Gibbon, historian; after *Reynolds*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Timon of Athens; after *Dance*. William Penn treating with the Indians for the Province of Pennsylvania; after *West*. Oliver Cromwell dissolving the Long Parliament; do. The Death of the Duke of Schomberg at the Battle of the Boyne; do.

**HALLÉ, CLAUDE GUY**, a French painter, was born at Paris in 1651, and died there in 1736. He was instructed by his father, Daniel Hallé, an historical painter of little note. He does not appear ever to have travelled out of his native country, or to have had any superior advantages of instruction. His coloring is pleasing and vigorous, but his design is mannered and constrained. He was in 1682 made a member of the Royal Academy at Paris. In the church of Notre Dame, is a large picture by him of Christ driving the Money-changers out of the Temple, and an excellent picture of the Annunciation. There are several other pictures by him in the churches of Paris.

**HALLÉ, NOËL**, the son and scholar of Claude Guy II., born at Paris in 1711. He gained the grand prize of the Academy, and went to Rome with the king's pension. On his return to Paris, he was admitted to the Academy, and soon gained a good reputation. His design is not in good taste, and his coloring is too red, but his architecture and perspective are most admirable. In 1771 he was appointed superintendent of the Gobelins, and executed several fine works as models for the manufacture of the royal tapestries. Hallé returned to Rome, where he was made director of the French Academy, and on returning to Paris, was honored with the Cordon of St. Michael. There are many works by him in the churches and



palaces at Paris, among which are the Prediction of St. Vincent de Paul, in the church of St. Louis at Versailles. He died at Paris in 1781. There are a few etchings by him from his own designs, among which is Antiochus thrown from his Chariot, and the Companion.

HALLEMAN, THOMAS, a portrait and historical painter, concerning whom little is known, except that he flourished at Rotterdam about 1691.

**H**ALS, FRANCIS, a celebrated Flemish portrait painter, was born at Mechlin in 1584, and died in 1666. He was a disciple of Karel van Mander. He was a cotemporary and friend of Vandyck, and in their particular branch of the art of painting, he has been surpassed by none of the artists of his country, except by the latter. His coloring is chaste but vigorous, and his heads are full of life and character. It is said that Vandyck invited him to accompany him to England where his talents would be properly rewarded; and that great painter was of the opinion that no Flemish artist would have equalled him, had he given more tenderness to his coloring. He painted with remarkable accuracy and vigor, a large picture containing the portraits of the members of the Company of Archers at Delft for their hall.

HALS, DIRK (THEODORE), a brother of the preceding artist, was born at Mechlin in 1589, and died in 1656. He was a pupil of Abraham Bloemaert. In early life he painted animals and hunting scenes, but he afterwards changed his subjects for village festivals and merry-makings, which he treated with much humor.

HALS, NICOLAS, the younger son of Francis Hals, was a painter of landscapes and villages, with animals and figures.

**H**AMEL, A. B. DU, was a French engraver, and resided at Paris about 1760, where he was employed chiefly by the booksellers. Amongst others we have the following portraits: Joliot de Crebillon. Jean Jacques Rousseau.

HAMILTON, GAVIN, the author of *Schola Italica Pictura*, was descended from an ancient Scotch family, and received a liberal education. He reached a reputable position as a painter, but is chiefly distinguished for his enthusiastic attachment to, and ardor in promoting the advance of the Fine Arts. The greater period of his life was spent at Rome, where he became a chaste and careful designer. He possessed such advantages from early education as a scholar and a painter, as gave to him a respectable rank among modern historical painters. He is distinguished for a rigid adherence to the propriety of costume and a familiarity with the antique. His best pictures are from subjects taken from the Iliad: Achilles grasping the Dead Body of Patroclus, and rejecting the Consolation of the Grecian chiefs; Achilles dismissing Briseïs; and Hector tied to his Car. He died in 1797.

HAMILTON, WILLIAM, a member of the Royal Academy, is supposed to have been born in London in 1751. When very young he went to Rome, where he studied several years. In England he soon became distinguished for his quickness of design, sweetness of style and beauty of coloring, and beloved for his gentle and amiable manners. He was actively and successfully employed in forwarding the magnificent enterprise of Mr. Boy-

dell's Illustrations of Shakspeare; Macklin's Biblical and Poets' Galleries; and that of English History by Mr. Bowyer. In these undertakings he added to his own reputation and that of the enterprises in which he was engaged. His colored drawings are peculiarly tasteful and effective.

HAMILTON, CHARLES WILLIAM VAN, a painter of birds and insects, was born at Brussels in 1668, and died at Augsburg, in 1754.

HAMILTON, JOHN GEORGE VAN, a painter of horses and animals, was born at Brussels in 1666, and died at Vienna in 1740.

HANCOCK, R., an English mezzotinto engraver, who flourished about the year 1785, and by whom we have among others, the following portraits:

General William Kingsley; after Reynolds. Lady Chambers; do. Miss Day, afterwards Lady Fenhoulet; do. Mark Noble, Rector of Barming; prefixed to his *History of the House of Cromwell*. John Wesley, M. A.; after Miller. James Wright, of Frome; after J. Wright; scarce. William Hopley, Verger of the Cathedral of Worcester; do. Robert Hancock, Engraver, of Worcester; do. This print is called *unique* in Bromley's Catalogue.

HANDERIOT, FRANÇOIS, a French engraver, who engraved, among others, a print representing St. John thrown into the Caldron of boiling oil, after C. Le Brun.

HANDERIOT. See ANDERIOT.

HANDMANN, EMANUEL, a Swiss painter, born at Basle in 1718. He acquired the elements of design in his own country, after which he visited Paris, and entered the school of J. Restout. He went to Italy, where he remained four years, and then returned to Switzerland. He painted portraits and history with reputation, and many of his pictures have been engraved, among which are the portraits of Euler and Albert Haller. He died in 1781.

HANGEST, ROBERT MARINUS FREDERICK D., was born at Utrecht in 1746. While studying the law, he took lessons of Versteegh as an amateur in painting. His pictures are worthy of a professor. After the completion of his legal studies, he traveled on an artistical tour, painting views of the Rhine, rocky scenery, landscapes, with lakes and rivers, sunsets and moonlights. He died in 1810, and his pictures, about thirty-six in number, were distributed among his friends.

HANNAN, WILLIAM, a Scotch painter, who flourished about 1760. Originally an apprentice to a cabinet-maker, he afterwards became a painter, went to London, and received the patronage of Lord le Despenser, who employed him to paint several of the ceilings of his seat at West Wycombe, one of the designs being by Cipriani. Some of his landscapes were engraved by Woollett. He died in 1775.

HANNEMAN, ADRIAN, was born at the Hague in 1611, and was a pupil of John Ravesteyn. He resided sixteen years in England, where he painted the portraits of several of the nobility. He was a successful imitator of the style of Vandyck. He returned to Holland during the civil wars in England. He was made painter to Mary, Princess of Orange, and in 1665 was director of the Academy of the Hague. He painted a portrait of Charles II. before the Restoration. His best historical



performance is an emblematical picture of Peace in the Council Chamber of the States at the Hague. He died in 1680.

HANSEN, CHARLES LOUIS, was born at Amsterdam in 1765, and died in 1840. He was a pupil of Peter Barbiers Pietersz, and painted landscapes, interiors, and views of cities and villages.

HARDIME, PETER, was born at Antwerp in 1678, and died in 1748, at Dort, where he had retired during the latter part of his life. He was a scholar of his brother, Simon H., and became an excellent flower painter, celebrated for his coloring and the arrangement of his groups. The best of his performances are four large designs representing the Seasons, in which he introduced all the fruits and flowers peculiar to each. They are in the monastery of the Bernardines near Antwerp. He acquired such reputation that his works were spread through all the Low Countries. His fruits and flowers are fine imitations of nature, freely handled, with an agreeable tone of coloring, and well finished. He, in conjunction with Terwesten, who painted the figures, ornamented the apartments of the Hotel of the Count of Wassenaar.

HARDIME, SIMON, was born at Antwerp in 1672, and died at London in 1737. He was the elder brother and instructor of the preceding artist, but was inferior to him in the practice of the same branch of the art.

HARDOUIN, MICHEL, an engraver who flourished at Paris about the year 1680. He executed in a neat style, principally with the graver, the plates for a work entitled *Livre des Plans, Profiles, et Elevations du Chateau de Clayny, pres de Versailles*, published at Paris by M. Cossin, engraver to the king.

HARDRINE, PETER. See HARDIME.

HAREFELDT, or HAREVELD, BERNARD, an indifferent Flemish engraver by whom we have the Crucifixion, *after Rubens*. He flourished at Antwerp about 1650.

HARGREAVES, THOS., a reputable English miniature painter, born at Liverpool in 1775.—When young he evinced a talent for the art, and painted a miniature of a lady, which was shown to Sir Thomas Lawrence. The latter was much pleased with the attempt, and advised Hargreaves to visit London, which he did, and apprenticed himself to Lawrence. After spending several years in London, he returned to Liverpool, where he practised the art with considerable success. His pictures are esteemed for their firmness and breadth, as also for their faithfulness and natural ease of character. He died at Liverpool in 1846, and left three sons who are following their father's profession with success in that city.

HARING, DANIEL, a portrait painter, born at the Hague about the year 1636. He painted the portraits of some of the most distinguished families in Holland. His works were in the manner of Netscher, and though inferior to his, were much esteemed. He died in 1706.

HARINGS, MATHEW, a portrait painter, born at Lenwarden, in 1636, or 1637. He produced excellent likenesses and well painted.

HARLING, DANIEL, a portrait painter, born at the Hague in 1636, and was probably the same art-

ist as Daniel Haring, although mentioned differently by Immerzeel and Balkema.

HARLOW, GEORGE HENRY, was born at London in 1787. His father, an English resident at Canton, died a few months before his birth, and he was left entirely to the care of his mother. The son manifested a strong inclination for the arts, and was placed first under a landscape painter named De Cort, next with Mr. Drummond, and lastly with Sir Thomas Lawrence. Although employed by the latter merely in filling in the dead coloring and other merely mechanical drudgery, yet his progress was rapid, and he acquired the peculiar style and character of that master's performances. His first historical picture was Bolingbroke's Entry into London; the next was the quarrel between Queen Elizabeth and the Earl of Essex. This was followed by Hubert and Prince Arthur, from King John; and the next was the Kemble family in the characters of King Henry, Queen Catharine, and Cardinal Wolsey, in the Trial of Queen Catharine. The last great work exhibited by him in London, was Christ healing the Woman who had an issue of blood. He painted most excellent portraits upon a small scale. In 1818 he went to Italy, where he acquired great reputation by the rapidity with which he copied the Transfiguration of Raffaele. He there executed the Presentation of the Cardinal's Hat to Wolsey in Westminster Hall, which by the desire of Canova was exhibited first at his own house, and afterwards at the Academy of St. Luke, of which he was elected a member. In 1819 he returned to London, and died there in the same year, aged thirty-two years.

HARNSIUS, P. A., an engraver who was born at Haerlem, and flourished about 1611. We have by him, among others, a plate of the Ecce Homo, from his own design, dated 1611, and the Funeral Procession of William Ludwich of Nassau, in four sheets, in a spirited style.

HARP, GERARD VAN, an excellent artist, the disciple and happy imitator of Rubens in design and manner of coloring. He copied, on a reduced scale, some of his master's works so closely that good judges have mistaken them for originals by Rubens. His own compositions represent farm-houses and the festivals of peasants. His easel pictures are generally on copper.

HARREWYN, FRANCIS, an engraver born at Brussels about the year 1675, was the pupil of Romeyn de Hooghe, but inferior to his master. We have by him the following:

#### PORTRAITS.

Henry of Lorraine, Duke of Guise. Margaret of Valois. Albert, Archduke of Austria, kneeling, with a Book, and St. James by his side; *after Rubens*. Isabella, Infanta of Spain, kneeling, with St. Margaret presenting her a Crown of Flowers; *do*. Two Views of Rubens' House, one from the court and the other from the garden; *Harrewyn, fecit*.

HARRIS, J., an English engraver, who flourished about the year 1700. We have by him a plan of the Encampment of the Royal Army on Hounslow Heath; architectural views for the fourth volume of the *Vitruvius Britannicus*, published in 1739; and views of gentlemen's country-seats, engraved in conjunction with John Kip.

HARRIS, MOSES, an English engraver, who

flourished about 1778, and engraved a book of Insects, with his own portrait prefixed.

**HARRISON, THOMAS**, an eminent English architect, born at Richmond, in Yorkshire, in 1744. He visited Rome, where he gained great improvement from designing the admirable remains of antiquity, and was chosen a member of the Academy of St. Luke. On returning to England, he settled at Lancaster, and was commissioned to design and execute the extensive improvements and alterations in the castle at that place. He rebuilt the courthouse and gaol at Chester, and the new bridge across the Dee, formed of a single arch of two hundred feet span. He first proposed a grand quay on the Thames, to be built from Westminster Bridge to that of Blackfriars. He designed the Doric column at Shrewsbury, in honor of Lord Hill; and one for the Marquis of Anglesea, erected near the residence of the latter, on the Straits of Menai. Among his other works, are the Lyceum, and St. Nicholas' tower, at Liverpool; and the Theatre and Exchange Buildings at Manchester. Harrison deserves great credit for first directing the attention of Lord Elgin to the marbles which the latter caused to be removed to England. He died in 1829.

**HARTCAMP**. See SMITS.

**HARTLEY, MISS**, an ingenious young lady who etched a landscape dated Dec. 5, 1761; also a charming etching of Jedediah Buxton, the celebrated mathematician, from the life, dated 1764.

**HARTZOEKER, DIRK or THEODORE**, was born at Utrecht in 1696, and died in 1740. He studied in Italy under Balestra, and was a good historical and portrait painter.

**HARWEYN, JAMES**, an engraver born in Flanders, who flourished about 1696, and executed, in a neat, pleasing style, several views of chateaux and gentlemen's seats in the Netherlands.

**HASSEL, JACOB VAN**, flourished about 1650. He painted landscapes and views, principally taken from the environs of Rome.

**HATTIN, or HATTINS, JOHN**, an English engraver, by whom we have a view of old St. Paul's, executed with the graver, in a neat but tasteful style.

**HAUGHTON, MOSES**, was born in Staffordshire in 1734, and was first employed as an enamel painter, and an ornament of tea-boards. He afterwards devoted himself to painting still-life in water-colors, in which he attained considerable excellence. He died in 1804. His son Matthew engraved some of the ornaments to the first edition of Roscoe's Life of Lorenzo de' Medicis.

**HAUGHTON, MOSES**, a nephew of the above, was born in Staffordshire about 1772, and was a pupil of the celebrated horse painter, Stubbs. He was distinguished in miniature, and also painted scriptural and moral subjects in oil. His portraits on ivory and prepared paper, although in water-colors, have the appearance of oil paintings. He was a frequent exhibitor at the Academy, and numbered among his friends the celebrated Fuseli, and numerous men of literary talents. "The Love-Dream" and "The Captive" have, among other of his works, been engraved.

**HAUSSARD, or HAUSSART, JEAN**, was born at Paris about the year 1700, and as an engraver

was generally correct, clear, and neat in his style. He was a successful imitator of the style of Benoit Audran. His best prints are those he engraved for the Crozat collection, which are the following:

The Creation of Eve; after *Giulio Romano*. Jupiter and Semele; *do*. An allegorical subject; after *Sermone*. Christ driving the Money-changers from the Temple; after *Bart. Manfredi*. An Assembly at Table; *do*. Moses striking the Rock; after *F. Romanelli*. The Rich Man and Lazarus; after *Dom. Feti*. The Virgin and Infant; after *la Pousse*. Pan and Syrinx; after *J. Corrin*.

**HAVER, JOHN**, a German engraver, who flourished about the year 1612. We have by him some small copper plates; also a set of wooden cuts of the portraits of the Electors of Saxony, executed in conjunction with Moses Thym.

**HAVERMAN, MARGARET**, the daughter of a school-master of Amsterdam, was a scholar of Jan van Huysum. She resided at Paris. Her works are held in high esteem, and are sometimes sold as those of Van Huysum. Many of his unfinished sketches, it is said, were completed by her.

**HAWKSMOOR, NICHOLAS**, an ingenious and skillful English architect, born in 1666. At the age of seventeen, he became a scholar of Christopher Wren. He soon gained considerable reputation, and was successively appointed deputy-surveyor of the building of Chelsea college, and clerk of the works at Greenwich, in which posts he was continued by William III., Queen Anne, and George III. Under the reign of Queen Anne, a statute was passed for the erection of fifty new churches, and Hawksmoor was appointed surveyor of the works. He designed many of them, and erected the beautiful church of St. Mary Woolnoth; Christ Church, Spitalfields; and St. George, Middlesex. He also built part of All Souls' College, Oxford; a mansion at Easton Neston, Northamptonshire; and assisted Vanbrugh at Blenheim and Castle Howard. He died in 1736.

**HAYDON, BENJAMIN ROBERT**, an English historical painter, was born at Plymouth in 1786. He was a student of the Royal Academy, but at an early period in his career became involved in a quarrel with that institution, and thereby defeated his chances of becoming a member. His impetuosity of temper was ever leading him into controversies with those who gave tone to popular appreciation, and who were malevolently disposed to use their power against one who would neither render them homage or submit to their dictation. His ambition was to be the founder of an elevated school of art, for which he was qualified by his energy and knowledge. His enthusiasm made him despise the difficulties he had to encounter in overturning the prejudices of long cherished tastes, and the enmity of those who, in their hatred of the man, overlooked the merits of the artist. When his adversaries, in imitation of his example, dropped the pencil and seized the pen, they aimed at him so many shafts of malice that he found no protection against their attacks. Though the man was not crushed, he was involved in difficulties and pecuniary embarrassments which finally made him an inmate of the King's Bench prison, and only ended with his desperate and melancholy death on the 22d of June, 1846. Since his death, that merit

has been accorded to him which was denied to him when living, and the Queen and the most eminent of his countrymen have provided the means of support to his widow and daughter. Haydon is now confessed to have been one of the most eminent of modern English historical painters; and though his productions are not to the taste of the many of this fastidious age, yet they are noble works, worthy of the best days of art. At the time of his death he was in the sixtieth year of his age, and his efforts as an artist had been continued nearly forty years. He exhibited his first picture, a *Repose of the Holy Family*, in 1807. In 1809, he received for his *Dentatus* the great prize of the Royal Institution. For his *Judgment of Solomon*, exhibited soon after, he received from the British Institution a present of one hundred guineas. In 1827, a public subscription was made for his relief. While in prison, he painted his *Mock Election*, which was purchased by George the Fourth for five hundred guineas; and its companion, *Chairing the Member*, which was bought by Mr. Francis, of Exeter, for three hundred guineas. *Pharaoh dismissing Moses* was purchased for five hundred guineas. Notwithstanding these liberal prices, his difficulties clung to him, and he turned his attention to portrait painting. But he would not flatter: his portraits were too life-like, and their boldness and vigor were rather annoying than pleasing to his sitters. His heads of men of intellect are many of them admirable. Among his most celebrated works in addition to those mentioned, are his *Entry into Jerusalem*, *Lazarus, the Reform Banquet, the Anti-Slavery Society* (the two latter being merely collections of portraits); *Napoleon at St. Helena*, of which he made four copies; *Wellington at Waterloo*; *Nero playing on the Lyre, while Rome is burning*; *Curtilus plunging into the Gulf*; and *Alexander the Great encountering a Lion*. At the time of his death he was employed on a large picture, the subject being *Alfred the Great and the First English Jury*. But he saw a preference given to mediocrity. While the public, to the number of 120,000, during the week preceding his death, flocked to the exhibition of the dwarf *Tom Thumb*, Haydon's *Banishment of Aristides*, which was being exhibited in an adjoining apartment, received the visits of only 133. He died desperate and broken hearted.

**HAYE, CHARLES DE LA**, a French engraver, was born at Fontainebleau in 1641. His style of engraving resembles that of Cornelius Bloemaert. His plates want harmony. Conjointly with Bloemaert, Spierre, Blondeau, and others, he engraved the paintings by P. da Cortona in the Palazzo Pitti at Florence. The following are among his best prints:

*The Virgin and Infant, with St. Catherine and other Saints*; after *Ciro Ferri*. *St. Philip Neri kneeling before the Virgin*; do. *Coriolanus refusing to see the Roman Ambassadors*; do. *The Grecian Philosophers in Conference*; after *Romanelli*.

**HAYE, RENIER DE LA**, a Dutch painter of scenes in private life, after the manner of Terburg and Metz. He lived about 1670.

**HAYLS, JOHN**, an English portrait painter of the time of Charles the Second. There are several portraits by him at Woburn, the seat of the Duke of Bedford, of the Russell family, painted in

a good style. He also painted the portrait of *Father Pepys* and *Flatman the poet*. He was a rival of *Sir Peter Lely*, and copied the paintings of *Vandyck* with extraordinary talent. He died in 1679.

**HAYM, NICOLÒ FRANCESCO**, an Italian engraver who resided in London in the year 1719, when he etched the plates for a work he published, entitled *Tesoro Britannico*.

**HAYMAN, FRANCIS**, an English artist, was born in 1708, and died in 1776. He was a scholar of *Robert Brown*, a portrait painter in London, and acquired considerable reputation as an historical painter. He decorated *Vauxhall Gardens* with historical pictures. He was much employed by the booksellers, for whom he furnished drawings for *Moore's Fables*, *Congreve's Works*, *Newton's Milton*, *Hanman's Shakspeare*, *Smollett's Don Quixote*, *Pope's Works*, &c. He etched a few small plates, one of which represents *Falstaff seated on a Drum*. He was one of the first members of the *Royal Academy*, and was librarian at the time of his death.

**HAYNSWORTH, WILLIAM**, an English engraver, by whom we have a portrait of *Richard Cromwell*, and also a copy of the print by *Jerome David* of *Geffroy le Grandent le Lusignan*. He was an indifferent engraver.

**HEAD, GUY**, was the son of a house painter of Carlisle, and at an early age was enabled, by the patronage of a gentleman, to visit Italy. He there painted the portraits of several gentlemen, and copied their most valuable paintings, which he conceived to be the best method of perfecting himself in the art of painting. He painted some original pictures, which, although rather dry in the outline and tame in execution, still are not without merit. He returned to his native country with a large collection of drawings, designs, and copies of the finest pictures in the Vatican, with which he intended to make an exhibition; but while preparing a room for that purpose he died, in the early part of 1801.

**HEAPHY, THOMAS**, an English painter and engraver, who died in 1835. He gained some reputation, and enjoyed considerable patronage as a delineator of low life. Afterwards he turned his attention to portrait painting, and executed the portraits of *Queen Caroline*, the *Princess Charlotte*, *Prince Leopold*, and the *Duke of Wellington*. In 1831 he visited Italy, and copied many celebrated paintings. He was of a most versatile genius. Brought up as an engraver, he was also an admirable painter in water-colors as well as in oil, and possessed much ingenuity and mechanical invention. But he was changeable and intractable. His works possess much simplicity and truth, delicacy of coloring, and appropriate expression. He was the first president of the *Society of British Artists*.

**HEARNE, THOMAS**, was born at Brinkworth, in Wiltshire, in 1744; died in 1817. He was for six years an apprentice to *Mr. Woollett*, the engraver. At the expiration of that time, he accompanied *Sir Ralph Payne* as draughtsman, to the *West India Islands*, where he remained five years. In 1778 he associated with *Mr. Byrne* in the publication of the *Antiquities of Great Britain*, for which he executed the whole of the drawings. His works are chiefly to be found in private collections, and are executed

with care and fidelity. He was peculiarly distinguished for all that is excellent in painting of landscapes in water-colors, and has been styled the father of that art.

HEATH, JAMES, an eminent English engraver, born in 1756. His fame extended all over the continent, and was by no one more highly appreciated than by the celebrated Raphael Morghen, at Florence. During many years he confined himself to book illustrations, but afterwards struck out a more enlarged sphere for the display and exercise of his talents, and executed many admirable specimens of the art. Among these are the death of Maj. Pearson, and the Death of Lord Nelson, *after West*; the Dead Soldier, from a picture by Wright of Derby; a whole-length of Gen. Washington, engraved from Stuart's well-known portrait in the possession of the Marquis of Lansdowne; the portrait of Pitt, from the statue at Cambridge University; and several scenes from Shakespeare, *after Smirke and Peters*. He died in 1834.

HEATH, CHARLES, a reputable English engraver, born in 1784. He was the son and scholar of James H., and acquired considerable distinction by his illustrations of the various Annuals of the day. His plates are executed with a delicacy of line which was well adapted for book illustrations, and these are much superior to his larger works. Some of his plates after the single figures of G. S. Newton, R. A., were treated in exquisite style; and his portrait of Lady Peel, *after Lawrence*, deserves high praise. He died in 1848.

HECK, JOHN VAN, an eminent Flemish painter, born at Quaremonde, near Oudenarde, about 1625. At an early age he went to Rome, where he pursued his studies, and resided many years, enjoying a great popularity. He was particularly patronized by the Duke of Bracciano. He painted flowers and fruit, landscapes and vases, in imitation of the antique, in all of which he manifested a fine taste and pleasing composition. His productions were held in high esteem. In 1660 he returned to Flanders, and resided at Antwerp until the period of his death, in 1669.

HECK, NICHOLAS VANDER, was born at the Hague about the year 1580, and died in 1638.—His great excellence was in landscape painting, but he also distinguished himself in historical painting. His drawing was bold and firm, and his coloring natural and lively. By his knowledge of the chiaro-scuro he gave a striking effect to his pictures. In the Town House at Alkmaar are three compositions by him. The first is the Beheading of the Bailiff of South Holland; the second is the Flaying alive of an unjust Judge by Cambyses; and the third is the Judgment of Solomon. He was one of the founders of the Academy at Alkmaar in 1631.

HECK, MARTIN HEMSKERK VANDER, the son of the preceding artist, by whom he was taught drawing, design, and coloring. He was inferior to his father, particularly in landscape painting. His principal subjects are views of old castles and ruins, painted in the dark style of Roland Rogman.

HECKEL, G. VAN, a Dutch artist, who flourished about the year 1660. He is supposed, from his style, to have been a pupil of Gerhard Douw.

He designed and colored well, and managed his masses of light and shade admirably.

HECKENAYER, LEONARD, a German engraver, born at Augsburg about the year 1640. He engraved several plates for the *Academia Artis Pictoriæ* by Sandrart, published in 1683; also a Holy Family, *after Pietro Liberi*, dated 1675. His plates are formal and heavy, done principally with the graver.

HECKINS, ABRAHAM, engraved a set of ornaments for goldsmiths and jewelers in a neat style, dated 1634. He is supposed to have been a goldsmith.

HECQUET, ROBERT, a French engraver, was born at Abbeville about the year 1730, and resided several years in Paris. He engraved a Woman Bathing, *after Nicolo Poussin*; also four small plates from the large plates of the Labors of Hercules by Rousselet, *after Guido*.

HEDA, GUILLAUME KLAASZ, was born at Haerlem in 1594. His pictures of still-life, insects, flowers, and fruit, were in the manner of De Heem, and were held in high esteem. Jacob de Bray painted his portrait in 1678, when he was in his eighty-fourth year.

HEDLINGER, CHEV. JOHN CHARLES, a celebrated Swiss medalist, born in the canton of Schweitz in 1691. In 1709 he was placed under William Craver, director of the Mint at Sion, where he made rapid progress. In 1717 he visited Paris, where he acquired the friendship of Charles Roettiers, medalist to Louis XV., and of Nicholas de Launai, who engaged him to execute several medals for the king. After residing eighteen months at Paris, he proceeded to Sweden, and was appointed director of the mint, by Charles XII. In 1723 he was invited to Russia, with the offer of the appointment of medalist to Peter the Great; but he declined. In 1726 he visited Italy, and while at Rome executed a medal of Benedict XIII. After visiting Venice, he proceeded through Germany to Copenhagen, where he remained a year and a half, and then returned to Stockholm. The Empress of Russia having requested the Queen of Sweden to permit him to make a short visit to St. Petersburg, he went there in 1735, and executed an admirable medal of her imperial majesty. After two years he returned to Stockholm, loaded with favors. In 1748 he went to Nuremberg, to execute the medals distributed as prizes by the Academy of Berlin, for which he received the first impressions of each in gold, and was elected a member. He died in 1771. All his medals were engraved and published in Switzerland, by M. Mechel, under the title of *Œuvres de Chevalier Hedlinger*, 1776, fol.

HEEDE, WILLIAM VAN, was born at Furnes, in Flanders, in 1660. When young, he traveled in France and Italy, where he resided many years. On his return to Flanders, he was invited to the court of Vienna, and was much patronised by the Emperor, and the German princes. In the church of St. Walbourgh, at Furnes, is a capital altarpiece by him, representing the Martyrdom of a Saint. His pictures are finely composed, correctly drawn, and richly and harmoniously colored. His works are better known and more highly esteemed in foreign countries than in his own. He died in 1728.

HEEDE, VIGOR VAN, a younger brother of the preceding artist, was born at Furnes in 1661. He accompanied his brother to Italy, but returned before him. He was distinguished as a painter of still life, but was very inferior to his brother as an historical painter.

HEEM, DAVID DE, the father of John David de Heem, was born at Utrecht in 1570, and died in 1632. Many of his productions are claimed by their possessors as the works of his son. He was an excellent painter of fruit, flowers, and still life. A group of flowers by him is in the Museum at Brussels.

HEEM, JOHN DE, a son of the preceding, was born in 1603, and died in 1650. He was a pupil and careful imitator of his father in subjects and execution. There is a picture of still life by him in the Museum at Amsterdam.

HEEM, JOHN DAVID DE, also a son of David de Heem, was born at Utrecht in 1600. He received his instructions in painting from his father, but soon surpassed him, and rose to the height of perfection in the particular line which he adopted. His pictures of fruit, flowers, and insects, were enriched with vases of gold and silver, musical instruments, ornaments of glass, crystal and gems. He had a perfect knowledge of the *chiaro-scuro*, and he grouped his objects admirably, colored them exquisitely, and gave them the highest and most delicate finish. His imitations of insects, crystal and glass have particularly the appearance of reality. His pictures were eagerly sought after, and purchased at high prices. In 1671, on account of the troubles of the times, he was obliged to leave Utrecht for Antwerp, where he died in 1674.

HEEM, CORNELIUS DE, the son and scholar of the preceding artist, was born at Utrecht in 1623. He painted similar subjects to those of his father, but they are far inferior, though well colored and highly finished.

HEEMS, N. VAN, was born at Rotterdam, and is only known as an admirable copyist of the pictures of the Chevalier and Peter vander Werf.

HEERE, LUCAS DE, was born at Ghent in 1534. His father, John de Heere, was a sculptor and architect, and his mother, Ann Smyters, painted landscapes in miniature. He was instructed by his father in design, and placed under Francis Floris, and soon became his equal, and even superior in composition. On quitting Floris he went to France, where he was employed by the court for some years in drawing designs for tapestry. On returning home he gained much applause in portrait painting, and he had such a retentive mind, that if he saw a person but once he could draw his perfect likeness from memory. In the church of St. Peter at Ghent, is an altar-piece representing the Descent of the Holy Ghost, and on the folding doors the Last Supper, by him. In the church of St. John is a picture of the Resurrection, and on the folding doors Christ and his Disciples at Emmaus, and his appearance in the garden to Mary Magdalene. He visited England in the reign of Queen Elizabeth, where he painted her majesty's portrait, and was much employed by the nobility. His manner is stiff, but his coloring and draperies are good. He died at Ghent in 1584.

HEERSCHOP, HENRY, was a pupil of Rem-

brandt, and lived about 1649. In the collection of Cassel is a picture by him representing a soldier and a woman playing cards.

HEGRET, THEODORE, a scholar of C. Beering, was born at Malines in 1643. In the churches and convents of his native city are several pictures by him.

HEIL, DANIEL VAN, was born at Brussels in 1604, and died in 1662. He first acquired reputation as a landscape painter, but is more distinguished for his pictures of conflagrations and winter pieces. His coloring was brilliant, well suited to his subjects, and he was well acquainted with the management of *chiaro-scuro*. His pictures are numerous. Among the most celebrated of them are *The Destruction of Troy* and *the Burning of Sodom*.

HEIL, JOHN BAPTIST VAN, the younger brother of the preceding artist, was born at Brussels in 1609, and was living in 1661. His chief merit was in portrait painting, but he also painted some historical pictures which are to be found in the churches of his native city.

HEIL, LEO VAN, the youngest of the brothers Heil, and was a painter of architecture, flowers, and insects. He etched a plate of a *Dance of Flemish villagers*; *after Rubens*. He is more known as an architect than as a painter. Some date his birth in 1603, and others in 1605.

HEINCE, ZACHARY, a French engraver who flourished about the year 1690, and who, conjointly with Francis Bignon, engraved a set of portraits of personages of France after the pictures by Simon Vouet in the Palais Royal. They were published in 1790, and are etched in a spirited style.

HEINS, or HEINSIUS, GIOSEFFO. See ENS.

HEINS, a German painter and engraver, who visited England, and resided at Norwich about 1740. He painted several portraits, and engraved some of them in mezzotinto, in a very inferior style. Among them is that of Thomas Gooch, bishop of Norwich, half-length, signed *Heins, pinx. et fecit, 1741*.

HEINS, J., the son of the preceding, was born at Norwich about 1740. His father apprenticed him to a woolen manufacturer, but he afterwards devoted his attention entirely to art, and painted portraits in oil and miniature, but succeeded better in engraving. His plates are executed in a style resembling that of Worlidge, by scratching with the dry point, without the help of aquafortis. He made the drawings for the views and monuments of Bentham's History of Ely; and engraved, among other plates, a print of a cat and kittens, *after Collet*; and the portraits of Mr. Grasse and his wife. He died at Chelsea in 1770.

HEINS, W. C. This engraver was probably a native of Germany, and flourished about 1640. Among other portraits, he executed several for Boissard's *Bibliotheca Chaleographica*.

HEINTZ, JOSEPH, a Swiss painter, and a native of Berne, flourished in the latter half of the 16th century. His instructor is not mentioned, but he was a reputable historical painter, and was invited to Prague by Rodolphus II., who favored him with his patronage, and sent him to Italy for improvement. He visited Parma and studied the works of Correggio with great assiduity. On re-

turning to Germany, he gained considerable reputation, and painted a number of excellent works, somewhat in the style of Correggio, among which are three pictures of Jupiter and Leda, Diana and Acteon, and the Rape of Proserpine.

HEINZELMAN. See HAINZELMAN.

HEISS, CHRISTOPHER ELIAS, a German painter and engraver in mezzotinto, born at Memmingen, in Suabia, about 1670. He painted portraits with reputation, and was among the first German artists that practised mezzotinto engraving on a large scale, some of his plates being about two feet wide, and three feet high. They possess considerable merit for the time, although indifferently drawn, and executed in a dark heavy style. The following are his principal prints :

PORTRAITS.

Petrus Alexiewitz, Czar, et Magn. Dux Moscoviæ. Fredericus August. Rex Polon. et Elect. Saxon.; after *Hoyer*.

SUBJECTS AFTER VARIOUS MASTERS.

St. Paul and St. Anthony, the first Hermits. Christ praying on the Mount; a large plate; after *C. Maratti*. The Virgin and Infant on a globe; do. The Adoration of the Shepherds; do. The Annunciation; after *J. G. Bergmüller*.

HEKEL, AUGUSTINE, a German engraver, born at Augsburg about 1690. He visited England, and practised ornamenting gold and silver with great success, so that his reputation exceeded that of any other artist of his time. He drew views in water colors, some of which were engraved by Bowles and Sayer. He also executed eight small plates of views in Richmond and its environs; a Horse after *Wootton*; and a Book of Flowers. He had a sister, who engraved several plates for Kilian's Bible, in a very neat style.

HELIODORUS, a Greek sculptor, who is mentioned by Pliny as excelling in statues of wrestlers, warriors, hunters, and priests. In the time of that author, there was a master-piece by Heliodorus, in the portico of Octavius at Rome,—a Symplegma, or combat of wrestlers, with their limbs interlaced in violent struggle. It is, however, supposed by some, that this work, and the famous Symplegma by Cephisodotus, are by the same hand.

HELLE, ISAAC DEL, a Spanish painter, who flourished about 1568. He is said to have been a scholar of Michael Angelo, but this is uncertain, although he seems to have studied the style of that master. He painted for the Cathedral of Toledo a fine picture of St. Nicasius, which Pons mistook for the work of Berruquette; wherefore he may be considered as an artist of excellent abilities.

HELMAN, ISIDORE STANISLAUS, a reputable French engraver, born at Lisle in 1743; died about 1798. He early went to Paris, and entered the school of Le Bas, of whom he became one of the best disciples. His plates are executed in the neat, finished style of his instructor. Helman published three pictorial works illustrative of Chinese history, and engraved the plates himself. Among others the following are by him :

Joseph and Potiphar's Wife; after *Lagrenée*. Susanna and the Elders; do. The Death of Cleopatra; do. The Useless Precaution; after *le Prince*. The Useless Lesson; do. The French Quack-Doctor; after *Bertaux*. The German Quack-Doctor; do. The Temple of the Sibyl at Tivoli; after *Robert*.

HELMBRECKER, THEODORE, an eminent

Dutch painter, born at Haerlem in 1624. His father was a musician, and intended him for the same profession; but his genius leading him to painting, he was placed in the school of Peter Grebber, at the time that Sir Peter Lely was a pupil of that master. On the death of Grebber he visited Italy, and found at Venice a generous patron in Senator Loredano, for whom he executed several excellent works, which gained him considerable reputation. He then visited Rome, and met with a liberal protector in Cardinal de' Medici; after which he spent some time in Florence and Naples. On returning to Haerlem, he met with most flattering encouragement, and received so many commissions, that it was with difficulty he fulfilled them. This capital success, however, did not detain him in Holland: returning to Italy, he settled at Rome, where he was immediately employed by the Jesuits, for two years, and executed some of his finest pictures for that Society. He painted history and landscape; also markets, fairs, public places, and views in Rome, with monks administering alms to the poor. His works are most admirably composed; his figures designed with elegance and taste, with the most expressive character; his touch is broad and free, and his coloring clear and harmonious. His landscapes have abundance of truth, variety, and nature, producing a striking effect; his animals and figures are finished with a free and delicate pencil, and his chiaro-scuro is managed with great intelligence. He sometimes resembles Bamboccio in the subjects and tone of his pictures, but they are painted in a more elevated style. His most admirable works are of a small size. At Rome, in the church of the Jesuits, is a noble landscape by Helmbrecker, in which is introduced the Temptation of Christ in the Desert. At Naples, in the Refectory of the Jesuits' College, are three sacred subjects, most admirably executed; Christ in the Garden; Christ carrying his Cross; and the Crucifixion. At Amsterdam is a most capital work, representing a convent, of which the architecture is in the Italian taste, excellently designed, and highly finished; and before the building appear a number of men, women and children, who are being served by monks with viaticals. He died at Rome in 1694.

HELMONT, LUCAS GASSEL VAN, a Flemish landscape painter, born at Brussels in 1480; died in 1528. His pictures are very rare.

HELMONT, MATTHEW VAN, a Flemish painter, born at Brussels about 1650. He studied under D. Teniers, and painted similar subjects to those of that master, such as fairs and Italian markets, with shops of confectionery, vegetables, &c., in a style which had evidently been improved by a residence in Italy. He visited Paris, where his works were much admired by Louis XIV., for whom he painted some of his best pictures. He died in 1719.

HELMONT, SEGRES JAMES VAN, a Flemish painter, the son of Matthew van H., was born at Antwerp in 1683. He studied under his father, who took great pains in instructing him; and after his death, Helmont sought no other master, but improved himself by studying the fine works of art which abounded at Brussels. He painted history with great reputation; his compositions are grand and copious, his design correct, and his coloring chaste and pure. His principal works are

in the churches at Brussels, where they are much esteemed. In the church of Mary Magdalene, is a fine picture of the martyrdom of St. Barbara, designed and painted in the style of Vandeyck. In S. Michael is the Triumph of David; and at the Carmelites one of his most capital works, representing Elisha sacrificing before the Priests of Baal. He died in 1726.

HELST, BARTHOLOMEW VANDER, a Dutch painter, born at Haerlem in 1613. His instructor is not mentioned, but he painted subjects of history in an excellent style, and as a portrait painter, he ranks among the ablest artists of his country. Several of his works are to be seen at Amsterdam, among which is one in the Stadt-House, representing a company of trained bands, about thirty full length figures; highly praised for its correct drawing, lively and true expression of the figures and countenances, and admirable coloring. He died at Amsterdam in 1670.

**H.** or **H.** HEMMELINCK, or HEMLING, JOHN, an old Flemish painter, born at Bruges, according to C. J. Nieuwenhuys, about 1440. According to Dr. Kügler, he studied under Roger of Bruges; and was one of the best artists of the school of van Eyck. There has been a great deal written, to prove him identical with Juan Flamenco and Juan de Flandes (q. v.), but the subject is involved in obscurity, and the little which is known of his history is merely traditional. According to van Mander, he was of a very dissolute character, and was reduced to the necessity of engaging as a private soldier. Sickness compelled him to seek refuge in the hospital of St. John at Bruges about 1479, where he was restored to health. Influenced by the feeling of gratitude, he disclosed his profession, and painted several works for the chapel of the hospital, among which were an altar-piece, representing the Nativity, and the Adoration of the Shepherds; on one of the laterals is a group of Angels adoring the Infant Jesus in a Cradle; on the other, the Presentation in the Temple. It is inscribed *OPUS JOHANNIS HEMMELINCK, M.CCCC.LXXIX.* This admirable work is composed with an order and intelligence little known at that time. Several of his heads are greatly superior to his cotemporaries in character and expression; it is colored with wonderful delicacy and beauty, and is preserved with the greatest care and veneration. The following elegant criticism on this artist is from the pen of Dr. Franz Kügler. "Hemling adopted the mode of conception peculiar to the school of van Eyck, tinged, however, with greater severity. The features are less lovely, but more earnest; the figures less elegant; the movements less soft; the handling sharper, with greater finish of detail. His grouping is strictly symmetrical, and he confines himself in general to the characters absolutely necessary; while on the other hand, he endeavors to exhaust the history, and often introduces the events which preceded or followed the principal action, in a smaller size, in the background. We trace his more serious feelings particularly in the conception and coloring of his landscapes. If in John van Eyck these shine in the light of spring, in Hemling they glow with the richness of summer; the greens are darker, the meadows are more equally tinted, the foliage of the trees more dense, the shadows strong-

er, the masses of light broader, and more tranquil. In other cases the tone of his landscapes is a clear, uniform, autumnal tint. He is always successful in scenes which require the highest brilliancy of strong lights, as the rising sun; or forcible and singular combinations of color, as in visions and similar subjects." Besides the altar-piece already mentioned, there is in the chapel of St. John's hospital, the celebrated Reliquary of St. Ursula, a shrine of about four feet in length, decorated with small pictures in the very best style of the Flemish school, representing subjects from the history of that saint. In the private collection of the king of Holland, are two long panels, containing ten admirable scenes from the life of St. Bertin. At Munich is a similar work "representing the principal events of the Life of Christ and the Virgin (the Seven Joys and the Seven Sorrows of the Virgin); not in separate compartments, but in one great whole, united in a landscape, with an endless number of subordinate events; a whole world of life, and joy, and sorrow, executed with wonderful grace and beauty." In the Academy at Bruges are also preserved two pictures by Hemmelinck; and in the chapel of St. Julian, was formerly one of St. Christopher carrying the Infant Jesus across a River, with St. Benedict and St. Giles, which was taken to France, and is now in the Louvre. The small traveling altar of Charles V., enriched with subjects by this master, and valued at \$15,000, is in the king of Holland's collection, where is also a large Breviary, formerly in the Library of St. Mark at Venice, illustrated by John Hemmelinck, with the assistance of two scholars, Livin of Antwerp, and Gerard of Ghent. The miniatures in this work, are composed in an elevated style, and executed with delicacy and richness. This artist was living, according to Nieuwenhuys, in 1499.

HEMMESSSEN, or HEMMISTEN, JOHN VAN, a Flemish painter, who flourished about 1550.—He studied at Rome, and was so diligent an imitator of the works of Leonardo da Vinci, that many of his pictures, particularly of children, have been attributed to that master. In the Museum at Brussels is a picture by him, representing the Descent from the Cross; in the Louvre is another, of Tobit restoring Sight to his Father; and in the collection at Dusseldorf is an *Ecce Homo*, dated 1544.

HEMRICH, C. H. This engraver resided at London about 1705, but was probably a native of Germany. Among other plates, he executed a set of butterflies and insects, *after Roesel*, in a very neat style.

**H.** HEMSKERK, MARTIN VAN VEEN, called MARTIN, a Dutch painter, born at Hemskerk, near Haerlem, in 1498; died in 1573. He was the son of James William van Veen, but acquired his surname from his birthplace. He first studied under John Lucas, at Delft; after which he went to Utrecht, and entered the school of John Schoorel. Here he made such rapid progress that his master became jealous, and dismissed him from his academy. He executed a picture of St. Luke painting the portrait of the Virgin, for the Painter's Chapel at Haerlem, so entirely in the style of Schoorel, that it was generally ascribed to that master. At the age of thirty-four he visited Italy,



and remained three years at Rome, studying the antique, and the works of Michael Angelo. On returning to Holland, he executed several works for the public edifices at Amsterdam, among which is an altar-piece of the Crucifixion, in the old church, with two folding doors, representing subjects from the Passion of Christ. Hemskerk gained a high reputation, and was considered an eminent artist in his day. His draperies, however, are clumsy, with a confusion of folds; his heads have little grace or beauty of expression. His compositions are abundant, but with little taste or judgment; and, like many other imitators of Michael Angelo, his design is frequently strained and overcharged. There are a few etchings by this artist, among which are four plates representing Judah and Tamar, the Annunciation, the Wise and Foolish Virgins, and Industry and Commerce.

HEMSKERK, EGBERT, called the Elder, a Dutch painter, born at Haerlem about 1610. His subjects are of the lowest order, representing the interiors of Dutch taverns, with Boors drinking or quarreling. They are executed with considerable ability, and a good imitation of nature, though greatly inferior to the works of Brower and Temiers.

HEMSKERK, EGBERT, called the Younger, probably the son of the preceding, was born at Haerlem in 1645. He studied under Peter Greber, but imitated the style of the elder Hemskerk. He painted drunken scenes and drolls with considerable humor, and sometimes incantations, spectres, and similar subjects, characterized by ingenuity and fertility of invention, although the coloring is cold and heavy. He visited England in the reign of King William, and was much patronized by the Earl of Rochester. He died at London in 1704.

HENDRIKS, WYBRAND, a Dutch painter, born at Amsterdam in 1744. He settled at Haerlem, where he practised the art with great reputation for many years, and painted portraits, interiors, and landscapes. His flower-pieces and subjects of still-life, in the style of Weenix, however, are the most admired of his works. In the Museum at Amsterdam is a View in Haerlem, executed by this artist. He died in 1830.

HENGEL, H. F. VAN, a Dutch painter, a native of Nimeguen, flourished in the last century. He studied under Herman vander Myn, and painted landscapes and conversations of a cabinet size; but whether from want of ability, or disinclination to part with his pictures, he never disposed of any, retaining them in his collection till his death, which occurred at Utrecht, in 1785, when they were all sold.

HENNEQUIN, P. A., a French painter, born at Lyons in 1763. He studied under David, gained the grand prize of the Academy, and visited Rome with the royal pension. On returning to France, he went to Paris, and soon after settled in his native city, where he was commissioned to execute a painting for the Hotel de Ville, which he finished in six months. He became involved in the Revolution, and came near losing his life. He practised the art at Paris under the rule of Napoleon, and produced several good works, among which

was Orestes pursued by the Furies, characterized by correct design and vigorous coloring. In 1815 he left France and settled at Liege, where he was patronized by the Prince of Orange. He finally retired to Tournay, and directed the Academy of Design in that city, until his death.

HENRIET, ISRAEL, a French designer and engraver, born at Nancy in 1608. He was the son of Claude Henriet, a painter on glass, who instructed him in the elements of design, and then sent him to Rome, where he became a pupil of Tempesta. On returning to Paris, he devoted himself to engraving, and was appointed to instruct the Dauphin, afterwards Louis XIV., in design. He engraved a number of plates of the History of the Prodigal Son, some landscapes, and other subjects, from his own designs, in the style of Callot. Henriet established himself as a print-seller, and published many engravings, from his own designs, and after Callot, Della Bella, and Israel Sylvestre, all of whom he employed. He died at Paris, in 1661.

HENRIQUEZ, BLAISE LOUIS, a French engraver, born at Paris in 1732. He studied under N. G. Dupuis, and was chosen an Academician in 1779. His plates are executed with the graver, in a very neat style. The following are the principal:

#### PORTRAITS.

Louis XVI. King of France; *after J. Bozé*. Denis Diderot; *after Vanloo*. John d'Alembert; *after Jollain*. Francis Maria Arouet de Voltaire; *after Barat*.

#### SUBJECTS AFTER VARIOUS MASTERS.

Minerva driving away the God of War; *after Rubens*. Mercury and Argus; *after G. van Eeckhout*. Honors paid to the Constable du Guesclin; *after Brenet*.

HENSTENBURGH, HERMAN, a Dutch painter in water-colors, born at Hoorn in 1667. He excelled in painting birds and flowers, and his pictures are still esteemed.

HERACLIDES, the Macedonian, a celebrated ancient marine painter, who flourished about B. C. 180.

HERCK, JACOB MELCHIOR VAN, a Flemish flower-painter, who lived about 1720. He married the daughter of P. G. Verbruggen, and copied some of the works of that master.

HERISSET, A., a French engraver, who flourished about 1750. His plates do not possess much merit. Among them are several after J. F. de Troy; also some plates of fortifications, published in 1757; and a part of the plates for the folio publication of the *Views of Versailles*.

HERLIN, FREDERIC, a Flemish painter, a native of Nordlingen, flourished in the latter part of the 15th century. He had a brother named Hubert, who was also a painter; and there were several other artists of this name, who flourished about the same period, but little is known of their histories or works. Frederic Herlin was a close imitator of the style of van Eyck. In the church of St. George, at Nordlingen, are two pictures by him—the Crucifixion, and the Virgin and Infant, with Saints—dated respectively 1462 and 1488. In the choir of the Cathedral at Meissen, is a beautiful picture by him, in an elevated style, which closely resembles the works of van Eyck, both in composition and the naked figures, although



the latter are not so well treated. The draperies are cast in a grander style than in John van Eyck, although they do not exhibit the particular stuffs so distinctly as in the works of that master. Unfortunately, this gem has been greatly injured by the so-called process of restoration.

**HERMODORUS**, or **HERMODOUS**, a Roman architect and engineer, who flourished about B. C. 104. According to Vitruvius, Metellus commissioned him to erect the porticos surrounding the temple of Jupiter Stator. He also erected the temple of Mars, in the Flaminian Circus; and he is probably the architect praised by Cicero for his abilities in constructing all works necessary for sea-ports.

**HERMOGENES**, a Greek architect, a native of Alabanda in Caria. He is cited by Vitruvius as one of the most celebrated architects of antiquity, and as having greatly contributed, by his works, discoveries, and teachings, to the progress of the art. In the city of Magnesia, he erected a temple to Diana, of the Doric order; at Tros, he built a temple to Bacchus; and he also published a work on these edifices, which was extant in the time of Augustus. There was a sculptor of this name, a native of Cythera, who executed, among other works, two statues of Apollo and Venus, at Corinth.

**HERMON**, an ancient Greek sculptor, a native of Trezene, by whom there were several statues in the time of Pausanias, in a temple of his native city, which that author regards as the most ancient edifice of the kind in Greece. At Elis he executed the treasury of the Epidamnians, in concert with his brother Lachares, and his father Pyrrhus.

**HERREGOUTS**, **HENRY**, a distinguished Flemish painter of history, born at Mechlin about 1666. It is not known by whom he was instructed. His works are characterized by grandeur of composition, correctness of design, great freedom of pencilling, and a pure and chaste style of coloring, resembling that of Vandyck. The airs of his heads are graceful and expressive, and his draperies are simple and well cast. There are several of his pictures in the churches of Antwerp, Louvain, and Bruges. In the Cathedral at Antwerp is a fine picture by Herregouts, of the Martyrdom of St. Matthew; and at Bruges, in the church of St. Anne, is his master-piece, representing the Last Judgment. It is an immense composition, with figures larger than life, grandly composed, and designed in a bold style. Herregouts died at Antwerp in 1724.

**HERREGOUTS**, **JOHN BAPTIST**, the son and scholar of the preceding, born at Bruges about 1700. He painted historical subjects in the style of his father, and his works possess considerable merit, although inferior to that master. In the church of St. Anne, at Bruges, is a picture of the Virgin and Infant in the Clouds with a Glory of Angels; in the church of the Carmelites, the Presentation in the Temple, and the Virgin and several Saints kneeling before Christ, considered his best work. There are a few etchings by this artist, executed in a slight, free style, among which is a plate of St. Cecilia, surrounded by a Glory of Angels, signed *J. Baptista Herregouts, f. et invent. a Brugge*.

**HERREGOUTS**, **MAXIMILIAN**. Little is known of this painter. There is a picture representing the Interior of a Kitchen, with a Woman making Pancakes, signed with his name, and dated 1674.

**HERRERA**, **FRANCISCO DE, THE ELDER**, a Spanish painter, born at Seville in 1576. He is also said to have been an architect, but none of his works are mentioned. He studied painting under Luis Fernandez, and was among the first who attempted to reform the dry and tasteless style that had previously prevailed in Spain. His works are distinguished for a clear and bold coloring, and the figures have a fine relief. He visited Madrid, and painted several subjects from the life of St. Ramon, in the cloister of Merced Calzada. Besides historical works, he also excelled in painting fairs, markets, and merry-makings, which were greatly admired. Among his principal works is the Last Judgment, in S. Bernardo at Seville; and his fresco paintings in the cupola of San Buena Ventura. Herrera established a successful school, in which the preëminent Don Diego Velasquez was educated. There are a few etchings by him, after his own designs, particularly of his pictures in S. Buena Ventura. He died in 1656.

**HERRERA**, **FRANCISCO DE, THE YOUNGER**, the son and scholar of the preceding, born at Seville in 1622. He visited Rome for improvement, where he resided six years, studying with great assiduity the beauties of antiquity, and the best works of art. On returning to Spain he manifested great abilities, and soon gained a high reputation. Some time after his return to Seville, the Academy of Painting was commenced, Murillo being chosen president, and Herrera vice-president. Not liking this inferiority, he left Seville and went to Madrid, where he soon gained reputation. He was appointed painter to Charles II., and superintendent of the royal works. He also excelled in painting still-life, flowers, and fish, particularly in the latter, for which he was called by the Italians, *il Spagnuolo degli Pesci*. Among his principal works at Paris are the great altar-piece of the Carmelites, representing St. Hermendildo; the Assumption of the Virgin, in the cupola of the convent Nuestra Señora d' Atocha; and in the convent of Corpus Christi, St. Anne teaching the Virgin to read. He died in 1685.

**HERRERA**, **CAY. GIOVANNI D'**, an eminent Spanish architect, who flourished about 1570. He was a pupil of Giovanni Battista di Toledo, and succeeded that architect in the erection of the Escurial, which is a high testimonial of his abilities. For a description of this magnificent edifice, see *Giovanni Battista*. Herrera was appointed royal architect, and gained great reputation for his numerous edifices. He designed the church of St. James in the vicinity of Cuenca; erected the bridge of Segovia, entirely of granite; and was the first architect of the royal pleasure-house at Aranjuez. He died in 1597.

**HERRLIBERGER**, **DAVID**, a Swiss engraver, born at Zurich in 1697, and died there in 1777. He studied under Melchior Fuëßli, and then visited Amsterdam, where he gained much improvement from the instructions of Picart. He then visited England and France, returning thence to his own country. He engraved and published several pictorial works, among which is a Topo-

graphical Description of Switzerland, 3 vols., illustrated by 323 plates.

HERSENT, Louis, a French painter of history and portraits, born at Paris in 1777. He studied under Regnault, and painted many subjects from poetry, and from French history, which are greatly esteemed. He also painted many eminent personages, and his works are to be found in the best French collections. Some of them have been engraved by Adam, Tardieu, Laugier, and others. Hersent was a member of the Legion of Honor, the French Institute, and the Royal Academy at Berlin. His wife, Madame Hersent, whose maiden name was Mauduit, was born in 1784. She gained great distinction as a paintress of history and portraits, and some of her works may be seen in the Luxembourg and Fontainebleau galleries, which have been engraved by Tardieu.

HERTOCKS, A., an English engraver, who lived about 1660. He wrought chiefly for the booksellers, and executed a number of portraits and frontispieces, entirely with the graver, in an indifferent style. Among them are the following :

PORTRAITS.

Charles I. kneeling, holding a Crown of Thorns; *after P. Pruytters*. Charles II. when Prince of Wales. Sir Edward Nicholas, Secretary of State; *after Hanneman*. Sir Francis Wortley, Bart. Henry Rolle, Juris-consult; prefixed to his Abridgment. Robert Rawdon, a Governor of St. Thomas's Hospital. William Chamberlaine, M. D. and poet; prefixed to his Pharonnida. Hugh Crompton, poet. Alexander Brome, poet. Gideon Harvey, M. D. Edward Waterhouse, Juris-consult and antiquary.

HERZ, or HERTZ, JOHN DANIEL, a German engraver, born at Nuremberg, according to Basan, in 1599; died in 1635. He etched several plates from his own designs, and those of other masters, among which is a large plate of St. Paul in the Areopagus, after his own design.

HESS, Louis, a Swiss landscape painter, born at Zurich in 1760. He studied under Solomon Gessner, and made excursions among the mountains, to design views of the grand scenery of his native country. In 1794 he visited Rome for improvement, and on returning to Switzerland he soon gained reputation, and was much employed. There are many of his landscapes in the collections of France, England, Germany, Denmark, and Russia, which are distinguished for correctness of design, fine choice of objects, and truth of coloring. In the latter part of his life he engraved a number of fine plates, from his own designs. He died in 1800.

HESS, CHARLES ERNEST CHRISTOPHER, an eminent German engraver, born at Darmstadt in 1755. He lost his father at the age of thirteen, and was afterwards taken under the protection of his relative Hohleisen, a medalist and goldsmith of Mannheim, who taught him those arts. During his leisure hours, Hess devoted himself to the study of the works of art in the gallery of Mannheim, and by the advice of Krahe, director of that gallery, resolved to devote himself to copper-plate engraving. In 1776 he settled at Augsburg, and engraved several good plates. Meanwhile his friend Krahe had been appointed director of the Dusseldorf Gallery, and he invited Hess thither, to engrave some plates after the pictures in that collection. He executed several fine plates after Rembrandt, which gained him admission to the

Academy, in 1780. In 1782, the Elector Palatine appointed him engraver to the court, and in 1787 he visited Italy for improvement, where he lived on terms of intimacy with eminent men of learning and talents. On his return to Germany, he remained some time at Munich, and afterwards practised the art with great success at Dusseldorf, until that city was attacked by the French in 1794, when he removed back to Munich. He executed many plates after the pictures in the Dusseldorf Gallery, for a pictorial work, and his plate of the Painter and his Wife, *after Rubens*, is esteemed the finest one in the collection, although Bartolozzi executed many plates for the same work. He received many commissions from England, and from the German Libraries. Among his other esteemed productions are the Ascension, *after Guido*; the Charlatan, *after G. Douw*; the Holy Family, *after Raffaele*; the St. Jerome, frequently attributed to the Elder Palma; the Madonna, *after Carlo Dolci*; and a large plate of the full-length portrait of King Maximilian, *after Stieler*. He died in 1828. His three sons distinguished themselves as painters. Peter Hess, a painter of battle-pieces, born at Dusseldorf in 1792, and for three years after 1813, accompanied the Bavarian army into France, to design the battles. Heinrich Hess, born at Dusseldorf in 1798, was professor of historical painting in the Academy of Fine Arts at Munich. Carl Hess, a painter of landscapes and familiar subjects.

HESS, CARL ADOLPHUS, was born at Dresden in 1769, and attained a skill in painting horses equal to that of any other German artist. He was not related to the preceding family.

HETSCH, PHILIP FREDERIC DE, a German painter, born in 1758. While very young, he entered the school established at Stuttgard by the Duke of Wurtemberg, where he had the advantage of the advice and instruction of Guibal, a pupil of Mengs. Hertsch gained several prizes, and in 1780 went to Paris, where he formed his style by studying the works of Vien and Joseph Vernet. After two years he returned to Stuttgard, and was appointed one of the court-painters. In 1785 he visited Italy for improvement, and while there, was elected a member of the Bolognese Academy. On returning to Germany, he soon gained reputation, and received many commissions. For Prince Eugene he executed an equestrian portrait, besides many subjects of history. In 1800 he was appointed Director of the Gallery at Stuttgard, and was soon after received into the Academy of Fine Arts at Berlin. He visited Paris in 1808, where he remained a short time, and painted a picture of the Resurrection, which was greatly admired. Among his other works, are several in the royal palace at Stuttgard, representing Brutus and Porcia; the Farewell of Regulus; Tullia driving her Chariot over the Body of her Father; and the King of Wurtemberg and his Suite. He practised the art but little in the latter part of his life, and died in 1838.

HEUDELOT, J., a French engraver, who lived about 1760. Among other prints, he executed a portrait of Margaret Goyen, after a picture by Jan Steen, her husband; also a few plates after A. van Ostade and Lingelbach.

HEUMAN, GEORGE DANIEL, a German engra-

ver, who resided at Nuremberg about 1724.—Among other plates, he executed several portraits in a very neat style, of distinguished Germans, and a set of architectural views of the churches and public edifices of Vienna, published by John Andrew Peeffel, at Augsburg, in 1724.

HEURTIER, JEAN FRANÇOIS, a French architect, born at Paris in 1739. He gained the grand prize in the Academy of Architecture, and passed three years at Rome, with the royal pension. On returning to Paris he settled at Versailles, and was appointed architect to the king. He erected several fine edifices at Versailles and elsewhere; was a member of the Royal Academy of Architecture, and also of the Institute. He died at Versailles in 1822.

HEUSCH, WILLIAM DE, a Dutch painter, born at Utrecht in 1638. He acquired the elements of design in his native city, after which he visited Rome, and entered the school of John Both, where he made great proficiency. He adopted the admirable style of his instructor, and was so successful that his works have often been mistaken for those of Both. His landscapes exhibit the most agreeable scenery, with more of the Italian than his native taste, and embellished with figures and little neatly drawn, and touched with great spirit. He designed after nature, and sketched views on the Rhine and the Tiber, of Frescati and Tivoli. Though inferior to Both, his talents were very highly esteemed, and high prices were paid for his works. He executed twelve spirited etchings, with figures, after his own designs, which are now very rare. He died in 1702.

HEUSCH, JACOB DE, a Dutch painter, the nephew and scholar of the preceding, born at Utrecht in 1657. After attaining considerable ability under his instructor, he visited Italy, where he particularly attached himself to studying the works of Salvator Rosa, and followed the style of that master with considerable success. He met with very flattering encouragement at Rome, his pictures being greatly admired, which represent the finest views in the vicinity of Rome, decorated with figures and animals in admirable style, correctly drawn, and vigorously touched. There are a few etchings by him, executed in a neat, slight style, after his own designs. He died in 1701.

HEUSCH, ABRAHAM DE, a Dutch painter, probably a relative of the preceding, born at Utrecht in 1650. He studied under Christian Striep, an artist of little note. He excelled in painting plants, insects, and reptiles, copied from nature with wonderful accuracy and finish. His works are very scarce, as he used a vast amount of care in finishing every picture; and they are equal to Gerhard Douw or Micris for their delicate polish. There are a few etchings by this artist, after his own designs.

HEUVELE, ANTHONY VANDER, a Flemish painter, born at Ghent about 1605. He studied under Gaspar de Crayer, and afterwards visited Italy. On returning to Ghent, he painted a number of good pictures for the churches and private collections in that city, and other towns in Flanders. In the Museum at Brussels is his Martyrdom of St. Aurelia; but his master-piece is in the Museum at Ghent.

HEWVICK, GASPARD, a Flemish painter, born at Oudenarde in 1550. At an early age he visited Italy, and entered the school of Lorenzo Costa, by whose instructions he became a good painter of large historical subjects, for churches and public edifices. He died in 1611.

HEYDEN, or HEYDE, JOHN VANDER, an eminent Dutch painter, born at Gorcum in 1637. He obtained his knowledge of design from an ordinary glass painter; but his energy and talents enabled him to improve, by studying after nature, and his taste directed him to the choice of subjects very rarely seen in such perfection as he has represented them. He painted churches, palaces, ruins, and views of cities, with the greatest precision; and enriched them with landscapes, trees, and lovely distances. His pictures are finished with uncommon neatness and patience; and he painted his buildings with such exactness, that each brick or stone might be counted in the walls. Notwithstanding this careful finishing, his touch and coloring are so light, free and soft, that his pictures have no labored appearance. He was a perfect master of the principles of perspective and chiaro-scuro. Many of his works were decorated with figures in admirable style by Adrian Vandervelde, after whose death they were usually painted by Lingelbach. Vander Heyden had a secret of printing pictures in oil colors, which he afterwards retouched with the pencil. Several of them, done on parchment, were fixed on a panel, in a very ingenious manner. Vander Heyden visited Germany, Belgium, and England. Among other works, he executed a View of the Royal Exchange and Monument, London; the Town House, Amsterdam; and several views in Cologne, Brussels, Delft, and other cities. He died in 1712.

HEYDEN, JOHN VANDER, a Flemish portrait painter, who visited England, and resided at London, where he died about 1686.

HEYLEN, GONZALES VAN, a Flemish wood engraver mentioned by Papillon, was a native of Antwerp, and flourished about 1694. There are several frontispieces and other book illustrations by him, executed in a free, spirited style.

HIBBART, WILLIAM, an English engraver, who lived at Bath about 1760, and etched several portraits in a free, painter-like style, which are somewhat in the style of Worlidge. Among them are the portraits of Antoine Watteau, and Laurence Delvaux.

HIDALGO, DON JOSÉ. See GARCIA.

HIGHMORE, JOSEPH, an English painter, born at London in 1692. Against his inclination, he was articled to an attorney in 1707, but in about three years he commenced employing his leisure hours in drawing, and frequented the Painters' Academy, under the direction of Sir Godfrey Kneller, who noticed him particularly. On the termination of his clerkship he commenced painting as a profession, and soon met with employment. He was engaged by Mr. Pine to make the drawings for the prints of the Knights of the Bath, on the renewal of that order in 1725. He also painted the portraits of several of the members of that order, among which was one of the Duke of Richmond. Shortly after he was commissioned by George I. to paint the portrait of the Duke of Cumberland. In 1732, Highmore visited the con-

tinient, for the purpose of seeing the Dusseldorf Gallery; and two years after he went to France for a similar purpose. In 1742 he painted the Prince and Princess of Wales, for the Duke of Saxe-Gotha. He executed a series of pictures, which were engraved and published by subscription, in 1745. Among his subjects of history, were the Good Samaritan; the Finding of Moses; Hagar and Ishmael, and the Graces unveiling Nature. He died in 1780.

HIGMORE, an engraver of uncertain age and country, whose name is affixed to several large portraits, among which is that of Le Sage, the author of *Gil Blas*.

HILLEGAAARD, PAUL VAN, a reputable Dutch historical painter, of whose history little is known. He painted battles, skirmishes, and drunken quarrels. In the Museum at Amsterdam is a picture by him, representing Prince Maurice dismissing the Trained Bands in 1618.

HILLIARD, NICHOLAS, an English miniature painter, born at Exeter in 1547. He acquired the business of a goldsmith and jeweller, and having a taste for design, he studied the works of Holbein, and gained something of the neatness of his finishing, though greatly inferior in clearness and vigor of coloring. He attained estimation in his day; painted several court personages; and was appointed goldsmith, carver, and portrait painter to Queen Elizabeth. He died in 1619.

HILTON, WILLIAM, an eminent English historical painter, born at Lincoln in 1786. He studied under his father, who practised portrait painting in his native place; after which he went to London, and entered the Royal Academy. Here he made good advances, and in 1806, produced his picture of *Cephalis and Procris*, from Ovid, succeeded by *Venus carrying Aeneas*, and *Ulysses and Calypso*. These and several other works were large compositions, and attracted much attention for their skilful composition, and harmonious coloring. His conceptions were elevated, and many of his works possess great beauty, and delicacy of touch, although they lack that poetical fire so essential to the art, and have an alloying tameness which is easily distinguished. Hilton practised the art for many years, but like Barry and other English historical painters, did not gain much encouragement. Cunningham says of this, that "he shut his eyes to the fact, that neither religion nor history, now, since general intelligence had opened their pages to all, required Art as an interpreter, and that the nation desired the magic of color and the graces of outline to be employed on unexhausted and original topics." Hilton was chosen a member of the Royal Academy in 1819, and in 1825 was appointed Keeper. This office afforded him a modest independence, so that he was enabled to pursue his favorite branch of the art, without interruption, and he produced ten historical and poetical works, from this period to 1836. Among his principal pictures are, *Sir Calpine rescuing Serena*, in the National Gallery; *Venus seeking Cupid at the Bath of Diana*, in the collection of Lord Charles Townshend; the *Rape of Proserpine*; and *Nature blowing Bubbles for her Children*. Hilton was greatly beloved for his mild and amiable manners. He died in 1839.

HINDE, T., an obscure English engraver, who

flourished about 1645, and executed a number of plates, among which is a portrait of Prince Rupert, and Robert, Earl of Warwick.

HIPPODAMUS, a famous Milesian architect, who built the port of Athens. According to Strabo, his most celebrated work was the city of Rhodes, founded about B. C. 408. It was disposed in the form of an amphitheatre, ornamented with magnificent buildings, ample streets, squares, walks, and groves. According to Suetonius, there were temples for all the gods of paganism, among which, that of Apollo was considered the finest; and those of Isis and Diana were master-pieces of architecture. Pliny says that Rhodes possessed more than three thousand statues, besides the famous Colossus of the Sun.

HIIRE, LAURENCE DE LA, a French painter, born at Paris in 1606; died in 1656. He was the son and scholar of Stephen de la H., an historical painter of some reputation. He afterwards entered the school of Simon Vouet, and although he did not follow the style of that master, like all other of his cotemporaries, yet he did not adopt a better but continued a mannerist. Two of his best works are the *Entry of Christ into Jerusalem*, and his *Apparition to the Marys*, in the church of the Carmelites at Paris. There are several etchings by this artist, some of which he has assisted with the graver, executed in a slight, free style, but incorrectly drawn. Among others are the following

The Holy Family, with St. John kissing the foot of the infant Jesus; *L. de la Hire, inv. et fec.* The Holy Family reposing, surrounded by Angels. The Repose in Egypt. The Crucifixion, with the Virgin, Magdalene, and St. John. The Conversion of St. Paul. The Judgment of Paris. Venus and Adonis. Different sets of Children playing, in the form of friezes. Several Landscapes, of various sizes.

HIIRE, PHILIP DE LA, the grandson of the preceding, born at Paris in 1677. He acquired the elements of design, but afterwards entered the medical profession, in which he attained distinction. During his leisure hours he occasionally indulged his taste for art, and painted several fine pictures in the style of Watteau. He died in 1719.

HIRSCHFOGEL, AUGUSTINE, a German engraver and enamel painter, born at Nuremberg about 1506. He was the son of Viet H., a glass painter, who instructed him in the elements of design. His drawing of the figure is incorrect, but his etchings of landscapes are executed in a masterly style. Among other plates by him there are the following:

A set of six mountainous Landscapes, with castles. 1546. A Landscape, with a Canal and a Stone Bridge. 1525. A View of a Village by the side of a River, with a Wooden Bridge. 1546. A Landscape, with a figure representing the Death of Cleopatra. 1547. Two Views of Sea-ports, with Shipping. 1549. Part of the Murder of the Innocents; after a sketch by *Raffaello*, different from that by *Marc' Antonio*. 1545. A Vase, with goldsmith's ornaments. 1543. A Sword, the handle ornamented with eagles' heads, and the scabbard with goldsmith's ornaments.

HIOARE, WILLIAM, an English portrait painter, born at Eye, in Suffolk, about 1707. After receiving a liberal education, he was placed under Grisoni, an Italian painter in London, on leaving whom, he visited Italy, and entered the school of Francesco Imperiale, the disciple of Carlo Maratti. Here he formed a close intimacy with Pompe

Batoni, which lasted through life. He made many studies and copies from the works of the best masters, and after nine years, returned to England. Finding little encouragement to historical painting, he had recourse to portraiture, and practised at Bath successfully, for many years. He gained considerable distinction as a painter in crayons, and produced many elegant figures in that branch of the art. When the Royal Academy was formed, Hoare was chosen a member, and exhibited for many years. For the Octagon Chapel, at Bath, he painted a picture of the Pool of Bethesda; and for the church of St. Michael, Christ bearing his Cross. He died in 1792.

HOARE, PRINCE, an English author and an amateur painter, the son and scholar of William H., born at Bath in 1755. He studied in the Royal Academy, and in 1776 visited Rome, where he was a pupil of Raphael Mengs, at the same time with Fuseli and Northcote. In 1799 he became foreign correspondent of the Royal Academy. He wrote a number of works, some of which related to art, and gained considerable reputation. He was a member of several academies, and died in 1834.

HOBBEMA, MINDERHOUT. Little is known of the life of this eminent painter. According to the generally received opinion in Holland, he was born at Coeverden, about 1611; although some writers assert that he was a native of Vriesland; others, that he was a Noord Hollander; and Rev. Mr. Pilkington says he was a native of Antwerp. He resided at Amsterdam, and lived on terms of intimacy with Nicholas Berghem, A. Vandervelde, John Lingelbach, and Ruysdael, who are said to have adorned his landscapes with figures and animals. His style was similar to the latter, with a richer and more harmonious system of coloring. His subjects are usually of a very humble character, often representing a cottage embosomed in a lump of trees, with a sandy road leading through wood, and a brook or small lake. His pictures are executed with charming simplicity, and he is not surpassed by any Dutch painter, for pure and hasty tints, finish and freedom of touch, and intelligence of chiaro-scuro. In some of them he has most happily introduced the sunlight penetrating the forest shade, and illuminating the centre of his picture in a most admirable manner. His skies are light and floating, and his verdure possesses a charming dewy brightness. The pictures of Hobbema are dated from 1657 to 1669. They were long considered less desirable than the works of Ruysdael, but are now in great estimation, and new specimens bring the very highest prices; even 15,000 has been paid for one.

HOCKNER, JOHN GASPAR, a German engraver, who resided at Dresden about 1655. He is thought chiefly for the booksellers, and engraved a number of plates in a neat style, but devoid of taste.

HODGES, CHARLES HOWARD. This portrait painter was born in England, in 1774, but visited Holland, and settled at Amsterdam. He was much patronized by distinguished personages, and was greatly esteemed for his firm and broad pencil, beautiful tone of coloring, and correct likenesses. He engraved a number of plates in mez-

zotinto, after Vandyck, Metzn, and Rembrandt. He died at Amsterdam in 1837.

HODGES, WILLIAM, an English landscape painter, born at London in 1744. He studied under Wilson, on leaving whom he was engaged as draughtsman to accompany Capt. Cook on his second voyage of discovery round the world, and designed many interesting views of the various countries which they visited. On returning to London, he painted several pictures for the Admiralty, of views in Otaheite and other islands of the Pacific ocean; after which he visited India, where he resided until 1784, and acquired a competent fortune. On his return to England he practised the art for a few years, but in 1790 engaged in a commercial speculation, by which he lost his property. He died in 1797.

HOECK, JOHN VAN, an eminent Flemish painter, born at Antwerp in 1600. After acquiring a liberal education, he entered the school of Rubens, and became one of the most distinguished scholars of that great master. On quitting Rubens, he went to Italy, and resided several years at Rome. He devoted himself with great assiduity to studying the works of the old masters, and painted several pictures for the nobility, which gained him great reputation. On returning to Flanders, he was invited to Vienna by Ferdinand II., and painted the portraits of the imperial family, and the principal personages of the court; also several historical works for the churches and public edifices. He accompanied the Archduke Leopold, governor of the Low Countries, on his return to Holland, who appointed him first painter to the court, and employed him on several important works. The portraits of van Hoeck are remarkable for their accurate resemblance, and are little inferior to those of Vandyck. Among them are his admirable pictures of Albert and Isabella, formerly in the collection of Prince Charles of Lorraine. His subjects of history are finely composed, designed in a correct and delicate style, with a coloring and penciling so closely resembling that of Rubens, that his pictures have occasionally been ascribed to that master, even in Flanders. Among his historical works, is a capital picture of the Deposition from the Cross, in the Church of Our Lady, at Mechlin. He died in 1650.

HOECK, ROBERT VAN, a Flemish painter, born at Antwerp in 1609. His instructor is not mentioned, but he excelled in painting encampments, skirmishes, and battles, with a great variety of small figures, neatly drawn, and touched in a very spirited style. He also painted historical subjects, of which there are twelve in the Abbey of Berg St. Vinox, near Dunkirk, representing the Twelve Apostles, with the Martyrdom of each beneath.

\* HOEFNAGEL, GEORGE, a Flemish designer, painter, and engraver, born at Antwerp in 1546. His father was a diamond merchant, and intended him for the same occupation; but manifesting a genius for art, he was allowed to follow his inclination. After acquiring the elements of design, he visited Italy for improvement, and made many drawings of the most remarkable monuments and other antiquities. On returning to Flanders, he published a volume of plates after those designs; and then applied himself to painting animals, plants, and insects, which he finished with great

correctness and beauty. When Antwerp was taken by the Spaniards, Hoefnagel was plundered of all his possessions, and fled to Bavaria, where he obtained the protection of the Elector, and remained several years at Munich. He was afterwards employed by the Emperor Rodolphus, who settled upon him a pension, retaining him in his service until his death, in 1600. As an engraver, Hoefnagel executed a map of Bristol; some of the plates for the *Theatrum Orbis Terrarum*; and a part of those in *Braun's Civitates Orbis Terrarum*.

HOEFNAGEL, JAMES, a Flemish engraver, the son of George H., born at Frankfort in 1575. He executed several plates from his own designs and those of other masters; also a set of fifty plates of beasts, birds, flowers, insects, &c., after the designs of his father.

**H** or **G** HOEKGEEST, or HOGGEEST, G. This painter flourished in the 17th century, and was distinguished for his pictures of interiors of churches, in the manner of De Wit. There are two of his works in the Museum at the Hague, representing the new church at Delft, with the monuments of the Princes of the House of Orange. One of them is dated 1651. His cabinet pictures are occasionally seen in commerce.

HOET, GERARD, a Dutch painter, born at Bommel in 1648. His father was a glass painter, whom he assisted for some time in that branch of the art, and then entered the school of Warnar van Rysen, a painter of considerable eminence. After remaining under that master about one year, he was obliged to quit him on account of his father's death, who had left imperfect a number of glass paintings, which Hoet was compelled to finish for the support of the family. He was thus engaged until 1672, when the French took possession of Bommel, which obliged him to take refuge at the Hague, and he employed himself in ornamenting saloons, and painting the ceilings of the principal hotels. He also painted cabinet pictures of historical and fabulous subjects, which were greatly admired. He afterwards painted at Amsterdam, and finally settled at Utrecht, by invitation of M. van Zuyden, for whom he executed some of his best works. His figures are designed with elegance, and drawn with correctness; his coloring is lively, natural, and harmonious, though deficient in vigor. His pictures are composed in an ingenious and appropriate manner, and are held in high estimation. Hoet succeeded in establishing a School of Design at Antwerp, of which he was appointed Director, and he conducted it with great honor and success. He died in 1733.

HOEY, or HOOY, JAN VAN. This painter was born at Leyden in 1545, but visited Paris while young, where he acquired a knowledge of his art, and settled in that city. He painted subjects of history; and is supposed to have engraved a number of portraits and landscapes, but there is no certainty about this. His talents were highly esteemed by Henry IV., who appointed him superintendent of the royal collection of pictures. He died in 1615.

HOFFMAN, FRANCIS, an engraver of little note, who lived in England about 1711. Among other plates, he engraved one representing the por-

traits of three dignitaries of the British government, dated 1711.

HOFLAND, THOMAS CHRISTOPHER, an English landscape painter, born at Workop, in Nottinghamshire, in 1777. He acquired the elements of design from a landscape painter named Rathbone, and afterwards went to Derby, where he passed several years as a teacher of drawing, and then went to London, intending to copy the pictures in the British Gallery. In this enterprise he met with good success, and settled at London in 1814, in which year he was awarded one hundred guineas for his picture of a Storm off the Coast of Scarborough, purchased by the Marquis of Stafford. The Duke of Marlborough employed him for some time at White Knights, to paint a series of pictures to illustrate a description of that place, but the affair had an unpleasant termination, greatly injurious to Hofland, and dishonorable to the Duke. He aided in establishing the "General Benevolent Society of Artists," and also in projecting the building of the Gallery in Suffolk street. In 1840, he visited Italy, under the protection of the Earl of Egremont, and designed many beautiful sketches of the scenery near Naples, Rome, Tivoli, and Florence. Sickness compelled his return home, and he died at Leamington in 1843.

HOFFMAN, SAMUEL, a Swiss painter, born in the Canton of Zurich, in 1589. He acquired the elements of design under Gotthard Ringgli, but afterwards visited Antwerp, and entered the school of Rubens, where he made such rapid advance, that he was soon considered a distinguished artist, both in history and portrait, particularly in the latter branch. He also painted fruit, game, and other objects of still life. On returning to Switzerland, he gained great encouragement, and was highly esteemed for his portraits in which he united fidelity of resemblance to grandeur of style and dignity of character. He died in 1648.

HOGARTH, WILLIAM. This eccentric genius was born at London in 1697 or 1698. His father was a schoolmaster, and apprenticed him, at an early age, to an engraver of arms on plate. While thus engaged, his inclination for painting manifested itself in a remarkable manner. Going out with some companions on an excursion to Highgate, the weather being hot, they entered a public house, where before long a quarrel occurred. One of the disputants struck the other on the head with a quart pot, which cut him severely; and the blood streamed down the man's face, giving him a singular appearance, which, with the contortions of his countenance, presented Hogarth a laughable subject, and taking out his pencil, he sketched the scene in a most truthful and ludicrous manner. At the expiration of his apprenticeship, he entered the Academy of St. Martin's Lane, and studied drawing after the model, but did not attain excellence in the figure. His first painting was a representation of Wanstead Assembly, the figures of which were sketched from the life, with great accuracy, but without any circumstances of burlesque. His first employment appears to have been engraving shop bills, and next the execution of prints for the booksellers. In 1725 he engraved some prints for Beaver's Military Punishments of the Ancients, and in 1726, seventeen prints for a edition of Hudibras. As a painter, he had great



facility in catching a likeness, and adopted a novel method of grouping families in conversation pieces, which for a time gained him considerable employment. He also painted a number of portraits, but was entirely unable to please his patrons. He therefore devoted himself to the delineation of the calamities and crimes of private life, and the vices and follies of the age. His series of "The Harlot's Progress," "The Rake's Progress," and "Marriage à-la-Mode," gained him great reputation; and the prints which he engraved and published from them, although rude specimens of the art, met with an enormous sale, greatly to his emolument. His talents were eminently in burlesque and satire. He has portrayed vice as leading to disgrace and misery; while virtue is represented as conducting to happiness and honor. Lord Orford characterizes him as a painter of comedy. "If catching the manners and follies of an age, 'living as they rise'; if general satire on vices and ridicules, familiarized by strokes of nature, and heightened by wit, and the whole animated by just and proper expressions of the passions, he comedy; Hogarth composed comedy as much as Moliere." It is not surprising that he did not excel in portrait or historical painting. His design and coloring possessed little merit. He was incapable of conceiving or illustrating a single noble passion of the human soul, and combined his burlesques with elevated subjects in a most disgusting manner, of which his *Sigismunda* is an example. His mind was of a very low order, totally devoid of delicacy, refinement or education. Naturally of a vulgar and satirical disposition, his asperities were never softened by contact with refined society. Like many others, who attain position by wealth alone, he evinced his narrowness of mind by affecting to despise all knowledge which he did not himself possess, and continued gross and uncultivated during his whole life. In 1730, he married the only daughter of Sir James Thornhill, against her father's consent; but when the latter perceived his abilities, he became reconciled to the marriage. He visited France in the year of the peace of Aix-la-Chapelle, but incurring suspicion of being a spy, he did not proceed farther than Calais. This event he afterwards satirized in his print of "O the Roast Beef of Old England." In 1753 he published his "Analysis of Beauty," a work containing some sensible hints and observations, but that did not convince nor meet the universal acquiescence he expected. In this he was assisted by Dr. Hoadley and Dr. Morrell. Hogarth became involved in a controversy with Wilkes, in which he gave the first offence, by an oblique attack on the friends and party of the latter, in publishing his print of "The Times." Wilkes answered by a severe article in the *North Briton*, and Hogarth retorted by a caricature of the writer. Churchill, the poet, then entered the arena of this ludicrous and disgraceful strife, and wrote his *Epistle to Hogarth*, which the latter answered by a caricature of Churchill, represented as a canonical bear, with a ragged staff and a pot of porter. While this contest was being carried on, Hogarth visibly declined in health, and finally expired the 26th of October, 1764. The following are his principal plates, comprising nearly all those engraved by himself:

The Portrait of William Hogarth, with two figures and two Cupids. 1720. An emblematical print on the South-

sea Bubble; *W. Hogarth, inv. et sculp.* 1721. Thirteen prints for Aubrey de la Motraye's *Travels*, in 1723. Seven small prints for Apuleius's *Golden Ass*; in 1724. Fifteen head-pieces for Beaver's *Military Punishments of the Ancients*. A Burlesque on Kent's Altar-piece in St. Clement's. 1725. A Masquerade, invented for the use of ladies and gentlemen by the ingenious Mr. Heidegger. 1725. A Just View of the British Stage. 1725. Twelve prints for Hudibras; the large set. 1726. The small set, containing seventeen, with Butler's head. (The head engraved for Butler, is that of *J. B. Monnoyer*, the flower-painter, of which there is a mezzotinto.) Mary Tofts, the rabbit woman of Godalmin. 1726. Rich's Glory, or his triumphant entry into Covent Garden. 1728. Sarah Malcolm, executed in 1732 for murder. *W. Hogarth, ad vivum pinxit et sculpsit*. This woman sat to him for her picture two days before her execution. A Midnight Modern Conversation. 1733. Southwark Fair. 1734. The Harlot's Progress; in six plates. 1733, 1734. The Rake's Progress; in eight plates. 1735. The Sleepy Congregation. 1736. The Distressed Poet. 1736. The Lecture: *Satur vacuum*. 1736. The Four Times of the Day. 1738. Strolling Actresses in a Barn. 1738. The Enraged Musician. 1741. Marriage à-la-mode; engraved under his direction by *Scotin, Ravenet, and Baron*. 1745. The Portrait of Martin Folkes, Esq. 1745. Simon, Lord Lovat; an etching. 1746. Garrick in the character of Richard III.; engraved by *Hogarth and Grignon*. 1746. The Stage-coach, an Election Procession in the yard. 1747. The Effects of Industry and Idleness; in twelve plates. 1747. The Gate of Calais, "O the Roast Beef of Old England!" by *Hogarth and Mosely*. The March to Finchley; *L. Sullivan, sc. W. Hogarth, dir.* 1748. The Portrait of Hogarth, with a pug dog. 1749. The Stages of Cruelty; four prints. 1751. Paul before Felix; scratched in the manner of Rembrandt. 1751. Paul before Felix; after the picture in Lincoln's Inn Hall. Moses brought to Pharaoh's daughter; by *Hogarth and Sullivan*. Columbus breaking the Egg. 1755. (The ticket to the Analysis.) Four prints of an Election. 1755; by *Hogarth, Grignon, la Cave, and Aveline*. The Portrait of Hogarth, painting the Comic Muse. 1758. The Cockpit. 1759. The Five Orders of Periwigs. 1761. Credulity, Superstition, and Fanaticism. 1762. The Times; two plates. 1762. John Wilkes, Esq.; drawn from the life, and etched by *W. Hogarth*. 1763. The Bruiser, C. Churchill, in the character of a Russian Hercules. 1763. The Good Samaritan. The Pool of Bethesda. *Sigismunda*. The Analysis of Beauty; two plates.

HOGEN, J., an engraver of little note, who executed, among other works, a print of *Damianus Agoess*, in a neat style, signed, *Io. Hogen fec.*

HOGENBERG, REMIGIUS. This engraver, from his name, was probably a native of Germany. He visited England, and executed two portraits of Archbishop Parker, about 1573, entirely with the graver, possessing very little merit. He also executed a large genealogy of the sovereigns of England, from the inscription of which it would appear that he was retained in the service of the Archbishop. It is signed *Remigius Hogenbergius servus D. Matt. Archiep. Cant. sculpsit*, 1574.

HOGENBERG, FRANCIS, the brother of the preceding, was employed by the English booksellers. There is a print by him, of Queen Mary, dated 1555, whence it is supposed that he visited England before his brother; but some think this date to refer to the era of her reign. The following are his principal plates:

The Portrait of Mary I., Queen of England; 1555; inscribed *Veritas temporis filia*. The Maps of Gaul and Belgium, in *Saxton's Atlas*. Part of the Views in *Bravi's Civitates Orbis Terrarum*; printed at Cologne in 1572; engraved in conjunction with *Simone Norelani* and *George Hoefnagel*. The pompous Funeral of Frederick II., King of Denmark; dated 1592; engraved in conjunction with *Simone Norelani*; in twenty-one plates. An emblematical print of Charity; inscribed *Franciscus Hogenbergus, sculpsit. Jacobus Christianus, excudit*. Engraved in a poor, dry style.

HOGENBERG, ABRAHAM, supposed to have been a younger brother of the preceding artists. His plates are executed in a neat formal style, and very incorrectly drawn. He assisted Francis II. in his plates for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. Among his other works, were the Equestrian portrait of the Duke of Bavaria, and some frontispieces for the booksellers.

HOGENBERG, JOHN, a relative of the preceding, flourished at Cologne about 1600, and engraved several portraits and historical subjects in a clear, neat style, somewhat resembling Crispin de Passe, but greatly inferior. Among them are the following :

#### PORTRAITS.

John Adams, Electoral Prince, Archbishop of Mentz; *J. Hogenberg, scul.* Lotharius, Electoral Archbishop of Treves; *do.* George, Cardinal Radzivil, Bishop of Cracow; *do.* The Scourging of Christ; *after M. de Vos.*

HOL, or HOY, NICHOLAS VAN, a Flemish engraver, who was employed in concert with J. van Ossenbeck, Francis Vandersteen, and others, on the plates after the collection of the Archduke Leopold, called the *Gallery of Teniers*. It consists of 243 prints, and was published at Antwerp in 1660.

**H**OLBEIN, HANS, or JOHN, an eminent Swiss painter, designer, and wood engraver, born at Basle, according to some accounts, in 1498; although others think he was a native of Augsburg. He was the son and scholar of John Holbein, who settled at Basle, and resided there during the rest of his life. At the early age of fourteen, he manifested great abilities, and painted the portraits of himself and his father, which were engraved in *Saunders's Academia*, in 1512. He had already gained considerable distinction, particularly in portraits, when he was invited by an English nobleman, to visit England, but he did not feel inclined to go. Several years afterwards, he formed an intimacy with Erasmus, and painted his portrait. The latter persuaded him to visit England, and gave him a letter to Sir Thomas More. On arriving at London, he sought out that nobleman, who received him with great kindness, giving him apartments in his house, and employing him to paint the portraits of himself, his family, and friends, with other works. One day Holbein happening to mention the nobleman who some years before had invited him to England, Sir Thomas was desirous to know who it was. Holbein replied that he had forgotten the title, but thought he could draw his likeness from memory; and this he did so strongly, that it was immediately recognised. This peer was either the Earl of Arundel or the Earl of Surrey. The Chancellor having now enriched his apartments with the productions of Holbein, adopted an expedient to introduce him to Henry VIII. He arranged the pictures in the great hall in an advantageous manner, and invited the king to an entertainment. On entering, his Majesty was so impressed with the beauty and merit of these productions, that he anxiously inquired for the artist. Holbein was soon presented, and Henry immediately took him into his service, assigning him apartments in the palace, with a liberal pension, besides the price of his pictures. Holbein painted the portrait of the king several times, also the principal personages of the court, and many others of the nobility. On

the death of Jane Seymour, he was sent to Flanders to draw the portrait of Christiana, Duchess dowager of Milan, whom Charles V. had recommended to Henry for a fourth wife, but as the king dissolved his connection with the Romish Church, the marriage did not take place. Holbein painted in oil, distemper, and in water-colors. He had never practised the last till he went to England, where he acquired the art of Lucas Cornelii, and carried it to a high degree of perfection. His portraits are distinguished for a pure and simple design; his carnations are tender and clear, with a peculiar enamelled bloom; and his heads, without much shadow, have a surprising relief. He generally painted on a green ground; in his small pictures often on a blue. There are but few historical works by Holbein in England. The most important is that in the Surgeons' Hall, of Henry VIII. granting the Charter to the Company of Surgeons; in which the character of the king is admirably expressed, and all the heads are finely drawn. Another large picture is in the Hall of Bridewell, representing Edward VI. delivering to the Lord Mayor the Royal Charter, by which he gave up his royal palace of Bridewell to be converted into a hospital and workhouse. There are a great number of genuine portraits by Holbein, in the mansions of the nobility throughout England. At Basle, in Switzerland, are eight pictures of the Passion of Christ; and in the Library of the University a Dead Christ, painted on a panel, in 1521. It has been doubted whether the celebrated Dance of Death was originally designed by Holbein; but this has been occasioned by confounding the set of prints of the Dance of Death engraved by Matthew Merian, with the wooden cuts by Holbein, after his own designs, the originals of which are preserved in the public library at Basle. In the reign of George II., a valuable collection of his drawings was discovered, of the portraits of eminent personages in the reign of Henry VIII., some of which have been engraved by Bartolozzi, in the style of the original drawings.

As a wood engraver, Holbein is said to have executed some works as early as 1511, and before his departure from Switzerland, he engraved a great many wooden cuts, for the publishers of Basle, Zurich, Lyons, and Leyden. The most important of these, are a set of wooden cuts entitled the Dance of Death, after his own designs, which complete, consists of fifty-three small upright plates, but is seldom found above forty-six. The first impressions are said to have been made in 1530; but there are later publications, especially one at Lyons, entitled *Simolachri Historie, e figure della Morte, in Leone oppresso Giov. Fretloni*, MDXLIX. They have been copied on wood by an old engraver, in a very inferior style. There are also by Holbein a set of ninety small cuts of subjects from the Old Testament, executed in a bold masterly style, but with great delicacy. The best impressions of these were published at Lyons in 1539, by Melchior and Gaspar Treschel; but there is a later edition, with two Latin verses, eulogising Holbein; and they have been copied by Hans Brosamer, in an inferior style. He made a number of designs for the Bible, which were engraved and published at Leyden, in 1547, under the title of *Icones Historiarum veteris Testamenti*. In St. John's college, Cambridge, is Henry VIII.'s



Bible, printed on vellum, with Holbein's cuts finely illuminated. He made many designs for Erasmus' *Moriae Encomium*, or *Panegyric of Folly*. He also modelled and carved; and designed a number of vignettes, frontispieces, and ornaments, for the goldsmiths. He died of the plague, at London, in 1554. The following is a list of his portraits in England, taken from Walpole's *Anecdotes of Painting*, edited by Rev. James Dallaway. A list of publications from his works, real and presumed, is also added, from Nagler's *Kunstler Lexicon*:

#### PORTRAITS BY HOLBEIN NOW IN ENGLAND.

##### *In the Royal Palaces.*

##### WINDSOR.

Sir Thomas More. Thomas, third Duke of Norfolk. Henry, Earl of Surrey, whole length. Holstoft, a merchant.

##### KENSINGTON.

Holbein's Father, and his Mother, by J. H. sen. or his son Sigismund. Himself and wife, (small) *water-colors*. Henry VIII., a head, white fur in the shoulders. Katherine of Arragon, with a Dwarf. Sir Henry Guldeford.—William Somers, the King's Jester, looking through a lattice. Erasmus, valued at Charles the First's sale at £200. Frobenius, his printer (the Architecture added by Steenwyck). Others at Hatfield, before 1527, at Althorp and Strawberry-hill. Erasmus, at Althorp; and at Strawberry-hill, (round) at Longford Castle, formerly Dr. Mead's, sold for £110. *Egidius*, or Peter Giles the Lawyer of Antwerp, his friend. In the same collection.

##### HAMPTON COURT.

Erasmus. John Reiskimer. Several portraits by Holbein are said to have been preserved in the Royal Palaces of Somerset or Denmark House, taken down in 1775.—Whitehall was burned in 1698, and St. James' in 1809, and the pictures have been either destroyed, or replaced in others of the king's residences. Erasmus, (small) Grey-stoke Castle, Cumberland.—The Original. Thomas, Third Duke of Norfolk, (small) H. Howard, Esq. Corby Castle. Do., half-length, Norfolk House. Do., half-length, Castle Howard, with a View of two Castles. Do., half-length, Thorndon. Do., half-length, Gorhambury. Henry VIII., whole-length, bought at Lord Torrington's sale, in 1778, for £112, sitting, holding a walking staff, at Knowle.—Francis I. at Lord Harrington's, 1790, brought from Spain. Henry VII. and Henry VIII., sketch in black chalk, size of life, Chatsworth. Henry VIII. (small) was in the Duke of Buckingham's collection. Do., whole-length, at Petworth. Do., whole-length, at Belvoir Castle. Do., head, Apuldercombe. Do., from Lee Court, Kent, Sir T. Baring. Do., and Queen Catharine with the divorce in her hand, (small) Dalkeith. Q. Anne Boleyn, half-length, with a velvet bonnet and single feather, many jewels, ANNA REGINA, 1H., 1533. Q. A. Boleyn, Warwick Castle. Q. Jane Seymour, (1536.) Woburn. Q. Katherine Parr, Dawson Turner, Esq. Margaret. Q. of Scotland, Newbattle Abbey. K. Edward Sixth, whole length, Petworth. The same, when a child, with a rattle, Apuldercombe. Do., small whole length, Houghton. W. Warham, Archbishop of Canterbury, Lambeth; at Ditchley. Martin Luther, Stowe. J. Fisher, Bishop of Rochester, St. John's Coll. Camb.; Diddlington, Norfolk. Sir John Gage, K. G., Belvidere, Kent. Judge Montagu, Liscombe, Bucks. Lord Paget, a repetition, Beaudesert. Sir Nicholas Carew, Lumley Castle. Sir W. Petre, Thorndon. At Lumley Castle. H. Fitzalan, Earl of Arundel, Longleat. John Dudley, Duke of Northumberland, Penshurst. Sir J. Brydges, 1st Lord Chandos, Avington. Sir A. Denny and his Lady, Northumberland House. The same, when Lord Denny, Longford Castle. Sir H. Guldeford and his Lady, Northumberland House. Sir J. More, Judge, Longleat. Sir Edward Grimstone, (1548, æt. 20,) Gorhambury. Sir Thomas Smyth, Secretary of State. Edward Seymour, Duke of Somerset, at Longleat, Stowe, and Castle Ashby. Thomas, Lord Seymour of Sudeley, at Longleat, and at Stowe. Gregory, Lord Cromwell, Tixhall, Purnham, Dorset. Sir T. Chaloner, (æt. 29, 1548.) Henry Chesman,

(1533.) Faleoner to Henry VIII.—This portrait, or a repetition of it, is noticed by Sir J. Reynolds, (*Works*, v. ii. p. 346,) at the Hague, as being "admirable for its truth and precision, and extremely well colored. The blue flat ground, which is behind the head, gives a general effect of dryness to the picture: had the ground been varied, and made to harmonize more with the figure, this portrait might have stood in competition with the works of the best portrait painters. On it is written, Henry Chesman, 1533." Moret, the King's jeweler and enchanter, who wrought from Holbein's designs, cups, daggers, &c., Northumberland House. Sir Thomas Pope, Founder of Trin. Coll. Oxon., Wimpole, brought from Tittenhanger, Herts, at Wroxton. Holbein, his wife, four boys and a girl, (small.) Mereworth Castle, Kent.—"As a whole it has no effect; but the heads are excellent. They are not painted in the common flat style of Holbein, but with a round, firm, glowing pencil, and yet exact imitation of nature is preserved; the boys are very innocent, beautiful characters."—*Gilpin*. (May not this be a repetition of the family picture mentioned by Mr. W., in a note p. 147, as having been in Holbein's house on London Bridge, and destroyed in the great fire? Or may it not be the same picture, rescued?) Edward Stanley, third Earl of Derby, Knowsley. Sir T. Wyatt.—E. of Romney, the Moat, Kent. John Lord Berners, Diddlington, Norfolk, as Chancellor of the Exchequer. He holds a lemon in one hand to prevent infection; alluding probably to his having escaped the plague, when sitting as a Judge in court. Henry VIII. Diddlington, Norfolk. John Dudley, Viscount Lisle, afterwards Duke of Northumberland, 1545, Penhurst. The Princess, afterwards Q. Elizabeth, when young, in red, holding a book, formerly at Whitehall, now at Kensington. Sir Brian Tuke, Corsham. Sir John Gage, 1541. W. Parr, Marquis of Northampton, Kensington. Anne Boleyn; sold at Sir L. Dundas's sale for £78 15s. W. Herbert, first Earl of Pembroke, Wilton. Dr. Butts, Henry VIII.'s physician, and his Wife, at Anthony, Cornwall. W. Fitzwilliam, Earl of Southampton, destroyed at Cowdray. In the collection of G. Villiers, Duke of Bucks, were four portraits, none exceeding two feet square. 1. King Henry VIII.; 2. Mary Queen of France; 3. Erasmus; 4. T. 3rd Duke of Norfolk. Attributed to Holbein in B. Fairfax's Catalogue.

##### MINIATURES BY HOLBEIN.

Himself, round, Strawberry Hill. Katharine of Arragon, ditto. Q. Katherine Parr, ditto. Q. Anne of Cleves, Lee Priory, Kent. Henry Brandon, Duke of Suffolk, and Frances (Grey) Duchess of Suffolk, two children of Charles, Duke of Suffolk. (*limning*) Kensington. Himself, small round, Althorp.

[The perfect editions of Holbein's Dance of Death contain fifty-five plates; nevertheless, we must not seek here for any complete list of editions of the Holbein Dance of Death, neither of the original nor copied pieces.

The *Editio princeps* bears the title:—*Les Simulachres et histories faces de la mort autant de gamet pourtraites, que artificiellement imaginees*. A. Lyon soubz l'esceu de Coloine, 1538. It has Latin and French verses, and at the end stands, *Excudebant Lugduni Melchior et Gaspar Trachsel fratres*, &c. The wood cuts of this edition are exceedingly fine, and of uncommon power. This is shown particularly in the copy belonging to the court and state library in Munich.

*Imagines Mortis*, &c. Lugd. apud Joannem et Franciscum Frelonius fratres, 1542, 9 plates, 8vo. In the years 1545 and 1546, a Frenchman, Vaugris or V. Valgrisius, produced some very beautiful and finely executed imitations, far superior to the Cologne imitations of Sylvius Aræonius, given by Birkman and Erben. Vaugris brought out, in 1546, a Latin edition by G. Æmiliius, and in 1545 also an Italian edition.

*Imagines Mortis*, &c. Lug. exc. J. Frelonius, 1547, 53 plates, 8vo.

*Immagines de la Mort*, &c. Lyon chez Johann. Frelon., 1547, 8vo.

*Simmolachri historie et figure de la Morte*, &c. In Lyon appresse G. Freloni, 1549, 53 plates.

*Les Images de la Mort*, auxquelles sont adjointes, 17 figures, &c. Lyon, Frelon., 1562, 8vo.

*Cologne Imitations* of Birkman and Erben.

*Imagines Mortis*, &c. Colon. apud hæredes Birkmanni, 1555, 53 plates.

*Imagines Mortis*, &c. 1557, 53 plates.—Of which there is a Lubeck imitation with a few variations. A German (Augsburg) edition of the same year has a preface in rhyme by C. Scheyt, 53 plates.

*Imagines Mortis*, Colon. &c. 1566, 53 plates.

*Imagines Mortis*, Colon. &c. 1567, 8vo.

*Dance of Death* of 1651. Abraham a Diepenbeck, H. B. 1. (Holbein invent.) Another edition is of 1682. The borders are by Diepenbeck, and W. Hollar engraved them with copies of Holbein.

*Dance of Death*. D. Urbani Regii MDLVII.—This edition is praised by Fiorillo as the non plus ultra of all in the art of figure-engraving.

*Dance of Death*, by Bellerus, 1654, 8vo, with frontispiece.—These wood-cuts are copies after Holbein by A. Sallaert, and not originals, as is stated by all biographers, even Mr. Douce. Vide Weigel's Cat. II., p. 64. No. 2133.

*Dance of Death*, engraved by W. Hollar, 1647, 51 plates, 4to.

*Dance of Death*, engraved by W. Hollar, 1789, 12mo. splendidly printed.

*Dance of Death*, engraved by W. Hollar. The Dance of Macaber, &c., by J. Lydgate, edited by W. Douce.—London, 1790.

*Dance of Death*, Historical Dissertation, &c., 30 plates, by W. Hollar; and Dance of Macaber by Lydgate, as represented in St. Paul's, &c. London, 1796, 8vo.

*Dance of Death*, 52 engravings on wood by Bewick, with letter-press illustrations, by Douce. 3rd edition. London, 1825.

*Dance of Death*, &c., by Douce. The wood cuts are by Bonner. London, 1833, 8vo.—Especially good are the copies by the court-inspector, F. A. G. Frenzel, in Dresden, and Professor J. Schlotthaner, in Munich. The former are imitated by Frenzel himself on copper, but the latter Prof. S. had lithographed by the clever artist, C. Hoegerl. In these stone impressions, the greatest fidelity and purity of outline are presented, and the character of the wood cuts is to be traced here with undoubted certainty. The number of plates is 53, but only 33 are by Hoegerl; his progress in the execution of the rest was terminated by the hand of death. These were completed by two unnamed artists. The poetry to Frenzel's edition is by Dr. L. Beechstein, and the text to Schlotthaner's was given by Professor Schubert. The former appeared in 1831, the latter in the following year.

To Holbein's celebrated Triumph of Death are appended the following wood cuts, generally very scarce. These are, to a certain extent, formed into entire works.

1. *Catechismus*. That is to say, a short instruction into Christian Religion, for the singular commoditie and profyite of children and young people, set forth by the mooste reverende father in God, Thomas, Archbysshop of Canterbury, Primate of all England and metropolitane. Cwalterus Lyne excudebat, 1543. At the end; Enprynted at London in St. James Street by Nicolaus Wyll for Cwalder Lyne, dwelling in Somers Kaye by Kyllings gate. 8vo.

The wood cuts of this extraordinary and rare work are attributed in part to Holbein. Edward Burton, at Oxford, republished this work in 1829.

2. *The Pastime of People*, or the Chronicle of divers realms, and most especially of the realm of England.—Printed by Russell of Cheapside, 1529. The wood cuts to this work were attributed to Holbein. T. F. Diden republished it in 1811, with wood cuts by John Nesbit, 4to. This work is likewise very scarce, as only very few copies exist.

3. *Historiarum veteris instrumenti icones ad unicum expresse*. Lugd. sub scuto Colonienſe, MDXXXVIII. Excud. Melchior et Gaspar Trechsel fratres.—This is the first very rare edition, with 92 wood cuts, in 4to. The second edition appeared 1530, Liege; the third in 1540, Antwerp; the fourth, 1549, in Liege (at the brothers Frelon, with 91 wood cuts); the fifth, 1543, at Lyons (with Spanish text); the sixth, 1547, in Liege, at Frelon's, with 94 wood cuts; the seventh, 1549, in Lyons, at Frelon's, with English and French text, and 94 plates. The single impressions of the wood cuts are printed on one side, and without text. A new edition has the title: *Icones veteris Testamenti*;

Illustrations of the Old Testament, &c., with wood cuts by John and Mary Biefield, and text in five languages. London, 1830, 8vo.

4. *The New Testament*, now clearly into German from the right foundation. Also the Revelation of St. John, with beautiful figures. Le Basle, T. Wolff, 1523. The 21 wood cuts of the Apocalypse are attributed to Holbein; the ornamented title bears Lützelberger's mark. 8vo.

5. *Erasmus of Rotterdam*. Upright figure, under a decorated gate. A celebrated wood cut, bearing the following inscription in the first impressions:

Pallas Apelleam nuper mirata tabellam  
Hanc ait; æternum bibliotheca colat.  
Dædaleam monstrat musis Holbeinius artem  
Et summi ingenii magnus Erasmus opes.

In the second impressions we read:

Corporis effigiem si quis non vidit Erasmi,  
Hanc seite ad unum picta tabella dabit.

The copper still exists, from which there are more recent impressions, with and without these lines.

6. *The Alphabet with the Dance of Death*. Each letter is 11 lines in height and breadth, masterly cut.

7. *The Latin Alphabet*, with Children at sport, 24 pl., not quite one inch in height and breadth.

8. *The Peasant's Dance*, and the Peasants who drove the Fox from the Goose. Title border of a Lactantius, fol. 1542.

9. *Cebes Table*. Title Border having several allegorical figures; Felicites, the Virtues, and Vice. This is found as title to the Lexicon-Grecum Basilie apud Val. Curionem; to the Dissertation of S. Cocceius Promot. Cand. lect. ex Off. Oparin.

10. *Female Figure*, clothed in a cuirass, as decoration on the blade of a poignard.

11. *Venus*, on the blade of a poignard.

12. *City Arms of Freiburg*, in Brisgau, with mark and date of year 1519; fol.

13. *Bordering of Title*, with Herod at the Beheading of St. John the Baptist; 4to.

14. *Bordering of Title*, with the Triumph of Infants; 4to.

15. *Bordering of Title*, with Tarquin and Lucretia; 4to. These three titles have been used to the works of Erasmus of Rotterdam.

16. *Bordering of Title*, with the Dying Lucretia, 8vo.

17. *Bordering of Title*, similar to the above, with Ceres and Pelop.

18. *Bordering of Title*, with the Bishop.

19. *Bordering of Title*, with the Fathers of ye Church.

20. *The larger Title Border*, with Peter and Paul, and the city arms of Basle, after Holbein, to the Geography of Ptolemy.

21. *The smaller ditto*, with the mark of the printer, A. Petri.

22. *Border of Title*, with David dancing before the Ark of the Covenant, after Holbein, with the mark of A. Petri.

23. *Title*, with the feasting of the 5000, Children dancing, and Fight of Tritons.

24. *Plates in Erasmi encomium Morie*. (Stultitia.) After Holbein's humorous drawings.

25. *The Lord's Prayer*, illustrations from the old and new Covenant, probably after Holbein,—excellently engraved by V. C.; 8 plates, 8vo.; very scarce.

26. *Title Page* in Genii and the name Hans. Holb., before the Paraphrase in Epistol. S. Pauli ad Galatas per Erasmus Roter. Balilee S. Frobenium. 1519, 4to.]

**H** or **S** HOLBEIN, SIGISMUND. This artist was a painter and wood engraver, and is said to have been the uncle of Hans Holbein. Little is known of his pictures; but there are several indifferent wooden cuts, marked with the accompanying monogram, which are usually attributed to him.

HOLB. WILLIAM, an obscure English engraver, who flourished about 1613. He wrought for the booksellers, and executed a number of plates, entirely with the graver, in a formal, labored style, among which are the following:

## PORTRAITS.

Prince Henry Frederick, son to James I.; full length. Thomas Egerton, Viscount Brackley, Lord Chancellor. Sir John Hayward, Knt., LL.D. Martin Billingsley, writing-master. Giovanni Floris, Italian master to Anne of Denmark. Michael Drayton, prefixed to his works. The Frontispiece to Michael Drayton's Polyehion.

**HOLL, ELIAS**, an engraver mentioned by Prof. Christ, as residing at Nuremberg, about 1638. Among other plates, he executed several after *C. Reverdus*, and others.

**HOLLAND, J.**, an obscure English engraver, who flourished about 1755. Among other plates, he etched the Head of a Turk, in a spirited style, but with little effect.

**HOLLAND, SIR NATHANIEL.** See DANCE.

**HOLLANDA, FRANCISCO DE**, or in the French writers, *François de Hollande*, a Portuguese painter of miniatures in manuscripts, who flourished during the 16th century, and was living in 1571. He was sent to Italy by King John III., where he resided some time, and made many drawings from the most beautiful remains of antiquity. On returning to Portugal, in 1549, he wrote a treatise on ancient painting, dedicated to the king, containing much valuable information. This publication may be found in Racinski's work, *Les Arts en Portugal*, under the title of "Manuscrit de François de Hollande." By his own account, he lived during his residence at Rome on terms of intimacy with Michael Angelo, and other artists of eminence. Pons, in his *Voyage en Espagne*, mentions a book of drawings in the Library of the Escorial, by this artist. It contains a portrait of the reigning pontiff, and of Michael Angelo, illuminated; with drawings of the most beautiful antiquities at Rome, Naples, and Venice; also the amphitheatre at Narbonne; drawings of mosaics, ancient statues, &c.; all of which are recorded in the MS. above mentioned.

**HOLLANDAIS, JAN LE**, or **JOHN OF HOLLAND**, a Flemish landscape painter; born at Antwerp in 1494. He was the grandfather of Cooninxloo. His style was imitated by Breughel, and his productions were formerly in great demand. He died at Antwerp in 1553.

**HOLLAR, WENCESLAUS**, an eminent German engraver, born at Prague in 1607. He studied at Frankfort, under Matthew Merian, and at the age of eighteen published his first plates—an *Ecce Homo*, and the Virgin and Infant. He made the tour of Germany, and published several views of Strasburg, Frankfort, Mentz, Cologne, and other cities. At Cologne he formed the acquaintance of the Earl of Arundel, traveling as ambassador to Austria, who took him into his employment, and on returning to England brought him thither. Hollar executed several plates from the Arundelian collection; also an equestrian portrait of his patron; in 1640, a beautiful set of twenty-eight plates, representing the different habits of English women; in 1642, '43, and '44, his other sets of women in the costumes of the various nations of Europe. About this time the civil war broke out, in which Hollar became involved on the side of the Royalists, and was made a prisoner by the opposition, in 1645. On obtaining his liberty, he went to Flanders, and settled at Antwerp, whither the Earl of Arundel had withdrawn, and had ta-

ken his collection. He employed Hollar to engrave from his pictures, for some time, but as he visited Italy for the benefit of his health, the artist was obliged to work for the booksellers at Antwerp for a small remuneration. In 1652 he returned to England, but gained little encouragement, and was reduced to great distress. He was sent to Africa by Charles II., to make drawings of the town of Tangier, with the fort and adjacent country; but on his return he received for his labor and expense, the miserable pittance of \$500. In 1672 he visited the north of England, and made designs of Lincoln, Southwell, and Newark. He died in the deepest poverty and distress, under the most afflicting circumstances, in 1677. There are about 2,400 prints by this artist, executed with great lightness, freedom, and spirit, but in a firm and finished style. Some of his prints possess considerable merit, and his subjects comprise portraits, landscapes, animals, insects, still-life, ruins, furs, shells, &c. Large prices have been obtained for a few of his prints, which have become extremely rare. The following are his principal works:



## PORTRAITS.

Richard II. kneeling by his three patron saints. Edward V.; prefixed to his life, with that of Richard III. Henry VIII.; after *Holbein*. Ann Bolen, his Queen; after *Holbein*. Catherine Howard; *do.* Ann of Cleves; *do.* Edward VI.; *do.* Thomas Cromwell, Earl of Essex; *do.* Henry Howard, Earl of Surrey; *do.*; rare. Sir Anthony Denny; *do.* Sir Henry Guilford, Comptroller of the Household; *do.* Lady Guilford; *do.* Duchess of Suffolk; *do.*; sometimes called Queen Catherine. Doctor John Chambers; *do.*; fine. Queen Mary; *do.* Sir Thos. Chaloner; *do.*; ex. scarce. Hans Holbein, painter; fine and scarce. Charles I.; ten prints. Henrietta Maria, his Queen; five prints. Mary, daughter of Charles I., consort of William, Prince of Orange. William, Prince of Orange. Francis Bacon, Lord Keeper. Thomas Howard, Earl of Arundel; six prints; one with his son, Henry Howard, Baron Mowbray. Robert Devereux, Earl of Essex, on horseback. Philip Herbert, Earl of Pembroke; after *Vandyck*. Thomas Wentworth, Earl of Strafford; *do.* Robert Rich, Earl of Warwick. Alathea Talbot, Countess of Arundel; after *Vandyck*. Anna D'Aeres, Countess of Arundel; after *Vosterman*. Teresia, Lady Shirley; after *Vandyck*; scarce. Dorothy, Countess of Suffolk. Mary Villiers, Duchess of Richmond and Lennox; after *Vandyck*. Mary Stuart, Countess of Portland; *do.* Edward Calver, of Wilbie; scarce. Henry Colthurst, holding a helmet; scarce. Sir Edward Deering, Bart. William Laud, Archbishop of Canterbury; after *Vandyck*. Peter Smart, Prebendary of Durham; scarce. Sir Edward Coke, Chief Justice of the King's Bench. Doctor Richard Harvey; rare. John Thompson; rare. Sir Peter Paul Rubens, painter; after *Vandyck*. Sir Anthony Vandyck; from a picture by himself. Inigo Jones, architect; after *Vandyck*. Charles II.; eight prints. Catherine, his Queen. Prince Rupert. George Digby, Earl of Bristol; rare. Lady Catharine Howard, Countess of Bristol. Algernon Percy, Earl of Northumberland, on horseback.—This plate has also been used for James, Duke of York, Oliver Cromwell, and General Fairfax. Jerome Weston, Earl of Portland; after *Vandyck*. James II. when Duke of York; after *Teniers*; scarce. Philip Wharton, Lord Wharton. Richard Cromwell, son of Oliver; scarce. Wenceslaus Hollar, engraver; three prints.

## SUBJECTS AFTER HIS OWN DESIGNS.

A View of London, before and after the fire; in two sheets; 1666. The Tower. The Royal Exchange. Westminster Hall. Whitehall. The Cathedral Church at Strasburg. The Cathedral at Antwerp; very fine. The best impressions with a single line of writing at the bottom. Six Views of the town and environs of Tangiers; inscribed,

*Divers Prospects in and about Tangiers.* 1673; scarce. Four Views near Aldbrough. 1645. A set of twenty-eight plates; entitled, *Ornatus Muliebris Anglicanus*, representing the habits of English women of all ranks; very fine. Several plates of the different Female Dresses in the different nations in Europe; fine and scarce. A set of twelve plates of Insects, entitled, *Muscarum, Scarabeorum, Vermiumque variae figurae et formae, Anterpie.* Anno 1646; rare. A Mole. 1646. An Elephant, a Camel, two Monkeys, and two Bears. Several Muffs, Gloves, Fans, Tippets, &c. 1647; scarce. Five plates of Muffs; 1645; very fine and scarce. A set of small Plates of Shells; very rare and fine. A set of Butterflies; small plates.

## SUBJECTS AFTER VARIOUS MASTERS.

The Virgin suckling the infant Jesus and caressing St. John, in a landscape; after *Rotenhamer*. The Holy Family; after *Pierino del Vaga*. The Ecce Homo, with many figures; after *Titian*. The Queen of Sheba visiting Solomon; after *Holbein*. Seneius causing the law against adultery to be executed on his own sons; after *Giulio Romano*. Cupid sleeping at the Foot of a Tree; after *Parmiggiano*. The infant Hercules; do. The sacramental Chalice, adorned with figures; after a drawing by *Andrea Mantegna*. 1640; rare. Mausoleum of the Earl of Arundel; rare. A Winter-piece, with the Nativity; after *A. Braun*. 1644. The Magdalene in the Desert, kneeling before a Crucifix, in a landscape; after *P. van Aront*; rare. A set of twenty plates, including the portraits of George Etenhard and P. van Avont, of Children at Play; entitled, *Padopagnion, sive puerorum ludentium Schemata varia, &c.*; after *P. van Aront*. A set of thirteen plates of the Caricatures of Leonardo da Vinci; entitled, *Variae et figurae et probae artes picturae incipientiae inventuti utiles.* 1645; rare. A set of thirteen plates of Hunting and Fishing; entitled, *Several ways of Hunting, Hawking, and Fishing, according to the English manner; invented by Fras. Barlow.* 1671. The Emblems; after *Otovenius*; entitled *Emblemata Nora*; in eight plates; rare. A set of thirteen Landscapes; after *Artois*. A dead Hare, and other game; after *Peter Boel*; rare.

HOLLINS, WM., an English architect, born in 1763. He resided chiefly at Birmingham, where he erected a number of fine edifices, among which are the Public Office and Prison, the old Birmingham Library, and the Dispensary. His best work, however, was the country seat of the Earl of Shrewsbury, which has been highly commended. He also designed the plans for the Royal Mint at St. Petersburg, by order of the Empress. He died in 1843, aged 80.

HOLLOWAY, THOMAS, an English engraver, born in 1748. He was first apprenticed to a steel engraver, and executed several specimens of seals and medals, particularly a fine head of Ariadne; but this branch of the art was passing somewhat into disuse, and Holloway therefore devoted himself to copper-plate engraving. He executed a number of portraits and other plates for the magazines; also many of those in *Lavater's Essays on Physiognomy*, translated by Rev. Dr. Hunter, and containing about seven hundred illustrations. He also executed a number of prints for the publications of Boydell, Macklin, and Bowyer, and the engravings of the cartoons of Raffaele, which occupied him many years, and are esteemed as decorative prints for their elaborate execution. Holloway died in 1827.

HOLMES, P., an obscure English engraver, who executed, among other plates, a great part of those in *Quarles' Emblems*, published in 1696.

HOLST, THEODORE VAN. This painter was born at London in 1810, of German extraction. At a very early age he manifested a very strong inclination for art, and at the age of ten years he

attracted the notice of Lawrence, who gave him three guineas for one of his pencil sketches. After drawing from the antique in the British Museum, he was admitted as a student of the Academy, and subsequently executed many drawings for Lawrence, several of which were supposed to be commissioned by George IV. His pictures are entirely in the German taste, and many of them were characterised by eccentricities; consequently they were not popular. His subjects are all of a romantic and gloomy character, and no consideration could induce him to yield to the English taste,—not even commissions, or the privations he was compelled to undergo, from the unpopularity of his subjects. It must be remembered, however, in assigning the cause of his ill success, that Barry in the last century, and Hilton in the present, although artists of acknowledged talent, were very poorly encouraged. Hogarth, in one of his satirical works, represents British Painting as a tree with three branches, on which a shower of patronage is falling; the bough of Landscape is only moistened, and grows not; the bough of Portrait is drenched, and flourishes; but not a drop falls on the Historical branch, which is therefore parched and withered. Van Holst left a large number of drawings and sketches, and some unfinished paintings. His picture of the Raising of Jairus' Daughter, has been engraved. He died in 1844.

HOLSTEIN, PETER, a Dutch engraver, and a painter on glass, born in 1626. He engraved a variety of portraits, among which is a set of twenty-six of the ambassadors to the Congress of Munster, executed with the graver, in a stiff style, but possessing some merit. The following are his principal plates:

## PORTRAITS.

Cardinal Fabio Chigi, negotiator at the Peace of Westphalia; afterwards Pope Alexander VII. Jacob vander Burchius; oval. John Ernest Pictoris, Counsellor to the Elector of Saxony. John Huydecoper, Burgomaster of Amsterdam. John Reyner Historiographer of the Peace of Munster. 1648. John Saenredam, engraver. Albert Vinkenbrink, sculptor.

HOLSTEIN, CORNELIUS, a Dutch painter and engraver, the son and scholar of the preceding, born at Haarlem according to Balkema, Zani, and Fiessli, in 1653. Nagler and others say, however, that he was born in 1623, but this is impossible, as his father was born in 1626. He painted history with considerable reputation. Houbraken mentions a picture by him, of the Triumph of Bacchus, as being well composed, correctly drawn, and agreeably colored; he also praises his painting on the ceiling of the Treasury at Amsterdam. Holstein engraved a number of plates from his own designs; also some of those in the cabinet of Gerard Reynst, published at Amsterdam about 1663. Among others are the following:

Infant Bacchanalians; a frieze, in six sheets, numbered; *Clement de Jonghe, exc.*; rare. A Lady seated in a Chair, richly habited, supposed to be the portrait of Isabella d'Este, Marchioness of Mantua; after a picture said by some to be painted by *Correggio*, by others *Giulio Romano*. Corn. Holstein, scul.

HOLZER, JOHN, a German historical painter and engraver, born at Burgriess, in the Tyrol, in 1708. He visited Augsburg, and studied under J. G. Bergmüller. There are a number of fresco works by him, in the public places at Augsburg, some of which have been engraved by J. J. Nilson.

He etched a number of plates in a spirited style, among which are the following :

The Adoration of the Shepherds ; *J. Holzer, inv. et fec.* The Four Seasons ; *after Bergmüller.* The Adoration of the Magi ; *do.* The Ecce Homo ; *Holzer, del et fecit, aqua forti.* The Virgin, with a Glory of Angels ; *Holzer, del. et sc.*

**HOLZHALB**, JOHN RUDOLPH, a Swiss engraver, born at Zurich about 1730. He wrought chiefly for the booksellers, and engraved, among other works, several plates for the *Lives of the Swiss Painters*, by Füessli, and *Lavater's Physiognomy*.

**HONDEKOETER**, GILES, a Dutch painter, born at Utrecht about 1583. His father was the Marquis of Westerloo, a Protestant Belgian nobleman, whose castle was between Herenthals and Diest, and who was obliged to take refuge in Holland, by the Spanish Inquisition, who confiscated his estates. Giles Hondekoeter followed the styles of Roland Savery and David Vinckenbooms, particularly the latter, in the forms and foliage of his trees. He also painted birds and fowls, with truth and exactness, frequently filling his landscapes with no other objects, highly finished, with great transparency of coloring.

**HONDEKOETER**, GYSBRECHT, the son and scholar of Giles H., born at Utrecht in 1613 ; died in 1653. He painted various kinds of domestic fowls, which possess considerable merit, although greatly inferior to those of the succeeding artist.

**M.D.H.** **HONDEKOETER**, MELCHIOR, an eminent Dutch painter, born at Utrecht in 1636. He was the son of Gysbrecht H., who instructed him in the art till his death, when Melchior had reached the age of seventeen. He then entered the school of John Baptist Weenix, and under the excellent instruction of that master, he became an admirable painter of live fowls, game, and similar subjects. His principal guide was nature, and he is said to have trained a cock to stand for hours in any particular attitude. He imitated the plumage of each fowl in the most perfect manner ; his touch is firm and bold, and his coloring rich and mellow. Although not so glossy and highly finished as those of Weenix, they are painted with more freedom, and a fuller pencil ; and his productions are unsurpassed. He died in 1695.

**HONDIUS**, ABRAHAM, a Dutch painter, born at Rotterdam in 1638. He painted huntings and animals in a masterly style ; also conflagrations and towns on fire ; but his best productions were dogs, in which he attained great perfection, almost equal to Snyders or Fyt. He painted a picture of thirty species of dogs, designed in a spirited style, with great freedom of touch, and each particular animal characterised in an admirable manner. He visited England in the reign of Charles II., where he resided many years, and died in 1695. There a few very spirited etchings by Hondius, which are scarce and highly esteemed. Among them are a Boar-Hunting, and a set of Huntings of various animals.

**H.** or **H.** or **H.** **HONDIUS**, or **DE HONDT**, JODOCUS, or **JOSR.** a Flemish engraver, born at Ghent in 1563. At the age of twenty, he was

obliged to leave his native place, on account of the troubles of the times ; and he went to England in 1583, where he engraved portraits, maps, and charts. He also practised making mathematical instruments, and printing types. The following are his principal portraits :

#### PORTRAITS.

Queen Elizabeth. Henry IV. of France. Sir Francis Drake, with two hemispheres. Thomas Cavendish, the famous navigator. The Maps and Charts of Sir Francis Drake's Voyages. Several Maps for Speed's Collection ; some with figures. Some plates for the Atlas Major of G. Mercator, with his portrait.

**H.** or **H.** or **H.** **HONDIUS**, or **DE ELDER**, a Flemish engraver, born at Duffel in 1576, and was probably a relative of the preceding. He studied under J. Wierix, and imitated the style of that master, though inferior in design and execution. He engraved a large number of portraits, landscapes, and other subjects, after Brughel, van Mander, and others. The following are the principal :

#### PORTRAITS OF REFORMERS.

John Wickliffe. Philip Melancthon. John Bugenhagen ; *H. Hondius.* 1599. John Knox. John Calvin. Jerome Savonarola.

#### PORTRAITS OF PAINTERS AND ENGRAVERS.

Cornelius Cort ; *H. H. fec.* 1598. Henry de Cleeve. Giles Cooninxloo. Hans Holbein. Joas van Cleeve. Geo. Hoefnagel. John Mabuse. Sir Anthony More. Henry Cornelius Vroom.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Judgment of Solomon ; *after Karel van Mander.* The Adulteress before Christ ; *do.* 1597. St. Paul casting the Viper into the Fire, in a landscape ; *after Giles Moestaert.* Christ with the two Disciples going to Emmaus ; *do.* 1598. Four plates of Drolleries ; *after P. Breughel.* Tobit and the Angel ; *after G. de Saen.* 1600. St. John preaching in the Wilderness ; *do.* A View of the Hague ; inscribed *Curia Hollandia* ; *do.* ; scarce.

**HONDIUS**, or **DE HONDT**, HENRY, THE YOUNGER, the son and scholar of Jodocus H., born at London in 1588. He completed some of the plates left imperfect by his father, and also executed a number of portraits in a neat style, marked with a similar monogram to that of the preceding artist. The following are his principal plates :

#### PORTRAITS.

Queen Elizabeth. James I. Charles I. John Bale, Bishop of Ossory. Thomas Cranmer, Archbishop of Canterbury. Robert Cecil, Earl of Salisbury. William, Prince of Orange. Mary, Princess of Orange. Sir Richard Spencer, Ambassador. Sir Ralph Winwood, Secretary of State.

**H.** or **H.** **HONDIUS**, or **DE HONDT**, WILLIAM, the son of the preceding, flourished at the Hague about 1640. He engraved a number of good plates, after Vandyck and others, among which are the following :

Ladislaus IV., King of Poland ; *W. Hondius, fecit.* 1637. John Casimir, King of Poland ; *after Schulze.* Louisa Maria, Queen of Poland ; *after J. van Egmont.* Charles, Prince of Poland, Bishop of Breslau ; *after Schulze.* Prince Maurice of Austria. 1623 ; fine. Bernard, Duke of Saxe Weymar. Theodore ab Werden-Burgio. Henry Cornelius Longkuis ; *after J. Mytens.* Francis Franck, the younger, painter ; *after Vandyck.* His own portrait ; *do.*

**HONE**, NATHANIEL, an Irish painter, born at

Dublin about 1730. He visited England in the early part of his life, and practised itinerant portrait painting, particularly in York, where he married a lady of some fortune. Shortly afterwards he settled in London, and continued to follow his profession with reputation, both in oil and miniature, but chiefly in enamel; and after the death of Zincke, he was ranked among the first artists of his time in that branch. He was chosen a member of the Royal Academy, at its founding in 1768, but offended that society by his picture of the Magician, in which he exposed the plagiarisms of Reynolds. He also produced another, reflecting on Angelica Kauffman. He died in 1784.

HONGRE, ETIENNE LE, a French sculptor, born at Paris in 1628. After studying under Jacques Sarrazin, he visited Italy, and remained there six years. He was invited by Colbert to assist in the works at the palace of Versailles, where he executed a figure of Air, the statues of Vertumnus and Pomona, and also a number of bas-reliefs, which possess considerable merit. He designed the bronze equestrian statue of Louis XIV., erected in the Place Royale at Dijon.—Among his other works, were a part of the sculptures in the Mazarin College, now the Palais de l'Institut. He was admitted to the Academy in 1668, and died in 1690.

HONT, or HONDT, H. VAN. This painter is said to have been a scholar of D. Teniers. He painted scenes similar to those of that master, and often very much in his style.

HONTANON, GIOVANNI DI. See GIL.

HONTHORST, GERARD, called GHERARDO DALLE NOTTI by the Italians, from his often representing scenes by torch-light, was an eminent Dutch painter, born at Utrecht in 1592. After studying under Abraham Bloemaert, he visited Rome, and closely applied himself to the study of the works of M. A. Caravaggio. He succeeded in combining, in a most admirable manner, the vigorous coloring and powerful lights and shadows of that master, with dignity of character, and a more correct and elevated taste of design. He was patronized by Prince Giustiniani, for whom he painted some of his finest works, among which are two capital pictures of St. Peter delivered from Prison, and Christ before Pilate. There is an admirable torch-light scene by Honthorst in the church of the Madonna della Scala, at Rome, representing the Decollation of St. John. After returning from Italy, he visited England, and painted several pictures for Charles I., who liberally rewarded him. He afterwards settled at the Hague, and was patronized by the Prince of Orange, for whom he painted several excellent pictures for the Palace of Ryswick and the Palace in the Wood. He died in 1660.

HONTHORST, WILLIAM, the younger brother of the preceding, born at Utrecht in 1604. He was instructed by Abraham Bloemaert, and though he sometimes painted historical subjects in the style of his brother, his chief excellence was in portraits. He died in 1683.

HOOF, NICHOLAS, a Dutch painter, born at the Hague in 1664. He studied first under Daniel Mytens, and afterwards became the pupil successively of Doudyns and Terwesten. He excelled

both in history and portrait, and was chosen Director of the Academy at the Hague, where he died in 1748.

**P****DH** or **P****H**OOGE, PETER DE, a Dutch painter of admirable talents, but of whom little is known. He flourished about the middle of the 17th century. His usual subjects were the interiors of Dutch apartments, with figures in the prevailing costume of the day. Although his touch is more free and spirited than that of Metz or Mieris, he is inferior to them in neatness of finishing. His coloring is most admirable, and his chiaro-scuro is managed with great intelligence. He had the peculiar excellence of representing the sun shining through a window, illuminating a part of the room with a highly pleasing effect. His works are widely known, and universally admired; the best of them are dated 1658. In the English royal collection, and also in those of the Duke of Wellington and the late Sir Robert Peel, are several pictures by de Hooge, which are invaluable.

HOOGHE, ROMEYN DE, a Dutch designer and engraver, born at the Hague about 1638. He naturally possessed fine talents, and great facility of invention, which are manifest in his works; but these very excellencies led him to neglect correctness of design, and he used little judgment in the selection of his subjects. He handled the point with great spirit and facility, and his small figures and distances are executed with great delicacy and neatness. His foregrounds and principal figures, however, are less happy, and there is a lack of harmony of effect, and of light and shade. He executed a considerable number of prints, some of which are highly esteemed. The following are the principal:

The portrait of Michael Adriaensz de Ruyter, Admiral-General of Holland; very fine. An Allegorical subject, in honor of Leopold II. Another, in honor of William Henry, Prince of Orange. The Marriage of William, Prince of Orange, with the Princess Mary. The Entry of the Prince of Orange into London. The Coronation of William and Mary. The Army of William III. in order of Battle, on the Banks of the Boyne, with the medallions of the King and Queen Mary. The Siege of Vienna by the Turks. 1683. The Triumphal Entry of John III., King of Poland, into Warsaw, after raising the siege of Vienna. Constantinople taken by the Turks. A set of plates, representing the excesses committed by the French in Holland. 1672, 1673. The Deluge of Coerverden. The Massacre of the two De Witts. 1672. The Defeat of the French at Hochstadt in 1704, with medallions of the Duke of Marlborough and Prince Eugene. The taking of Narva, by Charles XII. The Battle of St. Deny's near Mons; in two sheets. The Jewish Synagogue at Amsterdam. The Entry of Louis XIV. into Dunkirk; two sheets; after *vander Meulen*. Charles II. of Spain descending from his carriage to pay homage to the Host. Six emblematical subjects, relative to the abuses of the clergy of the Romish Church; dated 1679. The Fair at Arnheim. Twelve figures habited in the mode of the latter part of the seventeenth century.

HOOGHENBURG, JOHN, a German painter, born at Cologne in 1500. Little is known of the events of his life, but he attained considerable excellence in historical painting. He died at Malmes in 1544.

HOOGSTADT, GERARD VAN, a Flemish painter, born at Brussels in 1625. His instructor is not mentioned, but his works evince considerable ability, both in design and execution, several of which



are in the churches of Brussels, particularly his pictures of the Passion of our Saviour, in S. Gudule. He died in 1675.

HOOGSTRAETEN, DIRK (THEODORE) VAN, a Flemish painter, born at Antwerp in 1596. He was brought up to the business of a goldsmith, but having gained the friendship of several Flemish painters, who instructed him in the art, he acquired such a proficiency that he quitted his original occupation, devoting himself entirely to the pencil. He painted historical subjects, but chiefly landscapes, designing them after nature with great truth and exactness, and distinguished himself above many of his cotemporaries, who had been regularly educated. He died in 1640.

SVH or MH HOOGSTRAETEN, SAMUEL VAN, a Dutch painter, the son of the preceding, born at Dort in 1627. After acquiring the elements of design from his father, he visited Amsterdam, and entered the school of Rembrandt. On leaving that master, he applied himself to portrait painting, in the dark, vigorous style he had acquired under Rembrandt; but finding this rather unpopular, he adopted a more clear and agreeable manner, and met with great encouragement, both at the Hague and at Dort. He also painted landscapes, flowers, fruit, and subjects of still-life, touched with great neatness, and agreeably colored. Hoogstraeten visited Vienna, where he was patronised by the Emperor, to whom he presented three pictures; one a portrait; another an *Ecce Homo*; and the third a subject of still-life, highly finished; with which the monarch was so highly pleased that he honored him with a chain and medal of gold. From Vienna he went to Rome, and after spending some time there for improvement, he visited England about 1663. Ver-  
tue mentions a picture by him, representing subjects of still-life, among which was an English Almanac for that year. After remaining a few years in England, he returned to Dort, and died there, in 1678.

HOOGSTRAETEN, JOHN VAN, a Dutch painter, the younger brother of the preceding, born at Dort in 1629. According to Houbraken, he painted history and portraits with reputation, and was chosen a member of the Society of Painters at Dort in 1649. He was invited to the court of Vienna, where he remained several years in the service of the Emperor. He died at Vienna, according to Nagler, in 1654.

HOOGZAAT, JOHN, a Dutch painter, born at Amsterdam, in 1654. He studied under Gerard de Lairese, who considered him among his best disciples. In consequence of the favorable expressions of Lairese, he was employed to paint the ceiling of the Burghers' Hall at Amsterdam, representing an allegorical subject, ingeniously composed and agreeably colored. He was afterwards employed by William III. in his palace at Loo. He died at Amsterdam, in 1712.

HOOSTAD, or HOOGSTADT, GERARD VAN, a Flemish painter, born at Brussels in 1625. His instructor is not mentioned, but Descamps says he was an excellent painter of history, with a correct design, and ingenious composition. He painted some pictures for the churches of Brussels, among which are several in S. Gudule, of subjects from the Passion of our Saviour.

DH or DH HOPFER, DAVID or DANIEL, an old German engraver, born at Nuremberg about 1510. He was the eldest of three brothers, who were all engravers, and marked their plates with the initials of their names on a tablet, with a hop-blossom between the letters, in allusion to their name, which means a hop plant. Marolles mistook it for a candlestick, and calls them the *Masters of the Candlestick*. David was the ablest and most industrious of the three. He executed a great variety of etchings, in a spirited and pleasing style; although his design is stiff and formal, and his composition inferior. He excelled in ornamental buildings and decorations. Nagler has a list of his prints, among which the following are the principal:

David cutting off the Head of Goliath. David playing on the Harp before Saul. 1531. The Woman taken in Adultery. The Last Judgment. The Presentation in the Temple. The Holy Family, with St. Elisabeth and St. John. Christ curing the Blind Man. The Crucifixion of Christ between the two Thieves. Another Crucifixion, with the Virgin and St. John. St. Christopher. The Representation of an Altar. M.D.XXVII. A large Altar, with the Virgin, Christ, and St. John. Venus, with Cupid playing on a Madoline. A Combat of Marine Monsters; copied from *Andrea Mantegna*. Five Swiss Soldiers. Several Village Festivals. Grotesque figures dancing; of various sizes. The Fountains, ornamented with figures. Military Ornaments, with grotesque figures.

#### PORTRAITS.

Martin Luther, M.D.CXIII. Claus Sturzenb  cher; very scarce. Carolus Rex Catholicus, a medallion.

IH or IH, or IH HOPFER, JEROME, the younger brother of the preceding, flourished at Nuremberg about 1535. He etched a number of plates in the style of David H., some of which, after his own designs, possess considerable merit. He copied, in a poor style, several of the prints of Durer. His plates are marked with his initials on a tablet, with a hop blossom between them. The following are the principal:

#### PORTRAITS.

Franciscus von Sickingen, with a German inscription; fine and scarce. Wolfgang Juriger zu Toledt; fine and scarce. Julius Secundus, Pontifex Maximus; a bust. Innocentius Octav. Pontifex Maximus; do. The Emperors Charles V. and Ferdinand I.; on one plate. Leopoldus, Dickius, Juris-consultus, &c., fine. Erasmus Roterdamus; fine.

#### VARIOUS SUBJECTS.

Samson overcoming the Lion. The Virgin suckling the infant Jesus. St. Hubert; copied from *Albert Durer*. St. Jerome; do.; rather smaller than the original. St. George standing upon the Dragon; from his own design. An emblematical Print, representing several naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left; do. Hercules strangling Anteus; after *Mantegna*. Rona; Pallas seated, holding the figure of Victory. The English and French armies before the battle of Agincourt; very scarce. A Roman Battle; after *Giulio Romano*; rare. The great Cannon; after *Albert Durer*.

HOPFER, LAMBERT, the youngest brother of the preceding artists, was inferior to them in talents. His plates are marked with the initials L. H., on a tablet, and sometimes with the hop plant. There are a number of etchings from his own designs, and after the prints of Albert Durer, among which are the following:

The Fall of our First Parents. A set of fifteen plates of the Life and Passion of Christ; copied from the wood-

en cuts of *Albert Durer*. Christ praying in the Garden; with an arabesque border. A Triton on a Sea-horse, and Cupid on a Dolphin; the same. The Conversion of St. Paul. Three circular subjects on the same plate, a Man caressing a Woman, Paris dying on Mount Ida, St. Jerome praying. An arabesque ornament, with four candelabra; esteemed his best print.

**HOPPNER, JOHN.** This painter was descended from a German family, but was born at London in 1759. His natural taste led him to landscape painting, but prudence restrained him to portraits, as the only certain means of pecuniary success.—The back-grounds of his pictures, however, afford ample proof of his abilities in the former branch of the art. His style was founded on that of Reynolds, but he was not a servile imitator of that master. His coloring is natural, chaste, and vigorous, and his tones are generally mellow and deep; his pencilling is full, and his carnations fresh and transparent. His pictures of children were full of unaffected ease and playful grace. He possessed the power of greatly improving the appearance of a portrait, without destroying the resemblance; consequently his talents were in great demand among the ladies. In his portraits of men, however, he seemed to have very inadequate conceptions of the noble passions visible in the "human face divine," and in his anxiety to represent the gentleman, he sometimes failed to delineate the man. Hoppner was a member of the Royal Academy. He died in 1810.

**HORBERG, PETER,** a Swedish painter, was originally a shepherd, born about 1730. While pursuing his humble duties, he was accustomed to make drawings on pieces of birch bark, and at last, having heard of the Academy of Painting at Stockholm, he visited that city, and succeeded in finding patrons. He was indefatigable in his exertions, and became an artist of distinction. He practised the art for many years, and in his latter days obtained a pension from Gustavus IV. He died at an advanced age, in 1814.

**HOREBOUT, GERARD LUCAS,** a Flemish painter, born at Ghent in 1498. He painted several historical subjects for the churches of Ghent, after which he visited London, and entered the service of Henry VIII. He painted portraits in the style of Holbein. He died at London in 1558.

**HORFELIN, ANTONIO L',** a Spanish painter, born at Saragossa in 1587. After acquiring the elements of design from his father, Pedro l'Horfelin, an obscure artist, he visited Rome for improvement, and studied the works of Raffaele and Michael Angelo. His principal performance is a picture of St. Joseph in the Augustine monastery at Saragossa, which evinces a grandeur of design and harmony of coloring, superior to his Spanish cotemporaries. He died in 1660.

**HORION, ALEXANDER LE,** a Flemish painter, born at Liege about the close of the 16th century. He painted several subjects from sacred history, for the churches of Liege and the convent of St. Claire; but he excelled chiefly in portraits, which were correctly drawn and good likenesses, but with little expression. He adorned his pictures with accessories in a most beautiful manner, which contributed considerably to the popularity of his works. He died in 1659.

**HORREMANS, JOHN,** the Elder, a Flemish painter, born at Antwerp in 1685, and died in

1759. His favorite subjects were conversation pieces, of which the characters were generally taken from the peasantry of the country.

**HORREMANS, JOHN,** the Younger, the son of the preceding, was born in 1717. He painted similar subjects to those of his master, but selected his characters from the higher classes of society, with an occasional analogy to Hogarth. He died in 1759, the year of his father's decease.

**HORST, NICHOLAS VANDER,** a Flemish painter, born at Antwerp in 1598. He studied under Rubens, and then visited Germany, France, and Italy. On returning to Flanders, he settled at Brussels, where he painted history and portraits with great credit. He was appointed painter to the Archduke Albert, for whom he executed several works. He died at Brussels in 1646.

**HORTEMELS, FREDERICK,** a French engraver, born at Paris about 1688. His best works were engraved for the Crozat collection. A part of his plates were executed almost entirely with the graver, and have very little etching; but in his best prints he has equally united the point and graver, and they possess a great deal of merit, with unusual harmony of effect. The following are the principal:

The Portrait of Philip, Duke of Orleans; *after Santerre.*

SUBJECTS ENGRAVED FOR THE CROZAT COLLECTION.

Christ bearing his Cross; *after Giorgione.* The Wise Men's Offering; *after P. Veronese.* The Virgin in Meditation; *after Dom. Feli.* The Marriage of St. Catherine; *do.* The Birth of St. John Baptist; *after Tintoretto.* The Death of Abel; *after A. Sacchi.* Christ and the Woman of Samaria; *after B. Garofalo.* The Descent of the Holy Ghost; *after Gaudenzio Ferrari.*

**HORTEMELS, MARY MAGDALENE,** a French engraver, mentioned by Watelet, as the daughter of Frederic H., and the wife of Charles Nicolas Cochin. She etched several plates and finished them with the graver, in a light, pleasing style, among which are the following:

PORTRAITS.

Cardinal de Blissy, Bishop of Meaux; *after Rigaud.* Cardinal de Rohan, Bishop of Strasburg; *do.*

SUBJECTS AFTER VARIOUS MASTERS.

Mercury announcing Peace to the Muses; a ceiling; *after Corneille.* Penelope occupied in the midst of her Women; *do.* Aspasia disputing with the Philosophers of Greece; *do.* St. Philip baptizing the Eunuch; *after N. Bertin.* Iphigenia; inscribed, *Quantum religio potuit; do.* The Triumph of Flora; *after N. Poussin.* The Conquest of Franche-Comté; *after C. Le Brun.*

**HOSKINS, JOHN,** an English portrait painter, who lived in the first part of the 17th century, during the reign of Charles I. For several years he painted portraits in oil, but afterwards in miniature, in which he succeeded best. The King, the Queen, and the principal nobility sat to him; and he had the satisfaction of educating two good disciples, Alexander and Samuel Cooper, who were his nephews. The portraits of Hoskins have a natural and truthful expression, but his carnations are not sufficiently varied, and have an unpleasant red monotony. He died in 1664. He had a son, who also painted in miniature, and usually marked his works with the initials I. H.

**HOUASSE, RENE ANTOINE,** a French painter, born at Paris in 1645. He studied under le Brun, and became a reputable artist in history. He



visited Rome and became successively Professor and Director of the French Academy in that city. He died at Paris in 1710, leaving a son, Michel Angelo Houasse, who was instructed by his father, and followed his style. He died at Arpajon in 1730.

**HOUBRAKEN, ARNOLD**, a Dutch painter and biographer of artists, born at Dort in 1660. After receiving a liberal education, he was placed under William van Drillenbourg, and subsequently under Samuel van Hoogstraeten. He painted portraits and small subjects of history, which were more esteemed for correctness of design than for truth of coloring. He visited England to make the drawings of the portraits of Vandyck, which were engraved by Peter van Gunst. Houbraken is best known by his biographical work in Dutch, in 3 vols., entitled *The Great Theatre of the Dutch and Flemish Painters, with their Portraits*.—There are a few etchings by him, after his own designs, among which are the following:

A set of slight etchings of Boys, with vases. Vertumnus and Pomona. 1699. Christ with the Disciples at Emmaus; in the manner of Rembrandt. An emblematical subject, representing three Women looking at a Child lying in a sort of Basket, encircled by a Serpent; *A. Houbraken, pinx. et fecit*.

**HOUBRAKEN, JACOB**, an eminent Dutch engraver, the son of the preceding, born at Dort in 1698. It is not known by whom he was instructed, but he appears to have founded his style upon those of Nanteuil and Edelinck. He chiefly excelled in portraits, and many of his productions are equal to those of the most eminent artists in this branch; designed in excellent taste, correctly drawn, and executed in a very soft and delicate style. Houbraken executed many of the plates in Knapton's *Collection of Illustrious Personages*, published at London; also a large number of others, among which are the following:

#### PORTRAITS.

His own portrait; *after J. M. Quinkhart*. Jacob van Hoorn; *do.* Jacob van Selsted, his Wife; *do.* Albertus Seba; *do.* John Burman, physician; *do.* Francis Burman of Utrecht, Doctor in Theology. Gustavus William, Baron d'Imhof, Governor-General of Dutch India. Peter de Muschenbroeck, Professor of Medicine at Leyden. Ferdinand van Collen, Burgomaster of Amsterdam. 1727.—Hermann Alexander Roell, Doctor in Theology. Peter Burman, Professor at Utrecht. 1727. Jerome Gaubius, physician. 1744. John Conrad Rucker, juris-consult. 1736. William James Sgravesande, mathematician; *after Vandyck*. Sigbert Havercamp, Professor of Leyden; *after Mieris*. John de Wit, Grand Pensionary of Holland; *after Netscher*. John Rodolph Faesch of Basle; *after Huber*. Henrietta Wolters, paintress; *se ipse pinx.* Cornelius Troost, painter, of Amsterdam; *se ipse pinx.* Jacob Campo Weyermans, painter, and author of the Lives of the Dutch Artists. Nicholas Verkolie, painter; *after a picture by himself*. He also engraved two plates for the Gallery of Dresden: The Portrait of Daniello Barbaro; *after P. Veronese*. The Sacrifice of Manoah; *after Rembrandt*.

**HOUDON, JEAN ANTOINE**, an eminent French sculptor, born at Versailles in 1741. At an early age he went to Paris, and studied in the Royal Academy. At the age of eighteen he gained the grand prize, and visited Rome with the king's pension, where he executed, among other works, a marble statue of St. Bruno, which was highly praised by Clement XIV. for its lively and animated expression. After spending ten years at Rome, he returned to Paris, and soon gained reputation and employment. In 1775 he was admit-

ted to the Royal Academy, on the exhibition of his admirable statue of Morpheus, which gained him great reputation. He was invited to America by Franklin, where he executed the statue of Washington and the bust of Lafayette, in the Capitol at Richmond, Virginia. His statues of young girls have also been much admired for their expression of modesty and purity. In 1781 he executed a statue of Diana for the Empress of Russia, which was greatly admired. Among his other principal works, are a statue of Voltaire, in the peristyle of the French theatre; the busts of Rousseau, D'Alembert, Barthelemy, the Margrave of Anspach, Marshal Ney, Napoleon, Josephine; and his celebrated statue of Cicero, representing the orator denouncing Cataline before the Roman Senate. Houdon also executed for the use of the academy, two models of the human frame, represented without the skin, and evincing great knowledge of anatomy. He died in 1828.

**HOUEL, J. P. L. L.**, a French painter and engraver, born at Rouen in 1735. He studied painting under Descamps; and then visited Paris, where he studied engraving under Mire; and afterwards became a pupil of the painter Casanova. He then went to Italy, and traveled through the kingdom of Naples, and the islands of Sicily, Malta, and Lipari, designing many fine landscapes. On returning to Paris, he commenced his great work, entitled *Voyage Pittoresque de Sicile, de Malte, et de Lipari*, fol., Paris, 1782 to 1788, embellished with 264 plates of his own execution. He also engraved a number of other plates, and painted some fine landscapes. He died in 1813.

**HOUSEMAN, or HUYSMAN, CORNELIUS**, an eminent Flemish landscape painter, was born at Antwerp in 1648, but afterwards settled at Mechlin, wherefore he is often denominated *Houseman of Mechlin*. He was the son of an architect, but losing his father while young, he was placed in the school of Gaspar de Wit to study painting. Happening to see some of the landscapes of Jacques Artois, he visited Brussels and studied under that master. He made nature his guide, and studied a great deal in the forest of Soignes, where he sketched a great many beautiful views. On quitting Artois, he went to Mechlin, and soon gained a high reputation. Vander Meulen was so favorably impressed with his talents, that he endeavored to prevail upon him to visit Paris, but was unsuccessful. Houseman is ranked among the best Flemish artists in landscape. His style is much in the Italian taste; his coloring rich and harmonious. He always painted the figures and animals in his pictures, (a rare excellence in an artist eminent in landscape,) and designed them so well, that he was frequently employed by Minderhout, Achtschelling, and others, to decorate their pictures in the same manner. His chiaroscuro is managed with great intelligence, and he was fond of introducing a fine effect of sunshine in the foreground, which is enriched with plants and foliage. Some of his landscapes, however, appear to have changed color, exhibiting a reddish brown appearance, which has considerably diminished their value. Houseman practised the art with success at Mechlin for many years, and died there in 1727.

**HOUSEMAN, or HUYSMAN, JAMES**, a reputable Flemish painter of history and portraits,

born at Antwerp in 1656, and was probably a relative of Cornelius II. He studied under Giles Backereel. Becoming obnoxious to the Jesuits, and obliged to leave Antwerp, he visited England, in the time of Charles II., where he practised the art with great success. In portrait painting he was a successful rival of Sir Peter Lely, and among the Beauties at Windsor, is a portrait of a lady by Houseman, equal to any by that artist. He also painted a fine portrait of the Duchess of Richmond, which is in the palace at Kensington; but his most admired production was that of Catharine of Portugal, Queen of Charles II. In the National Gallery at London, is his portrait of Izaak Walton. Houseman died at London in 1696.

HOUSEMAN, F., an English mezzotinto engraver, who executed among other plates, a portrait of Nancy Parsons, afterwards Lady Maynard.

HOUSSARD. This engraver was probably a native of France. Among other plates he executed a portrait of Saver François Morand.

HOUSTON, RICHARD, an English engraver in mezzotinto, and in the chalk manner. He attained considerable eminence in these departments of the art, and executed a variety of portraits and other subjects, many of which possess considerable merit. The following are the principal :

#### PORTRAITS.

Several portraits for Holt's Lives of the Reformers. George II.; *after Worlidge*. Henry Pelham, Chancellor of the Exchequer; *after Hoare*. John Byng, admiral; *after Hudson*. James Wolfe, general.

#### AFTER SIR JOSHUA REYNOLDS.

Charles, Lord Cathcart. Philip Dormer Stanhope, Earl of Chesterfield. John Manners, Marquis of Granby. Richard Robinson, Archbishop of Armagh. Eliza, Duchess of Argyll, with her son and a greyhound. Maria Walpole, Duchess of Gloucester, with her daughter. Lady Selina Hastings. Caroline, Duchess of Marlborough, with Lady Charlotte Spencer. The Duke of Marlborough. Mary, Duchess of Ancaster. Elizabeth, Duchess of Northumberland.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Infant; *after Raffaele*. The Temptation of St. Anthony; *after Téniers*. An old Man, with a beard; *after Rembrandt*; fine. A Man seated, with a large hat on his head; *do*. Bust of a Woman, called the great Jew Bride; *do*. An Old Woman plucking a Fowl; *do*. A Man holding a Knife; *do*. The Pen-cutter; *do*. The Philosopher in contemplation; *do*. The Gold-Weigher; *do*. Christ with the Woman of Samaria; *do*. Avarice and Innocence; *after Mercier*.

HOVE, FREDERIC HENRY VAN, a Dutch engraver, born at Haerlem about 1625. He visited London, where he resided from 1648 to 1692, and executed a number of plates for the booksellers, particularly for Robert Morison's *Historia Plantarum*. His productions are chiefly portraits, among which are the following :

James II. William III. Mary his Queen. King William and Mary, on their throne. Thomas Sutton, Mercat. Lond. founder of the Charter House. Sir Nathaniel Bernardston, of Kelton, Suffolk. Arthur Capel, Earl of Essex; prefixed to his Murder. Thomas Butler, Earl of Ossory. Sir Edmund Bury Godfrey; prefixed to his Life. Sir Matthew Hale; prefixed to his Origin of Mankind.—Samuel Speed, poet. Sir Thomas Browne, M. D. Hansard Knollis, V. D. M. Lady Mary Armynoe, grand-daughter to George, Earl of Shrewsbury. Mary Tracy, Lady Vere. Sir Henry Morgan, Governor of Jamaica. John

Hopkins, poet. Joseph Moxon, mathematician. John Taylor, mathematician. William Winstanley, biographer.

HOWARD, HENRY, an English painter, born in 1769. After acquiring the elements of design under Philip Reinagle, he entered the academy as a student, in 1788. In 1790 he gained the grand medal for the best historical painting, Caractacus recognizing the Dead Body of his Son; and the silver medal for the best drawing from the life, a remarkable instance of success. In 1791 he visited Italy, where he lived on terms of intimacy with Flaxman. In concert with that artist, and another sculptor named Deare, Howard executed a set of outlines of the most celebrated works of antique sculpture; each one correcting the sketches of the others, until perfection was attained; and they were then traced off. He sent a picture of the Dream of Cain to the Royal Academy. On returning to England he was engaged on the series of unfinished drawings of the Dilettanti Society, and made many designs for illustrating the Poets and Essayists for the publications of the day. In 1801 he was elected an Associate, and in 1808, a member of the Academy. His favorite subjects were of a poetical and classical nature; his pictures evince an exquisite taste of delineation and a strongly imaginative temperament, infinitely superior to the common taste, consequently he was not generally appreciated. Howard was chosen Secretary of the Academy in 1811, and Professor of Painting in 1833. In the latter capacity, he delivered a course of lectures to the students, which are remarkable for eloquence of diction, clearness and vigor of reasoning, and elevated views of art. Howard also painted several fine landscapes, one of which, a View in Knowles Park, is in the collection of the Earl of Egremont. He died in 1847. The following are some of his principal paintings, the subjects of which evince his taste in art :

*The Pleiades*, in the possession of the Duke of Sutherland.—A duplicate of this picture long formed the chief ornament of the Leicester Gallery. *The birth of Venus*, and *Fairies on the Sea-shore*, Sir Matthew White Ridley. *The Solar System*, Jesse Watts Russell.—Of this subject the original was exhibited in 1796, as *The Planets drawing Light from the Sun*; a duplicate picture was painted for Mr. Morrison; and an adaptation of the composition to a circle, 12 feet in diameter, decorates the ceiling of the Duchess of Sutherland's boudoir at Stafford House. *The House of Morpheus*, the Earl of Egremont. *A series of pictures from Milton's Comus*, of which Sabrina is the chief personage, and a *Riposo*, Mr. T. W. Budd. *The Story of Pandora*, and other works, in the Soane Museum. *A Lady in Florentine Costume*, Lord Colburn.—Of this there is a duplicate in the possession of Lord Kennedy, and a similar subject in the collection of Mr. Vernon. *Hebe feeding the Bird of Jove*, *Love listening to the flatteries of Hope*, *Hylas carried off by the Nymphs*, *Venus carrying off Ascanius*, *The Moon unveiling her Light*, and other subjects of a similar poetical character.

HOWARD, WILLIAM, an English engraver, who flourished about 1665. Among other plates he executed a set of marine views, somewhat in the style of Hollar.

HOWITT, SAMUEL, an English artist, who, without instruction, attained considerable skill in designing wild animals and huntings, which he executed in a correct and spirited style. There are also a few prints by him, etched from his own designs. He died at Somerstown, in 1822.

HOY. See Hoi.

**HUBER, JOHN RODOLPH**, an eminent Swiss painter, born at Basle in 1668. His father was Alexis Huber, a member of the Council of that city. After studying under Gaspar de Meyer until the death of that master, he entered the school of Joseph Werner. At the age of nineteen he went to Italy, and visited Mantua, to study the paintings of Giulio Romano. At Venice and Verona he attached himself particularly to the works of Titian and Veronese, and while in the latter city became intimate with Tempesta, for whom he painted the figures in his landscapes. At Rome he lived on terms of friendship with Carlo Maratti, and by designing the antiques, frequenting the academy, and pursuing his studies with unwearied diligence for six years, he became an accomplished artist. On returning to Switzerland he soon gained great encouragement. His first remarkable work was a large family picture for the Margrave of Baden Dourlach, by which he gained great applause. In 1696 he was employed at Stuttgart by the Duke of Wurtemberg, to paint several large compositions for the grand apartments of his palace. His pictures were in great demand among the German princes, and were highly esteemed for correctness of design, freedom of pencil, and vigorous coloring. Huber painted three thousand and sixty-five portraits, besides a great number of historical paintings, all finished with his own hand; and on account of this wonderful facility of execution, he was called the Swiss Tintoretto. He died in 1748.

**HUBERT, FRANÇOIS**, a French engraver, a disciple of Beauvarlet; flourished at Paris about 1780. He executed a variety of portraits and other subjects, among which are *Le Retour de la Nourrice, after Greuze*; and *La Nouvelle Heloise, after le Verre*.

**HUBERTZ, C.**, an obscure Dutch engraver, who wrought chiefly for the booksellers, and executed, among other plates, several prints for the *Figures de la Bible*, published at Amsterdam in 1720, from the designs of Picart and others.

**HUCHTENBURG.** See **HUGTENBURG**.

**HUDSON, THOMAS**, an English portrait painter, born in Devonshire in 1701. He was the scholar and afterwards the son-in-law of Jonathan Richardson, after whose death he became very much patronized in portrait painting. He was the instructor of Reynolds, who, by effecting a revolution in English art, overthrew the popularity of Hudson. The latter relinquished the practice of his profession, and retired to his villa at Twickenham, where he died, in 1779.

**HUE, J. F.**, a French painter of landscapes and marines, who exhibited in the French Academy from 1800 to 1824, in which year he died. There were a few poetical or historical pictures by him, and he occasionally introduced classical subjects into his landscapes; but most of his works are views of sea-ports and marines.

**HUERTA, GASPARO DE LA**, a Spanish painter, born near Cuenca in 1645. He visited Valencia, and was received into the school of Jesualda Sanchez, the widow of a painter named Pierre Infant. Here he copied all the pictures and prints that he could find, and attained sufficient ability to gain an extensive patronage. Although his works have little vigor, yet they are correctly designed,

and finely colored. He is said to have amassed a large fortune by the practice of the art, which he bequeathed to the poor of his native city. He died at Valencia, in 1714.

**HUGFORD, IGNATIUS.** This painter was born at Florence, of English parents, in 1703. He was esteemed an excellent connoisseur in art, and painted history with reputation. For the church of S. Felicità, at Florence, he painted an altar-piece, representing St. Raphael, which is praised by Lanzi. Hugford also painted easel pictures of historical subjects, some of which are in the Florentine Gallery. He died at Florence in 1778.

**HUGTENBURG, JAMES VAN**, a Dutch painter, born at Haarlem in 1639. He studied under Nicholas Berghem, after which he visited Rome, where he met with much encouragement, and his talents in landscape painting were highly esteemed. He would probably have attained eminence in the art had he not died young.

**H. or I. V. B. HUGTENBURG, JOHN VAN**, an eminent Dutch painter and engraver, the younger brother of the preceding, born at Haarlem in 1646; died in 1733. After studying under John Wyck, he visited Italy for improvement, and remained there two years, until the death of his brother, when he returned to Holland by the way of Paris, where he spent some time, and became intimate with vander Meulen, who gave him much valuable instruction. On his arrival at Haarlem, he soon gained a high reputation for his admirable battle-pieces, which were greatly admired. He was an adept in representing the human passions, and has delineated the characters of rage, pain, despair, &c., with perfect truth. His costumes are always appropriate; and the features of different nations are as easily distinguished in his works, as their habiliments. His pictures have a clear and vigorous coloring, light and floating skies; and a neat, yet spirited touch, surpassing vander Meulen, and approaching the excellence of Wouwerman. Hugtenburg was employed by Prince Eugene to paint the battles of his campaign with the Duke of Marlboro', in 1708 and 1709. In 1711 he was invited to the court of the Elector Palatine, for whom he painted several pictures, and was rewarded with a chain and medal of gold.

As an engraver, Hugtenburg etched a great number of plates, and finished some of them with the graver. They are executed in a very spirited and masterly style, after his own compositions, and the designs of vander Meulen and others. He also engraved several plates in mezzotinto, but these are inferior to his other productions. He designed and executed the plates for a large folio volume of military operations, published at the Hague in 1720. The following are his principal plates:

A Halt of Travelers, before a Forge; *Hugtenburg, fecit.* William III. reviewing near Arnheim; *do.* A set of eight Battles, Skirmishes, and Marches; *after Vandermeulen*; marked with his cipher; ovals. Four Mountainous Landscapes; *Vandermeulen, pinx.* with cipher. A Halt of Sportsmen, in a landscape; *do.* A Battle of Cavalry; dedicated to the Duke D'Enghien; *do.* Another Battle of Cavalry; dedicated to the Duke de Chevreuse; *do.* A View of Lisle, with the French Army; *Vandermeulen, pinx. Hugtenburg et Boudouin, fecit.* The taking of Dole in Franche-Comté; *do.*; in two sheets. Louis XIV. with his Guards, passing the Pont-neuf; *Vander-*

*meulen, pinx. Hugtenberg, fecit.* The Battle between the French and Germans in Italy; *D. Hoogstraeten, inv. J. v. Hugtenberg, fec. et exc.*; very fine. A Horse-Fair in Holland; dedicated to Prince Frederick William of Prussia; *do.*; very fine. Several Battles, and other subjects, in mezzotinto.

HULETT, JAMES, an obscure English engraver, who flourished about 1710. He wrought chiefly for the booksellers, and executed several plates for the Life of Queen Anne, published by Walker; also a number of portraits, among which are Mary, Queen of Scots, *after Janet.* There was another indifferent artist named Hulett, who executed the plates for an edition of Fielding's Joseph Andrews. He died in 1771.

HULLE, ANSELM VAN, a Flemish historical and portrait painter, born at Ghent in 1605. There is a picture by him, in the Museum at Ghent, representing the Dead Christ on the lap of the Virgin. Hulle died in 1660.

HULS, ESAIAS VAN, a Dutch engraver, mentioned by Prof. Christ as a native of Middleburg. He resided chiefly at Stuttgart, and executed, among other plates, several grotesque drawings marked E. V. H., and drawn in a very correct and tasteful manner.

HULSBERG, HENRY. This engraver was a native of Amsterdam, but resided chiefly at London, where he executed a number of plates for the booksellers, of architectural views and buildings, in a neat, but tasteless style. He also engraved a large view of St. Peter's; the illustrations for the first volume of the *Vitruvius Britannicus*; and a number of portraits, among which are the following: Sir Bulstrode Whitelocke. Robert Warren, M. A., Rector of Bow. Joseph Warder, physician. Aaron Hill; prefixed to his History of the Ottoman Empire. 1711.

HULSE, or HULSIUS, FREDERICK, a German engraver, and a native of Frankfort. According to Florent le Comte, he studied under Theodore de Bry. He visited London, and executed a number of plates for the booksellers, among which are some frontispieces, and the portraits of Bishop Carleton, and Dr. Nicholas ab Prambesarius.

HULST, PETER VANDER, a Dutch painter, born at Dort in 1652. He was called *Tournesol*, because he usually painted a sun-flower in his pictures. After acquiring the elements of design in his own country, he visited Italy, where, not succeeding in historical or portrait painting, he adopted the style and subjects of Mario di Fiori, who painted flowers, fruit, insects, and reptiles. His design is chaste, his touch free, and his coloring lively and pleasing. His manner of painting partook more of the Italian than the Dutch school. He died in 1708.

HULSWIT, JOHN, a Dutch painter and engraver, born at Amsterdam in 1766. There are two beautiful pictures by him, in the Museum at Amsterdam, painted for Louis Napoleon, king of Holland. He was a capital designer of landscapes, river views, and animals; and his drawings are more numerous than his paintings. He died in 1822.

HUMBELOT, JACQUES, an obscure French engraver who lived at Paris about 1760, and executed several plates after le Brun, in a stiff, tasteless style.

HUMPHREY, WILLIAM, an English mezzotinto engraver, who flourished about 1795, and executed a number of portraits, among which are the following: Georgiana, Duchess of Devonshire, *after Reynolds*; Doctor Arne, *after Dunkarton*; Colonel Richard King, *after Kneller*; William Broomfield, Surgeon.

HUMPHREY, OZIAS, an English painter, born at Honiton, in Devonshire, in 1742. At the age of fourteen he was sent to the drawing school taught in London, by William Shipley, where he remained three years, and was then obliged to return to Devonshire, on account of the death of his father. Shortly afterwards he was engaged with Samuel Collins, a miniature painter of Bath, whom he succeeded in that city until 1763, when he removed to London, under the auspices of Reynolds. In 1766 he exhibited at Spring Gardens, a miniature of John Mealing, the living model of the Royal Academy, which was universally admired, and was purchased by the king for one hundred guineas. Soon afterwards, Humphrey painted a miniature of the Queen; and gained considerable reputation and encouragement. In 1773 he visited Italy in company with Romney, and resided there four years, endeavoring to become a good artist in oil painting. On returning to England, he began to practise that branch of the art, continuing it until 1785, when he visited India, and adopted miniature again. While in that country, he painted the portraits of several Indian princes, as well as European residents; but in 1788, the state of his health compelled his return to England, and two years afterwards he was elected an academician. He greatly injured his eyesight by the labor of copying in miniature, the portraits in the Duke of Dorset's collection, on account of which he devoted himself to painting in crayons. His last performances were the portraits of the Prince and Princess of Orange. He died in 1810.

HUQUIER, JACQUES GABRIEL, a French engraver and print-seller, born at Orleans in 1695; died in 1772. He executed a great number of plates, after Boucher, Watteau, and others, among which are the following:

The Five Senses; *after Watteau.* The Temple of Diana, and the Temple of Neptune; *do.* The Triumph of Galatea, and a Shepherd caught in a Storm; *do.* Four Pastoral subjects of the Seasons; *do.* The Four Elements; *do.* A large Pastoral subject; *after Boucher.* The Five Senses; *do.* The Four Seasons; *do.*

HUQUIER, GABRIEL, the son and scholar of the preceding, born at Paris about 1725. He painted portraits in crayons, and engraved several plates after Boucher, among which are the following: Le Repos champêtre. Le Sommeil, et le Réveil. Two Corps de Gardes. A Girl with a Bird, and the Infant Travelers; a pair.

HURET, GREGOIRE, a reputable French engraver, born at Lyons in 1610; died in 1670. According to Watelet, his plates are distinguished for their ingenious composition, fine expression in the heads, and good draperies. The following are his principal plates:

#### PORTRAITS.

Pierre Seguier, Chancellor of France; *Greg. Huret fec.* François de Bonne, Duke of Lesdiguières; *after Dumoutier.* Jacques Bouceau, Sieur de la Baranderie; *after A. D. Vries.*

## SUBJECTS FROM HIS OWN DESIGNS.

A Set of thirty-two, of the Life and Passion of our Saviour. The Stoning of Stephen. St. Peter preaching. The Holy Family, with St. Catharine. Christ crowned with thorns.

**HURTAULT, MAXIMILIAN JOSEPH**, a French architect, born at Huningue in 1765. He went to Paris, and studied architecture under Percier; drew the grand prize and visited Italy, where he gained great improvement by designing the noble remains of ancient architecture in the vicinity of Rome. On returning to Paris, he was appointed architect to the chateau of Fontainebleau, and executed many improvements in that edifice. He practised the art at Paris for many years, and gained fame and fortune. He died in 1824.

**HUSSEY, GILES**, an English painter, born at Farnhull, in Dorsetshire, in 1710. He was descended from a very ancient family, and at seven years of age was sent to Donai, in France, for his education, where he continued two years, and was then removed to St. Omer, where he pursued his studies for three years longer. He commenced studying painting under Richardson, but disliking a seven years apprenticeship, he engaged with Damini, a Venetian painter of reputation, practising in London, and remained with him four years. He then visited Italy in company with his instructor; but while at Bologna, Damini absconded with Hussey's money and most of his apparel. By the goodness of Signor Gislonzoni, however, he was relieved from his distress; and afterwards prosecuted his studies at Bologna for three years and a half. He then removed to Rome, and received much kind attention and advice from Ercole Letti. Dissatisfied with the prevailing rules of art, Hussey endeavored to produce a satisfactory theory, combining fixed principles, which ended in his adopting the ancient hypothesis of musical or harmonic proportions, as the governing principles of beauty, of all forms in art and nature; and thought he had made an important discovery. After attaining considerable reputation at Rome, he returned to England, and settled at London in 1742, when he submitted to the drudgery, as he was accustomed to term it, of painting portraits for a subsistence, in which he excelled far more than in history. His pencil drawings from the life are highly esteemed for characteristic likeness; and his fancy sketches are perhaps unsurpassed for accuracy, elegance, and beauty. His academical drawings are still exhibited at Bologna, as master-pieces of taste and skill. Hussey had a zealous eulogist in the painter Barry, who often spoke of him with enthusiasm. He met with considerable opposition from other artists, whose envy was excited by his masterly and graceful performances, which seriously affected his spirits, and he left London for his native place. In 1773, by the death of his mother he succeeded to the family estate, and lived in retirement until 1788, when he died at Beeston, near Ashburton, in Devonshire.

**HUTER, SIMON**, a German wood engraver, who flourished about 1560. His prints are executed in a neat style, and possess considerable merit. In concert with Justus Aman, he engraved a number of prints from the designs of that master, for a work entitled *Neuwe biblische Figuren*, published at Frankfort in 1644; also a part of a set of small cuts for the

*History of the Bible*, in concert with Virgilius Solis.

**HUTIN, FRANÇOIS and CHARLES**, were two French engravers, and flourished at Paris about 1760. There a number of plates of their execution, among which are the following, etched in a slight style: Apollo and Daphne, *after de Troy*; The Seven Works of Mercy, and the Twelve Apostles, *after their own designs*.

**HUYBERTS, C.**, a Dutch engraver, who resided in England about 1696. Among other plates, he executed the Triumph of Julius Cæsar, in nine plates, *after Mantegna*; also several prints in a work on anatomy, entitled *Johannis Gaubii Epistolæ. Prob. prima. ad Fed. Ruyschium*, M. D., 1696.

**HUGOT, JEAN NICOLAS**, a French architect, born at Paris in 1780. He studied at Rome, and obtained the grand prize of the French Academy in that city in 1807; after which he was appointed to restore the Temple of Fortune at Preneste. After visiting the Greek islands and the Levant, he returned to Paris in 1821. He executed a number of good works in that city, and was appointed Professor in the Academy of Architecture. He was commissioned to superintend the restoration of the Palais du Justice, but died in 1840, at the commencement of his labors.

**HUYS, or HUS, PETER**, an old Flemish engraver, who executed, among other plates, several small subjects from sacred history; and the prints in a work by Arius Montanus, entitled *Monumenta Humanae Salutis*. 1571.

**HUYSMAN.** See HOUSEMAN.

**HUYSUM, JUSTUS VAN**, the Elder, a Dutch painter, born at Amsterdam in 1659. He studied under Nicholas Berghem, and evinced considerable abilities, but did not adhere to the style of his instructor. Owing to a singular fickleness of disposition, and to a desire of gaining distinction in various branches of art, he attached himself to history, portrait, battle-pieces, marines, landscapes, and flowers; but attained distinction only in the latter. He died in 1716.

**HUYSUM, JOHN VAN**, a celebrated Dutch flower-painter, the eldest son and scholar of the preceding artist, born at Amsterdam in 1682. Having attentively studied the flower-pieces of Mignon, de Heem, and others, he devoted himself to designing after nature, and adopted an original style, in which he gained great eminence, and his productions soon commanded enormous prices. The most curious florists in Holland, vied in supplying him with the choicest flowers, as models for his pictures. This success encouraged him to fresh endeavors. He admitted no one into his room while painting, not even his brothers, and never disclosed his method of mixing his colors. He made many experiments to purify his oils, and to procure the most lustrous and durable tints. His cloths were prepared with the greatest care, and primed white with all possible purity, and his colors were laid on very lightly. He painted every thing after nature, and even watched the hour of the day when his model appeared in full perfection. His pictures are distinguished for their unsurpassed delicacy of penciling, exquisite finishing, and a tasteful arrangement, superior to any other artist. He usually represented them in elegant vases, adorned with bas-reliefs in a masterly style. He introduced

birds' nests with eggs, into his pictures; also insects, butterflies, dew-drops, in so skilful a manner as to cause perfect illusion. Those painted on a clear or yellow ground are most esteemed, having a superior touch and more harmonious coloring than his earlier works, which are usually on a dark ground. Van Huysum also painted landscapes, somewhat in the styles of Glauber and Laresse, which are composed in good taste. He died in 1749.

HUYSUM, JUSTUS VAN, THE YOUNGER, was a Dutch painter, and the second son of Justus van Huysum, born at Amsterdam about 1684. He acquired the principles of art from his father, and painted battle-pieces, both in small and large size. He manifested great ability in this department of art, and would undoubtedly have attained high distinction, had he not died at the early age of twenty-two, in 1706.

HUYSUM, JACOB VAN, the third son of Justus van Huysum the Elder, born at Amsterdam, according to Balkema, in 1687. He was distinguished for his copies of the productions of his brother John, which he imitated so exactly, as often to deceive the best judges. His usual price for each copy was \$100. He also composed subjects from his own designs, in the same style, which possess great merit, and are highly prized. He visited England in 1721, where his talents were much esteemed. He died, according to Nagler, in 1740; though others say in 1746.

HYLE, FRANCIS, an English engraver, who executed a number of plates, among which Basan mentions several portraits after Kneller and other masters.

HYPATODORUS, a Greek sculptor, flourished about B. C. 372, and was cotemporary with Cephisodorus, Polyces, and Leochares. He executed many fine works, the principal of which was a colossal statue of Minerva in bronze, placed in the temple of that goddess on the citadel of Aliphera, a city of Arcadia. This work is very highly praised by Pausanias. Hypatodorus also executed in concert with Aristogiton, the statues of Aliterse and Amphiaræus, which the people of Argos consecrated at Delphi in memory of their victory over the Spartans.

## I.

IBBETSON, JULIUS CESAR, an English landscape painter, and native of Masham in Yorkshire. He was liberally educated, and studied painting for amusement, but he met with such success that he made it his profession. He painted landscapes and cattle, which were eagerly sought after by persons of the highest rank. Mr. West complimented him by calling him the *Berghem of England*, which has as much relevancy as the *English Titoretto* to Dobson, and the *English Raffaele* to Thos. Kirk. Ibbetson was a good landscape painter, and attempted history with less success. He died at his native place, in 1817.

ICTINUS, a celebrated Grecian architect, who flourished about B. C. 430. He was distinguished for the magnificent temples which he erected to the heathen gods. Among these were the famous Doric temple of Ceres and Proserpine at Eleusis, of which he built the outer cell, capable of ac-

commodating thirty thousand persons; also the Temple of Apollo, near Mount Cottyion, in Arcadia, which was considered one of the finest of antiquity, and was vaulted with stone. But his most important work was the famous Parthenon at Athens, erected within the citadel, by Ictinus and Callicrates, by order of Pericles. According to Vitruvius, the two artists exerted all their powers to make this temple worthy the goddess who presided over the arts. The plan was a rectangle, like most of the Greek and Roman; its length, from east to west, was 227 feet 7 inches, and its width 101 feet 2 inches, as measured on the top step. It was peripteral, octastyle; that is, surrounded with a portico of columns, with eight to each façade. The height of the columns was 34 feet, and their diameter 6 feet. Within the outer portico was a second, also formed of isolated columns, but elevated two steps higher than the first; from thence the interior of the temple was entered, which contained the famous statue of Minerva in gold and ivory, by Phidias. This famous temple was built entirely of white marble, and from its elevated position, could be seen from an immense distance. On a nearer approach, it was admired for the elegance of its proportions, and the beauty of the bas-reliefs with which its exterior was decorated. It was preserved entire until 1677, when it was nearly destroyed by an explosion during the siege of Athens by Morosini. The ruins still remain, but in the centre the Turks have erected a mosque, covered with a low cupola.

ICMULUS, an ancient Greek sculptor who is immortalized in the Odyssey, as the sculptor of the Throne of Penelope.

IMBERT, JOSEPH GABRIEL, a French painter, born at Marseilles in 1666. He first studied under Charles le Brun, and afterwards under A. F. vander Meulen. He was a man of talents, adopted a style of his own, and after he had gained considerable reputation as a portrait painter, he became a monk of the Order of St. Bruno, at the Carthusians of Villeneuve d'Avignon, at the age of thirty-four years, after which he was wholly employed in painting sacred subjects, chiefly altarpieces for the churches of his order. His most esteemed work is a grand altar-piece for the church of the Carthusians at Marseilles, which is highly commended by Watelet. He died in 1749.

IMOLA, DA. See INNOCENZIO FRANCUCCI.

IMPARATO, FRANCESCO, a Neapolitan painter who flourished about 1565. He first studied under Gio. Filippo Crisculo, but afterwards went to Venice, and became a pupil of Titian, whose style he adopted on his return to Naples, where he executed some works for the churches. His masterpiece is a picture of St. Pietro Martyre, in the church of that Saint, which Caracciolo praises as the best painting then to be seen in Naples. Other fine works by him are the Martyrdom of St. Andrew in S. Maria Nuova, and the Annunciation in S. Severino.

IMPARATO, GIROLAMO, was the son and scholar of the preceding, in whose style he at first painted. He afterwards went to Venice for improvement, traveled through Lombardy, and particularly studied the works of Correggio, at Parma. On his return to Naples, he executed some works for the churches, the chief of which is a

picture of the Madonna da Rosario, with several saints, and a Glory of Angels, in the church of S. Tommaso d' Aquino, which, according to Dominici, is finely composed, and designed and colored with great beauty and taste; but the Cav. Stanzoni, who was his competitor, naturally enough considers him inferior to his father, and describes him as vain and ostentatious. He died, according to Dominici, about 1620.

**IMPERIALI, GIROLAMO**, a native of Genoa, who flourished about 1640. He first studied painting, but afterwards learned engraving under Giulio Bensi. He engraved some portraits of eminent persons, and there are some spirited etchings by him after his own designs.

**INDACO, JACOPO**, called L'INDACO, a Florentine fresco painter, who, according to Bottari, was one of the artists employed by Michael Angelo to assist him in his works in the Sistine Chapel; but Lanzi says that Angelo afterwards effaced their works after his cartoons, and painted them himself. He was a pupil of Ghirlandaio and flourished about 1534. He had a brother named Francesco, who painted some at Florence and more at Monteluciano.

**INDIA, TULLIO**, a painter of Verona, who, according to Vasari, flourished about 1530. He was an able fresco painter, in which branch he distinguished himself. He was also celebrated for his powers of imitating or copying other masters, and he excelled in portraits.

**INDIA, BERNARDINO**, the son and scholar of the preceding artist, was born about 1535. He imitated the grand style of Giulio Romano in several pictures he executed for the churches at Verona, the chief of which are three altar-pieces, two of which are in the church of S. Bernardino, dated 1572 and 1579, and the third in S. Nazaro, dated 1584. They are tastefully designed, and executed with great vigor and strength of character. He also painted much for the private collections of Verona.

**INGEGNO, IL.** See **ASSISI**.

**INGHEN, WILLIAM VAN**, a Dutch painter, was born at Utrecht, according to Houbraken, in 1651, and Weyermans, in 1650. After having learned the rudiments of the art in his native city, he became the pupil of Peter Grebber, at Haerlem, with whom he continued till he was twenty years of age, when he went to Italy in the retinue of the Vicar-General of the Netherlands, who, on his arrival at Rome, recommended him to the care of Carlo Maratti. He remained with that master above a year, yet by close application he made such progress as to be enabled to execute several pictures for the churches at Rome, which gained him much applause, and the warm friendship and kindly offices of his preceptor. These works were elegantly designed, with correct drawing and a pleasing tone of color. He afterwards went to Venice, where, according to Descamps, the splendid coloring of Titian seduced him from attention to design in which he says he was very deficient. On his return to Holland he settled at Amsterdam, where he painted history and portraits with reputation and success till his death, in 1709.

**INGLES.** Stanley says this artist was called Maestro Giorgio by the Italians, and El Maestro

Jorge by the Spanish writers, and all that is known of him is that he was a celebrated architect, and painted an altar-piece for the Hospital of Buiraigo for the Marquis de Santillana, who had founded it, which he executed in two compartments, and introduced the portraits of his patron and lady, one on either side, kneeling in the act of prayer. He then asks, *Who is Master George?* and thinks that George and Ingles are both English names. England has as good a right to claim him as Italy or Spain. The Italian and Spanish writers doubtless refer to different persons. The altar-piece referred to was painted in 1455, and there are two or more old Italian painters of little note called Giorgio. Francesco di Giorgio of Siena was a celebrated architect, and flourished about 1460, which see.

**INGOLI, MATTEO**, a painter of the Venetian school, was born at Ravenna in 1587. He went to Venice when young, and studied under Luigi del Friso. According to Boschini, he adopted as his models the works of Palma and Veronese, and executed some works for the churches at Venice, where he resided till his death by the great plague in 1631. Lanzi says that, judging from his works at the Corpus Domini and other places, and from his picture at San Apollinare, he aspired to a more solid but less pleasing style than those of the masters before mentioned, and that in them we trace the hand of precision and assiduity. He was also a distinguished architect.

**INGOUF, PIERRE CHARLES**, a French engraver, was born at Paris in 1746, and died in 1800. He studied under Jean J. Flipart, and executed some plates after his own designs and the French masters, in the neat, finished style of his master. The following are given as among his best prints:

The Portrait of John George Wille; *after a drawing by his son*. Four Heads, of various characters; *after Greuze*. La Paix du Ménage; *after Greuze*; etched by Moreau, and finished with the graver by P. C. Ingouf. La bonne Education; *do.*; *do.* A Girl caressing a Dog; *do.* The contented Mother; *after P. A. Wille*. The discontented Mother; *do.*

**INGOUF, FRANÇOIS ROBERT**, a brother of the preceding, was born at Paris in 1747, and died in 1812. He also studied with Flipart. He executed a considerable number of plates, in a neat, finished, and agreeable style. He was one of the artists employed in engraving the plates of the Musée Français. He engraved a large number of beautiful vignettes for the booksellers, and some of the subjects for *Le Voyage en Egypte*. The following are his other principal plates:

#### PORTRAITS.

John James Flipart, engraver; a medallion. Simon, printer. Bust of John James Rousseau; from a model in wax. Gerhard Douw, playing on a violin to his bird; *after a picture by himself*. Armand Jerome Bignon, master of the ceremonies; *after Drouais*.

#### SUBJECTS AFTER VARIOUS MASTERS.

A Boy presenting a Bird to a Cat; *after A. Vanderwerf*. The Winter Evening; *after Freudenberg*. The Soldier on Furlough; *do.* The Ambulating Merchant; *do.* The Return of the Laborer; *after Benazech*.

**INGRAM, JOHN**, an English engraver, who went to Paris in 1755, where he greatly improved his style, and engraved some vignettes for the booksellers, and a few plates after Boucher and other masters. He was employed in engraving for the Academy of Sciences at Paris, about 1767.



**IRACE, SEVERO**, a Neapolitan painter who flourished about 1534. According to Dominici, he studied under Marco Cardisco, called Il Calabrese, in whose style he painted history with considerable reputation. In the church of the Nunziata is a fine altar-piece by him, representing the Virgin with the Infant in the Clouds, with a Glory of Angels, and below, St. Peter and St. Paul. It is signed with his name, and dated 1534.

**IRELAND, SAMUEL**, an English amateur engraver, who flourished about 1785, and etched a few plates after Hogarth and others, and some plates of views from his own designs, executed in an indifferent style.

**IRIARTE, IGNACIO DE**, an eminent Spanish painter, born at Biscayan in 1620. He went early in life to Seville, where he studied under the elder Herrera, and settled for life. On leaving his master, according to Palomino, his genius led him to landscape painting, and by attentively studying nature, he became very eminent in this branch of the art. His works are truthful to nature, and are found in the best collections of Seville, where they are highly prized. Murillo was Iriarte's personal friend, and a great admirer of his works, in some of which he inserted the figures. His landscapes thus ornamented are exceedingly valuable. He died in 1685.

**ISAACS, PETER**, a Dutch painter, was born at Helvezor in 1569. He first studied under Cornelius Ketel at Amsterdam, but afterwards John van Ach, with whom he traveled through Germany and Italy. On his return to his own country, he settled at Amsterdam, where he practised with great success. He painted history with reputation, but excelled in portraits, and painted many distinguished personages. His heads are full of dignity, life, and character, and he drew the hands with great correctness. He died in 1618.

**ISAC, JASPAR**, a Dutch engraver, who flourished about 1625. He resided chiefly at Paris, and was principally employed by the booksellers. He executed a number of portraits, in a neat but tasteless style, among which are those of Charles L'Oysean, and Stephen Paschasius.

**ISEMBERT**, of Xaintes, a French architect of the 12th century, who erected the bridges of Xaintes and Rochelle. These works had procured him great reputation, in consequence of which he was recommended by King John to the citizens of London, in 1201, to effect the completion of the bridge then being erected over the Thames. This structure was commenced under the direction of a priest named Peter of Colechurch, in 1176; and was finished in 1209, probably by Isembert.

**ISIDORUS**. See **ANTHEMIUS**.

**RISELBURG, PETER**, a German engraver, born at Cologne about 1585. He lived the greater part of his life at Nuremberg, where he was principally employed in engraving vignettes and portraits for the booksellers, and executed a multitude of such works which possess little interest to the connoisseur. Nagler, in his *Kunstler-Lexicon*, gives a list of two hundred prints attributed to him. He engraved a set of thirteen plates after Rubens, representing Christ and the Twelve Apostles.

**IVARA, CAV. ABATE FILIPPO**, an eminent Italian architect, born at Messina, in 1685, of an an-

cient but poor family. He took the ecclesiastical habit, and then visited Rome to study architecture. He entered the school of Fontana, who directed him to copy the Farnese palace, and other simple edifices, recommending him always, according to Milizia, to adopt the greatest simplicity, without fear of falling into the extreme; as he perceived his style was too much inclined to redundancy of ornament. Ivava now progressed with great rapidity, and was employed by Cardinal Ottoboni in his celebrated theatre at Burattini. The Duke of Savoy, afterwards King of Sicily, sent for him to Messina, and commissioned him to erect a palace near the gate of that city. The design so much pleased the king, that he declared Ivava his chief architect, with a pension of six hundred crowns; and took him to Turin, where he presented him with the rich abbey of Selve, worth 1100 scudi a year. By order of Madame Reale, Ivava erected the façade of the church of the Carmelites, at Turin. He also erected the temple and buildings on the Superba Hill, and several other fine works, by order of the king, Vittorio Amadeo. While on a visit to Rome, he was invited to Lisbon by the king of Portugal, who entreated the king of Sardinia to allow him to depart. The latter consented, and Ivava visited Lisbon, where he designed a temple, a most magnificent royal palace, and various other edifices. He brought from thence jewels, porcelains, a brilliant cross, a pension of 3000 scudi, and was made Cavaliere di Cristo. Previous to returning to Turin, he made a visit to London and Paris. Immediately on arriving at his diocese, he was sent for to Mantua, to finish the cupola of S. Andrea; to Como, that of the Cathedral; and to Milan, the façade of the Cathedral. After erecting a number of excellent works in different cities of Italy, he was invited to Spain by Philip V., to rebuild the royal palace, which had been destroyed by fire. He accordingly went to Madrid, but had scarcely finished the design, when a violent fever terminated his existence, in 1735, at the age of fifty years.

**IXNARD, MICHAEL** n<sup>o</sup>, a French architect, born at Nismes in 1723. After acquiring a knowledge of his art, he was employed by the Prince de Montauban, and was presented to Cardinal Rohan, who sent him to Strasburg, and recommended him to several German princes. He was employed by the elector of Treves, who appointed him Superintendent of the royal edifices. Among his principal works, are the Hotel du Miroir at Strasburg; the Electoral Palace at Treves; and the Abbey of St. Blaise, in the Black Forest. The plans of these and other of his edifices, were published at Paris in 1782; forming a collection of fifteen sheets.—Ixnard died at Strasburg in 1795.

**J.**

**JACHTMANN, JOHANN LUDWIG**, a celebrated Prussian medalist, was born at Berlin in 1776. He practised in that city for many years, with great reputation, and may be ranked among the first artists in this branch, of the 19th century. One of his best works was the medal struck for the festival in honor of Albert Durer, held on the 18th of April, 1828. This artist died at Berlin, in 1842.

**JACKSON, JOHN BAPTIST**, an English wood



engraver, who flourished about 1745. He went to Paris in early life, and worked for some time for Papillon, but meeting with little encouragement, he proceeded to Venice, where he seems to have settled and practised with considerable success. He executed a number of wooden cuts, printed in chiaro-scuro, in imitation of the drawings of the great masters, among which are the Descent from the Cross, *after Rubens*, and seventeen large cuts published by Gio. Battista Pasquali, at Venice, in 1745, entitled *Titiani Vecellii, Pauli Caliari, Jacobi Robusti, et Jacobi da Ponte, opera selectiora a Joanne Baptista Jackson. Anglo, ligno cœlata et coloribus adumbrata*. Among these are the following:

St. Peter Martyr; *after Titian*. The Descent of the Holy Ghost; *do*. The Martyrdom of St. Mark; *after Tintoretto*. The Murder of the Innocents; *do*. The Presentation in the Temple; *after P. Veronese*. The Marriage of St. Catherine; *do*. Christ praying in the Garden; *after Basan*. The Entombing of Christ; *do*. The Raising of Lazarus; *do*.

JACKSON, JOHN, an eminent English portrait painter, born at Lastingham, in Yorkshire, in 1778. The life of this artist is a capital illustration of the reward of merit; for, though he despised to represent the affected graces of fashionable life, yet he disputed successfully the wide domain of portraiture with the accomplished courtier, Lawrence, than whom no one knew better how to "win golden opinions of all sorts of men" by flattering vanity. He was the son of a poor tailor, and he early exhibited a passion for the fine arts. His first attempts at art were made at the village school, where his companions were his sisters, and his boyish outlines exhibited a rude freedom and striking likeness that attracted the attention of one of his neighbors, a house painter, who supplied him with colors to fill up his outlines. Without any instruction, he made such progress as to be emboldened, at the age of seventeen, to offer his services as a miniature painter at York, and had the good fortune to obtain the patronage of Lord Mulgrave and the Earl of Carlisle. At Castle Howard he had the opportunity of studying and copying the magnificent collection of paintings by the old masters, which was in itself a school. The Earl of Mulgrave was so much pleased with his assiduity and talents that he took him under his protection, and sent him to London at his own expense, confiding him to the care of his friend, Sir George Beaumont, who greatly befriended him. He went through the usual routine of study at the Royal Academy, and gained considerable reputation from the drawings he executed for Caddell's publication of "Illustrious Personages."—Cunningham says "his hand had, in 1804, attained such mastery in portraiture, that he ventured to exhibit some of his productions; and as these were likenesses of people of note and condition, others flocked to his easel, charmed with the force of expression, the freedom of posture, the brightness of his colors, and the rapidity of his execution. In his happiest hours, when his hand was in and his sitters to his liking, he produced portraits which fairly rivalled those of Reynolds in all their variety of excellence; but when his hand was out, and his sitters not to his wish, he sunk far below that great master." His portraits are numerous, and include nearly one-half of the nobility of rank or of mind in the kingdom. Among the former are

the Duke of Devonshire, Earl Grenville, the Duke of Wellington, the Marquis of Chandos, and Lord Braybrooke. Of the latter are Canova, Flaxman, Chantrey, West, Stothard, Nollekens, Thomson, Shee, &c. His portrait of Canova was a wonderful work, considered his masterpiece. The fame of his Lady Dover has also been borne over the world by a masterly engraving. Jackson wrought with extraordinary ease and facility when in the right spirit, giving to his portraits all the dignity and intellect possessed by the originals; and his likenesses were exact, for he never flattered. Cunningham says it would have been more for his fame, had he taken more leisure, and bestowed the same care and study on all his heads that he did on that of Canova. He was elected a Royal Academician in 1818, and died in 1831, aged 53, of a cold he caught in attending the funeral of his early patron, Lord Mulgrave.

JACOB, LOUIS, a French engraver, born at Li-seux, in Normandy, in 1712. He went to Paris in early life, and first became a pupil of Gerard Scotin the younger, and afterwards of Jean Audran. His works are not numerous, nor are they much esteemed. His drawing is incorrect, and his heads lack character and expression. The following are his best prints:

Perseus and Andromeda; *after P. Veronese*; for the Crozat collection. The Departure of the Israelites from Egypt; *do*. The Adoration of the Shepherds; *do*. Rebecca meeting the Servant of Abraham; *do*.

JACOBÉ, JOHANN, a German mezzotint engraver, born at Vienna in 1733. He went to England, where he scraped a few mezzotints; but not meeting with much encouragement, he returned to his own country. He executed a considerable number of prints, among which are the following:

#### PORTRAITS.

George Sackville Germaine, Viscount Sackville; *after Reynolds*. Mary, Countess of Corke; *do*. Joseph Adam, reigning prince of Schwarzenberg; *after Kollonitz*.—Elizabeth, Princess of Wurtemberg Stuttgart. 1783. Carlo Antonio Martini; *after Moesner*. Francis Ferd. Schroetter; *after Donat*.

#### VARIOUS SUBJECTS.

The Academy of Vienna, with the portraits of the members; *after Guadalupe*. A Bull attacked by Dogs; *after Rhein*. A Stag-hunt, by moonlight; *after Casanova*. A Tiger killed by the Prince of Nassau-Ziegen; *do*.

JACOBELLO DEL FIORE. See FIORE, JACOBELLO DEL.

JACOBONI, GIO. BATTISTA, an Italian engraver, who flourished at Florence about 1700, and engraved several plates for the *Museo Fiorentino*, and other works. The following are by him:

An Angel protecting a Child from an Evil Genius; *after A. Sacchi*. The Holy Family; *after Raffaele*. The Virgin and Infant; *after Seb. Conca*. St. Fidelius de Simaringa; *do*.

JACOBS, LUCAS. See LUCAS VAN LEYDEN.

JACOBS, SIMON, a Dutch portrait painter of considerable eminence, born at Gouda in 1520. He was a scholar of Charles d'Ypres. His drawing was very correct, his coloring pure and brilliant, his touch free and decided, his expression animated; and he met with good encouragement. He was killed at the siege of Haarlem, in 1572.

JACOBSSZ, C. PHILIP, a Dutch engraver, who flourished about 1767. He engraved several plates

representing views in and near Amsterdam, executed in a neat and pleasing style.

**JACOBSZ, HUBERT**, called by the Italians **GRIMANI**, a Dutch portrait painter, was born at Delft in 1599. After having learned the rudiments of the art in his own country, he went to Venice, where he carefully studied the works of Titian, and became an excellent colorist. His talents recommended him to the patronage of the Doge Grimani, in whose employment he passed nine years with distinction, and was called by his name. He afterwards returned to his own country, where he began to practice his profession with success and reputation, when he died at Briel, in 1628 or 1629, in the morning of life, deeply lamented.

**JACOBSZ, JURIAEN** or **JULIAN**, a German painter, was born at Hamburg in 1610. He went to Antwerp while young, and entered the school of Francis Snyders, whose subjects and style he first adopted. He painted hunting-pieces, combats of animals, and similar subjects, which he designed and executed with spirit and animation. Descamps says his pictures of this description are little inferior to those of his master. He afterwards painted history and portraits with considerable reputation, though his works in this line are not so much esteemed as his former subjects. His history of Venus and Adonis, and other kindred subjects, are highly commended. He was engaged on several grand designs, when himself and all his family were cut off by the great plague at Amsterdam, in 1664. His works are principally to be found in the best collections at Antwerp and Amsterdam.

**JACOBUS**, an old German engraver on wood, who flourished about 1480. His principal works are sixteen or eighteen cuts of the Life of Christ, some of which are signed, in German letters, *Opus Jacobi*. Papillon mentions a large upright plate by this artist, and says it belonged to a set of plates representing the history of Rome in allegorical figures, and adds that it was well executed.

**JACONE**, a Florentine painter who, according to Vasari, was the friend and assistant of Andrea del Sarto. He was a bold but fantastical designer, and extravagant in his attitudes. His best works are imitations of the style of del Sarto, and mostly to be found in the churches at Cortona. He died in 1555.

**JACOPSEN, II.**, a Flemish engraver, who flourished about 1620, and executed a set of plates, chiefly portraits of eminent persons, for a History of the Netherlands, published at Antwerp in 1620.

**JACQUART, ANTOINE DE**, an engraver who is supposed to have been a native of France, though he passed at least a part of his life in Flanders. There are some finely engraved vignettes, with figures and grotesque ornaments, marked A. D. I. F., which Florent le Comte attributes to him.

**JAGER, GERHARD DE**, a Dutch painter, and a native of Dort, who flourished about 1646. He was a good marine painter, and he was particularly excellent in his representations of river scenery, with still water, in which every object is beautifully reflected.

**JAGER, R.**, an obscure Dutch engraver, by whom there is an indifferent etching, representing the fleets of Spain and Holland, without a date.

**JAMES, WILLIAM**, an English landscape painter of little note, who studied with Canaletti, when that artist was in England. He resided in London, and in 1768 exhibited some indifferent views of oriental scenery, supposed to have been copied from some other person's designs, as he was never out of England. His chief business was that of a picture dealer and restorer.

**JAMES, GEORGE**, an English portrait painter of little note, born in London—perhaps a brother of the preceding. He went to Italy, and resided some time at Rome. On his return home he settled in London, as a portrait painter, but meeting with little encouragement, he removed to Bath, where he was not more fortunate. Finally he went to France, and was thrown into prison during the Revolution, where he died in 1794. He was an early associate of the Royal Academy, in which institution he occasionally exhibited his pictures, which never rose above mediocrity.

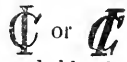
**JAMES, JOHN**, an English architect of good abilities, who flourished about 1740. He was employed by the Duke of Chandos, to erect his mansion at Cannons; besides which he erected the church of Greenwich in Kent, a noble mansion at Blackheath, for Sir Gregory Page, and St. George's church, Hanover Square, the west front of which consists of six Corinthian columns, forming a handsome portico, crowned by a pediment, over which is a steeple of an octangular form.

**JAMESON, ALEXANDER**, a Scotch architect of considerable eminence, who flourished at Aberdeen about 1600.

**JAMESON, GEORGE**, an eminent Scotch portrait painter, was the son of the preceding, born at Aberdeen in 1586. He went abroad, and had the advantage of studying under Rubens at Antwerp, at the same time with Vandyck. On his return home he settled at Edinburgh, where he acquired a great reputation as a portrait painter, and he is justly termed by his countrymen, *the Scotch Vandyck*. His largest portraits are somewhat less than life size, and his excellence consists in delicacy and softness, and a clear and brilliant coloring, without much shadow—principles he acquired in the great school in which he was educated. He also painted in miniature, with equal success. When Charles I. visited Scotland, the magistrates of Edinburgh, knowing his taste, employed Jameson to make drawings of the Scottish monarch, which they presented to the king, with which he was so much pleased that he sat to the artist for a full-length picture, and rewarded him with a diamond ring from his own finger. Jameson being troubled with weak eyes, the king allowed him to be covered, a privilege he ever after used, and commemorated by painting his own portrait with his hat on, in imitation of Rubens. He executed a great number of portraits of the nobility and distinguished personages of his time, which are chiefly in the mansions of the nobility of Scotland. He occasionally painted history and landscape, but these are not to be compared with his portraits. The largest collection of his works are at Taymouth, the seat of the Earl of Breadalbane, the descendant of Sir John Campbell, the early friend and patron of Jameson, who traveled with him on the Continent. The portrait of Jameson is in the Florentine Gallery. He died at Edin-

burgh, in 1644. He left a widow and several children, of whom Mary Jameson seems to have inherited a portion of her father's genius, in pictorial embroidery, specimens of which are still preserved, particularly Jephthah's rash Vow, and Susanna and the Elders, which now adorn the east end of St. Nicholas' church, Aberdeen.

JAMITZER, or JAMNITZER, BARTHOLOMEW, a German engraver who, according to Prof. Christ, flourished at Nuremberg about 1547, and engraved some plates which he marked with his initials and the date, but he does not specify them. Zani says he worked as late as 1571.

 JAMITZER, or JAMNITZER, CHRISTOPHER, a German engraver, probably the son of the preceding, was born at Nuremberg about 1560. He engraved and published, in 1600, a set of grotesque subjects, etched with spirit, and neatly executed. He also engraved some other plates, among which are the following, marked with a monogram of his initials. There are prints by him, dated as late as 1610.

His own Portrait, studying perspective. A set of twelve plates of the Sports of Children. A set of twelve, of Children mounted on Sea Monsters. Four plates of Children, with the Wings of a Bat. A Dance of four Children round a Tree. A set of six Grotesque subjects.

JAMPICOLI. See GIAMPICOLI.

JAN, LANGEN. See BOCKHORST.

JANET, FRANÇOIS, an eminent French portrait painter, who is generally known by the name of *Clouet*. He flourished at Paris during the reigns of Francis I., Henry II., Francis II., Charles IX., and Henry III. of France, and executed a multitude of portraits in oil, and in white and black chalk, of the eminent personages of the courts of those monarchs, which are greatly valued. There are many of his works in England, particularly at Castle Howard, where there are eighty-eight portraits, in black and white chalk. His portraits in oil are found mostly in the public edifices and the houses of the nobility of Paris. His pictures in oil are elaborately finished, and so highly prized that they are said to have been multiplied of late years, so skilfully as to deceive the unwary.

JANOTA, JOHANN GEORG, a native of Bohemia, who flourished at Vienna about 1775. When young, he was taken under the protection of the Prince of Lichtenstein, who sent him to study in Italy. After his return to Vienna, he distinguished himself as an engraver, and was elected a member of the Imperial Academy. He engraved some choice plates from the pictures in the Lichtenstein Gallery, among which are the following:

#### PORTRAITS.

The Emperor Joseph II. The Archduke Maximilian.

#### SUBJECTS.

Bust of a young Man; *after Rembrandt*. Christ bearing his Cross; *after Leonardo Vinci*. St. Catherine of Siena praying; *after Alessandro Allori*. The Funeral Pomp of Joseph Wenceslas, Prince of Lichtenstein.

JANSON, JACOB, a Dutch painter, who flourished at Leyden about 1785. He painted landscapes and cattle in the manner of Paul Potter, which are held in considerable estimation. His pictures resemble those of Potter only in design, and the coloring is very pleasing. It is said that he could copy Potter remarkably well. He etched

some plates after his own designs in a neat, spirited, and painter-like style.

JANSON, JOHN CHRISTIAN, a son of the preceding artist, was born at Leyden in 1763. He was instructed in the art by his father, but having a passion for military life, he entered the army and served in several campaigns, attaining the rank of Captain of Artillery. On the union of Holland with France, he settled at the Hague, and returned to the practice of his first profession. He painted landscapes, with cattle and figures, in the style of his father, also winter-pieces and other similar subjects, which have considerable merit, and are found in good collections in his native country.

JANSON, PETER, a younger brother of the preceding, born at Leyden in 1768. He was also instructed in the art by his father, but abandoned painting *for the field of glory*. After having been well backed, and incapacitated from further military service, he retired on a pension with the rank of Captain, and amused himself in painting landscapes and cattle, which were in great favor with the amateurs of the time.

JANSSEN, CORNELIUS, an eminent Dutch portrait painter, was born at Amsterdam in 1590. After having obtained considerable reputation in his own country, he went to England in 1618, where he met with great success. He entered the service of James I., whose portrait he painted several times, as well as those of the royal family and the principal nobility of his court. His style of coloring is clear, lively, and natural, his touch light, his pencil delicate, his carnations soft and sweet, and he painted his pictures with remarkable neatness. Though he had not the freedom of hand and the grace of Vandyck, yet in other respects he was deemed his equal, and in finishing, his superior. His pictures are easily distinguished by their smooth, clean, and delicate tints, and by that character of truth to nature with which they are strongly marked. He generally painted on brown, and his draperies for the most part are black, probably because the opposition of that tint made his flesh colors appear more clear and brilliant, especially in his female figures. The same kind of draperies were often employed by Rubens and Vandyck in portraits, which served to give a roundness, relief, and liveliness to the figures. It is said that Janssen used ultra-marine both in his black colors and carnations, which may be one cause of the original lustre continuing in all its brilliancy to the present day. He frequently painted in small size in oil, and often copied his own works in this manner. His fame began to wane on the arrival of Vandyck, and the civil war breaking out, he returned to Amsterdam in 1648, where he continued to practice his art with distinguished success till his death in 1665. One of his finest pictures, a portrait of Sir George Villiers, the father of the celebrated Duke of Buckingham, is still at the family seat at Strawberry Hill. He is represented with his hand on a greyhound, which animal is painted to the life. Another celebrated picture is the portrait of the Princess Elizabeth, who married the Elector Palatine, and is commonly called the Queen of Bohemia. His name is often incorrectly written Jansen, and Johnson.

JANSSENS, ABRAHAM, an eminent Flemish

painter, was born at Antwerp in 1569. It is not known under whom he studied, but he was endowed with extraordinary genius, surpassing even in his first efforts any competitor, till the time of Rubens, and was one of the most celebrated painters of his day. He executed many works for the churches of Flanders, which justly rank him among the ablest artists of the Flemish school. His composition and his design possess the judgment and fire of the greatest masters, supported with an admirable coloring and an intelligent management of the *chiaro-scuro*. He had acquired a brilliant reputation, when the extraordinary talents of Rubens began to display themselves and eclipse his fame; and the success of Rubens is said to have excited in Janssens feelings of disgust which threw him into dissipation and excesses that impaired his fortunes and injured his reputation. Confident of his own ability, and not justly appreciating his rival, he had the imprudence to send Rubens, then in the zenith of his fame, a defiance to paint a picture in opposition to him only for fame. Rubens declined the challenge with dignity and modesty, telling him that he freely submitted to him, and that the world would certainly do justice to them both. According to Sandrart, Janssens had no superior in coloring except Rubens. He designed from the living models, his figures are correctly drawn, and have a striking appearance of truth and nature. His touch was free and his draperies well cast. He gave a fine roundness and relief to his figures, and such a warmth and clearness to his carnations, that they had all the look of real flesh. His colors too were so judiciously compounded, that they still retain a remarkable clearness and brilliancy. His paintings in the church of the Carmelites at Antwerp, representing the Virgin and the Infant, and the Entombment, give a just idea of his merits. The composition in both is exceedingly rich and grand, the figures larger than life, and the design and coloring every way excellent. In the cathedral at Ghent is an *Ecce Homo*, and a Descent from the Cross worthy of Rubens himself, which is often taken for a work by that master. The Resurrection of Lazarus in the collection of the Elector Palatine is considered his master-piece. The time of his death is not exactly known, some place it in 1631, and others in 1650, which last date is probably wrong.

**JANSSENS, H.**, a Flemish engraver, by whom we have some plates of ornaments for goldsmiths and jewellers, enriched with figures and other embellishments, some of them after his own designs, and others after H. Tangers and other masters. They are executed in a neat and delicate style.

**JANSSENS, J. ALEXANDER**, a Flemish engraver, probably a relative of Victor Honorius Janssens, after whom he engraved a set of plates from the life of Achilles, etched in a firm, neat style, with a commanding effect of light and shadow.

**JANSSENS, PETER**, a Dutch painter on glass, was born at Amsterdam in 1612. He studied under John van Bronckhorst, a celebrated painter in that branch. He became eminent in his line, and was much employed for the churches. He painted on glass from his own designs, correctly drawn; and executed them in an elegant manner. Le

Comte says he also engraved some plates of devotional subjects and images of the Virgin, from his own designs. He died in 1672.

**JANSSENS, VICTOR HONORIUS**, a Flemish painter, was born at Brussels in 1664. His father was a tailor, and intended to bring his son up to his own business, but he showed such an early passion for the fine arts, that he was induced to place him under the tuition of one Volders, an indifferent painter, with whom he remained seven years, and made such progress, that he far surpassed his instructor. On leaving his master, he showed so much ability that the Duke of Holstein invited him to his court, and appointed him his painter, with a pension of 800 florins a year. After passing four years in the service of that prince, he solicited and obtained permission to go to Italy for improvement, and the liberality of his patron supplied him with the necessary means. At Rome he studied the works of the best masters with great assiduity, especially the works of Raffaele and the antiques; and sketched the beautiful scenery about that great metropolis, and soon distinguished himself as a ready and correct designer. He formed an intimacy with Tempesta, and painted the figures in his landscapes. He painted historical subjects both in large and small size, principally the former, which were the most saleable at that time in Rome. He chose Albano for his model, and in that style he was not equalled by any of his cotemporaries. He soon gained an immense reputation, and could scarcely execute all the orders he received. After a residence of eleven years at Rome, a desire to visit his own country, induced him to abandon these fine prospects; and he returned to Brussels, where he was warmly received, and where his performances were as much admired and as much in request as they had been in Italy. He had hitherto confined himself to easel pictures, but he was now called upon to exert his talents on a new and larger scale, for he received commissions to paint several altar-pieces for the churches at Brussels and other cities of Brabant. In 1718 he was invited to Vienna, and appointed painter to the Emperor, where he resided three years. Descamps says this artist visited England about this time, but no mention is made of him, by the English writers of that period. He continued to practice his profession with great distinction till his death at Brussels in 1739. His works are numerous, especially his easel pictures, which are found and prized in the best collections. Among his most esteemed works for the churches, are his St. Roch curing the Diseased in the church of S. Nicholas at Brussels; and St. Charles Borromeo, interceding with the Virgin for persons infected with the Plague, in the church of the Carmelites. He adorned most of the principal churches and palaces of the Netherlands. He had an extraordinary facility of design and execution, as is seen from the great number of works he executed for the churches at Brussels and its vicinity. His invention was fruitful, his design correct, his coloring natural and pleasing, his pencil broad and free, and the airs of his heads have dignity, beauty, and elegance. His large and small pictures are designed and executed with equal correctness and taste, but the coloring of the latter is more brilliant. The coloring of his large works appears more raw and cold, probably intentional,

to give them more dignity and solemnity. He also excelled in his representations of gallant subjects, and assemblages of *belles* and *beaux* in the cumbersome paraphernalia of the time, engaged in dancing, or employed in amatory conversation. His Cavaliers and Damsels act by the card, and sustain the airs of persons of quality. These compositions are very lively and pleasing; not so polished as those of Watteau, but appearing less affected, with more of real life and manners.

JANSZ, EGBERT, a German engraver, who flourished about 1660. He engraved among others, a set of small prints entitled *Icones renantium species varias, &c.*, 1663; after Antonio Tempesta. He wrought chiefly with the graver in a style somewhat resembling that of Crispin de Passe.

JARDIN, or JARDYN, KAREL DU. This eminent painter was born at Amsterdam in 1640. He studied under Nicholas Berghem, and was the best of all his disciples. On leaving his master, he went to Rome, where he was received by the Bontevogel Society, who initiated him into their mysteries, and conferred on him the title of *Barbe de Bouc*. He possessed extraordinary talents, but gave himself up alternately to study and dissipation with his boon companions. Yet, amidst this singularity his progress was most surprising, and he soon gained an immense reputation, so that his works were eagerly sought after, even by the Italians, who preferred them to those of any other artists of his country, who were numerous and famed at that time in Rome. After a residence of several years he set out for home, and stopped some time at Lyons, where he met with sufficient encouragement, but his extravagance plunged him into debt, and to escape the vengeance of his creditors, he married his hostess, who was old and disagreeable, but very rich. Mortified and ashamed of what he had done, he returned to Amsterdam soon after, accompanied by his wife, and there, for some time practised his profession with great success, notwithstanding which, he returned to Italy and died soon after his arrival at Venice, in 1678, in the 38th year of his age. The life of this artist is a useful lesson to those of a gay, giddy disposition, inclined to dissipation and excess. With the most brilliant talents, that could command admiration and success, he degraded his character, ruined his happiness, and sunk into an untimely grave. The works of this artist are mostly confined to landscapes, executed in a style founded on that of Berghem, modified by his own genius and his residence in Italy. His landscapes are always of the most pleasing scenery, decorated with charming figures and animals. They combine the exquisite finish of the Flemish school, with the warm glowing tints of the Italian. In all his landscapes he showed great genius and taste. As he died young, and wrought up his pictures to a high degree, they are not numerous, and command enormous prices. One called "Le Passage du Gué," or *Passing the Ford*, sold at Count Perregaux's sale for 26,500 francs, and others in England at incredible prices. Several of his pictures may be seen in the museums at the Hague, Amsterdam, and Paris. Karel du Jardin has left us fifty-two etchings of landscapes, figures and animals, from his own designs. They are sometimes marked with his name in full, and at others with his initials, as K. D. I., or K. D. V. I.

fec., with the date. Good impressions of these interesting works are scarce and valuable, but the plates not having been destroyed, poor impressions are more common. For a full description of 150 paintings by him, see Smith's *Catalogue Raisonné*, vol. 5th and Supplement.

JARDINIER, CLAUDE DONAT, a French engraver, was born at Paris in 1726; died in 1774. He first studied with Nicholas Dupuis, but afterwards with Lawrence Cars. He executed a considerable number of plates with the graver in a neat, firm, and agreeable style, among which are the following:

The Virgin and Child; after the picture by C. Maratti; in the Dresden collection. The Genius of Glory and Honor, represented by a figure in the air, holding a crown, surrounded by Cherubs; after An. Caracci. A Mother, with three Children; after Greuze. A Girl sleeping; do. Two Soldiers playing at Cards; after Valentin.

JARENUS, a German painter, who flourished at Soest, in Westphalia, about the close of the 15th century. Little is known of him except a few paintings remarkably well executed for his time and country, somewhat in the style of van Eyck. There is a remarkable one in the museum of Berlin, painted on a gold ground, and forming a large altar-piece. The middle portion represents scenes from the Passion; the right wing the Resurrection, the Ascension, the Pouring out of the Holy Spirit, and the Last Judgment, in four compartments. The left wing, the Annunciation, the Nativity, the Adoration of the Magi, and the Presentation. The figures of the Virgin are simple, and gracefully drawn; beautiful German heads, with auburn hair falling down over the shoulders. Another little picture representing the Dead Body of Christ, mourned by his friends and followers, is in the collection of the Earl of Pembroke at Wilton.

JARVIS, JOHN WESLEY. This eminent American portrait painter was born in South Shields, on the Tyne, in England, in 1780. He was the nephew of John Wesley, the celebrated Methodist divine, with whom he lived during infancy, and was taken by his father, at the age of five years, to America. His youth was passed in Philadelphia, where he acquired some knowledge of the art from Mr. Clark and Mr. Pratt, artists of respectable abilities. He afterwards engaged with Mr. Savage, a painter, engraver, and print-seller; but seems to have learned more from Mr. David Edwin, an engraver in the employ of Savage, than from his instructor. The latter removed to New-York some time afterwards, taking Jarvis with him, who chiefly devoted himself to engraving; but the success of Martin in portrait painting, induced him to pursue that department of art. Gifted with great natural abilities, he became an excellent portrait painter, without any adequate instruction, surpassing for many years, every American artist, excepting Stuart. He studied anatomy with Dr. John Augustine Smith, and practised modeling in clay. His coloring was truthful and vigorous. He was especially distinguished for a remarkable faculty of seizing the characteristic expression of his subjects; and for his great facility of execution, generally requiring but one sitting to complete a portrait. He was of a frank and generous character, and liberal towards the productions of other artists. About 1814, Jarvis occu-

pied a studio in Murray st., where Henry Inman was his pupil. He passed some time in Baltimore, and met with the same flattering success as in New York. He also visited Charleston, Richmond, and other southern cities, where he was greatly patronized. In company with Inman, he went to New Orleans, and in the course of six months, received \$6000 for portraits; which he repeated the next year with the same success. Jarvis painted the portraits of all the eminent men of his day, among whom were John Randolph and Bishop Moore; and his talents were highly esteemed by Henry Clay and other distinguished citizens of our country. He painted several admirable historical portraits for the City Hall of New York, among which are those of Commodores Bainbridge and Perry. He died in 1840.

JARVIS, JOHN, an Irish painter on glass, born at Dublin about 1749. He removed to London, where he settled permanently, and executed many capital works which were greatly admired.—Among them are a picture of the Resurrection, after the designs of West, in St. George's chapel, Windsor; and his master-piece, in the west window of New College Chapel, Oxford, from a design of Sir Joshua Reynolds. Jarvis died in 1804.

JEAN, GHERARD DE ST., an old Dutch painter, was born at Haarlem in 1366. He studied under Albert Ouwater, to whom he was superior in design and composition. He painted history and portraits with reputation, but died young in 1394.

JEAN, PHILIP, an English painter, and native of Jersey, born in 1755, who served in the navy during the American Revolution, at the close of which, he settled in London, and painted portraits and miniatures with some distinction. He died in 1802.

JE Aurat, Edme, an eminent French engraver, born at Paris about 1680. He studied under Bernard Picart. He executed a considerable number of plates which are highly esteemed. He possessed the faculty of expressing in his prints, the peculiar style of the painter whose work he engraved. His drawing is correct, and his execution is bold and free, with a fine effect of light and shadow. The following is a list of his best works:

The Portrait of Peter Puget, called the Michael Angelo of France; *after Puget the younger*. The Meeting of David and Abigail; *after N. Floughel*. The Resurrection; *do*. Thetis plunging Achilles into the Styx; *do*. Telemachus in the Island of Calypso; *do*. The Triumph of Mordecai; *after le Clerc*. Christ among the Doctors; *do*. Achilles discovered among the Daughters of Lycomedes; *do*. St. John Baptist baptizing the Jews; *after N. Poussin*. Pan and Syrinx; *after P. Mignard*. The dead Christ on the knees of the Virgin; *after le Brun*. The Interview between Jacob and Rachel; *after P. F. Mola*; for the Crozat collection; very fine. The Repose in Egypt; *do*; *do*. The Finding of Moses; *after P. Veronese*; *do*.

JE Aurat, Etienne, a French painter of history and conversation-pieces, who was of sufficient distinction as to be admitted a member of the Royal Academy in 1743. This artist is confounded with Edme Jeurat by Basan, Smith, and others. He designed the illustrations for La Fontaine's Fables which were engraved by Edme, and hence the error. They were doubtless brothers.

JEFFERIES, JAMES, an English painter, was

born at Maidstone, in Kent, about 1756. He first studied engraving under Woollett, but afterwards applied himself to painting, and became a student of the Royal Academy, where he made such proficiency as to obtain, in 1773, the gold medal for the best historical picture, which entitled him to go to Rome and study four years at the expense of that institution. Soon after his return to England, he exhibited at the Academy a fine picture of the Siege of Gibraltar, which was much admired, and was engraved by Woollett. He died soon afterwards of consumption in 1784.

**C**I JEGHER, CHRISTOPHER, a German engraver on wood, was born about 1590. He resided chiefly at Amsterdam, where his great merit recommended him to the notice of Rubens, who employed him to engrave some wood cuts from his designs. They are executed in a bold, free style, with spirited strokes in imitation of cross-hatchings with a pen, producing a powerful effect. After the death of Rubens, Jegher bought the greater part of the blocks and published them on his own account. He also engraved after the designs of other masters. The following are after Rubens. The best impressions are with the name of Rubens, as the publisher. Those with the name of Jegher substituted are less valuable:

The Bust of a Man with a thick beard; in chiaro-scuro. Susanna and the Elders. The Repose in Egypt. The infant Jesus and St. John playing with a Lamb. The Coronation of the Virgin. Christ tempted by Satan. Hercules destroying Fury and Discord. Silenus drunk, supported by two Satyrs; the same subject is engraved by Bolswert. Lovers in a Garden, called the Garden of Love.

JEINNER, J., an English mezzotinto engraver, who flourished in London about 1780, and engraved a few plates, among which are the portraits of the Marquis of Titchfield, *after Reynolds*; the Earl of Barrymore, as Cupid, *after Cosway*; and the Four Seasons, *after Breughel*.

JELGERHUIS, JOHN RIENKSZ, a Dutch painter, was born at Leeuwarden in 1770. He painted landscapes, marines, interiors of churches, market-places, &c. He died in 1836 at Amsterdam, and was buried at Haarlem.

JELGERSMA, TAKO HAJO, a Dutch painter, born at Harlingen in 1702. He studied with Vittinga, and settled at Haarlem. He painted marine subjects in an excellent manner, but he devoted himself almost entirely to portraiture, in which he excelled, and found abundant and profitable employment. He painted an immense number of portraits. His marines, founded on the styles of Vandervelde and Backhuysen, are said to be exquisite productions, and it is regretted that he did not devote more of his time to these subjects. He died at Haarlem in 1795.

JENICHEN, or JENCKEL, BALTHASAR, a German engraver, who executed a set of small plates of the Labors of Hercules, dated 1568, somewhat in the style of Hans Sebald Beham, though greatly inferior to the works of that engraver. He marked his plates with his initials, B. J., with the date, enclosed in a small square.

JENKINS, THOMAS, an English painter, who studied under Hudson at London, and went to Rome with Richard Wilson. He did not attain any eminence in art, but he turned his attention at Rome to dealing in ancient paintings and an-

tiques, by which he realized a fortune. Upon the irruption of the French into Italy, he returned to his own country, where he died in 1798.

**JERVAS, CHARLES**, an Irish portrait painter, who studied a short time under Kneller, and acquired so much reputation in his day, as to be eulogized by Pope, and obtain abundant employment. Lord Orford thus sums up his merits:—"Such was the badness of the age's taste, and the dearth of good masters, that Jervas sat at the head of his profession, and his own vanity thought no encomium disproportionate to his merit. Yet he was defective in drawing, coloring, and composition; and even in that most necessary, and perhaps most easy talent of a portrait painter, likeness. In general his pictures are a light flimsy kind of fan painting, as large as life." His vanity and conceit knew no bounds. He copied a picture of Titian in the Royal Collection, which he thought so vastly superior to the original, that on contemplating it on its completion, he exclaimed with great complacency, "Poor little Tit, how he would stare"! He affected to be violently in love with Lady Bridgewater; yet after dispraising her ear as the only faulty point about her, he exhibited his own as a model of perfection. When Kneller heard that he had set up a carriage with four horses, he said, "Ah, mine Cot, if his horses do not draw better than he does, he will never get to his journey's end." He died in 1739.

**JOANES.** See **JUANES**.

**JOANSUINI, GIACOMO**, an Italian painter and engraver, of whom little is known. There is an indifferent etching, representing the Presentation in the Temple, inscribed *Jacobu Joansuinus pictor et incisior*, without date.

**JOCINO, ANTONIO**, a landscape painter, commended by Hakert, who flourished at Messina about 1750.

**JOCONDUS, or JUCUNDUS. GIOVANNI**, a Veronese architect, who flourished about 1515. He was a monk of the Dominican order, but practised as an architect at Rome and Paris, where he erected two bridges over the Seine. While resident there, he recovered some of the epistles of Pliny the Younger, and the works of Julius Obsequens on Prodiges, which he prepared for publication, and sent to Aldus, by whom they were published in 1508. He illustrated Cæsar's Commentaries with notes and figures. On returning to Italy, he published an edition of Vitruvius. After the death of Bramante, he was employed on St. Peter's. His last architectural work, was a bridge over the Adige at Verona. He died about 1530.

**JODE, GERHARD DE**, a Flemish engraver and print-seller, born at Antwerp in 1521. He engraved a considerable number of plates, which seem to be an humble imitation of the style of Cornelius de Cort, among which a set of twenty-nine portraits of the Popes, 1585; a Roman Triumph, in twelve sheets, *after Martin Hemskerk*; the Crucifixion, a large print in three sheets, *after Michael Angelo*, marked *G. de Jode*, with the name of the painter. He was the head of a family, greatly distinguished in the art of engraving, and died in 1591.

**JODE, PETER DE, THE ELDER**, the son of the preceding, was born at Antwerp in 1570. After

having learned the rudiments of the art with his father, he studied under Henry Goltzius, and afterwards went to Italy for improvement, where he engraved several plates after the great masters. About 1601, he returned to Antwerp, where he greatly distinguished himself. His drawing is very correct, and though his command of the graver is less daring and bold than that of his instructor, yet his style is more chaste and artistic. He died in 1634. The following are his principal plates:

#### PORTRAITS.

Erycius Puteanus, or Henry du Puy, a learned Hollander; in a circle formed by a serpent; *Pet. de Jode, sculp. J. Meytens, exc.* Joannes Bocatius; *Titian, pinx. Pet. de Jode, fecit.* Ferdinand Count Palatine of the Rhine; oval; *after Rubens.* Philip III. King of Spain; oval; *do.* Francis de Mello, Count d'Azumar; *P. de Jode, fec.* Ambrose Spinola; *do.*

#### VARIOUS SUBJECTS.

The Five Senses; apparently *from his own designs.* The Life and Miracles of St. Catherine of Siena; twelve plates; *after Francesco Vanni.* 1606. The Life of Christ, in thirty-six plates; without the painter's name. The Virgin and Child; *after Titian.* The Marriage of St. Catherine; *do.* The large Holy Family; *do.* The Adoration of the Shepherds, *after Ad. van Oort.* Christ, with Nicodemus; *do.* The Decollation of St. John; *after Rubens*; oval; scarce. Christ giving the Keys to St. Peter; *do.*; fine; the best impressions are before the address of Vanden Enden. The Crowning of St. Catherine; *do.* The Last Judgment; *after John Cousin*; on twelve plates; one of the largest prints known.

**JODE, PETER DE, the YOUNGER**, the son of the preceding, was born at Antwerp in 1606. He was instructed by his father whom he surpassed in the taste and facility with which he handled the graver. His plates are unequally executed, and Basan says of him, "in some of his prints he has equalled the best engravers, and in others, he has sunk below himself. His works are highly esteemed, though they are considered generally inferior to those of his cotemporaries, the Bolswerts, Pontius, and Vostermans. Perhaps his best performances are his portraits, some of which are after Vandyck. The exact time of his death is uncertain. The latest authentic date on his prints is 1659. Nagler mentions one dated 1699, but this is probably a misprint. The following is a list of his most esteemed prints; for a full list the reader is referred to Nagler's *Kunstler Lexicon* :

#### PORTRAITS AFTER VANDYCK.

Charles I. Henrietta Maria, his Queen. Thomas Wentworth, Earl of Strafford. Prince Rupert, Catherine, Countess of Newburgh. Peter de Jode, junior; *se ipse scul.* Jacob Jordans, painter of Antwerp. Cornelius Poelmberg, painter, of Utrecht. John Snellincks, painter, of Antwerp. Daniel Meytens, painter. Adam de Coster, painter, of Mechlin. Andrew Colyns de Nole, sculptor, of Antwerp. Henry Liberti, organist. Albert, Duke of Friedland, Count of Wallenstein. Genevieve d'Urphé, Duchess de Croye. Jane de Blois. John Tzerilaes, Count de Tilly. Diodorus van Talden, professor at Louvaine. Anthony Trieste, Bishop of Ghent.

#### PORTRAITS AFTER VARIOUS MASTERS.

Charles Henry, Baron de Metternich; *after A. van Hulle.* Augustus Adolphus, Baron de Trantorf; *do.*—Thomas Ricciarni; *after Simon Vouet.* Ernest, Count d'Isembourg; *after J. Willeborts Boschaert.* Petrus de Francavilla, sculptor and architect; *after Bunel.*

#### SUBJECTS AFTER VARIOUS MASTERS.

St. Augustine, Bishop, crowned by Religion; *P. de Jode, fec.* St. Francis kneeling before a Crucifix; *after Baroccio.* The Holy Family, with St. Elizabeth, St. John, and



Zachary; after *Titian*. The Visitation of the Virgin to St. Elisabeth; after *Rubens*; fine and scarce. The Three Graces; *do.*; fine. Venus rising from the Sea, surrounded with Nymphs and Tritons; *do.* St. Francis and St. Clara adoring the infant Jesus; after *Gerard Segers*. Christ with Nicodemus; *do.* The Nativity; after *J. Jordaens*; fine. St. Martin de Tours, working a Miracle; *do.*; fine. Folly and Ignorance; *do.* St. Augustine supported by Angels; after *Vandyck*. Rinaldo and Armida; *do.* The Holy Family, with St. Anne; after *A. Diepenbeck*. An allegorical subject on Peace; *do.* St. John in the Desert; after *P. van Mol*.

JODE, ARNOLD DE, was the son of Peter de Jode the younger, and was born at Antwerp in 1636. He was instructed in the art by his father, but he never rose above mediocrity. His best prints are his portraits. We have the following by him.

PORTRAITS.

Cardinal Palavicini; after *Titian*. Sir Peter Lely; after a picture by himself. Alexander Browne; prefixed to his *Ars Pictoria*; after *Huysmans*.

VARIOUS SUBJECTS.

Mercury educating Cupid; after *Correggio*. [1667.] Magdalene; a half-length, circular; after *Vandyck*. The infant Christ embracing St. John; *do.*; inscribed, *Arnoldus de Jode, sculp. Londini, tempore incendiū marimi*. A Landscape; after *L. de Vadder*; *Arnold de Jode, sculp.* 1653.

JOHANNOT, CHARLES HENRY ALFRED, a designer, engraver, and painter of the French school, was born in 1800, at Offenbach on the Maine, in the Duchy of Hesse. He was the son of François Johannot, a rich merchant of Frankfort, descended from a family whom the Revocation of the Edict of Nantes compelled to remove from France. His father removed to Paris in 1818, and Johannot studied design and engraving under his elder brother Charles J., an engraver of some eminence, who executed the plates for a number of illustrated works, and a large print of the Wounded Trumpeter, after *Horace Vernet*. Alfred J. made good progress, and produced his plate of the Orphans, after *Scheffer*. His plates are executed in a very spirited and graceful style, and he was much employed in illustrating the works of Walter Scott, J. Fenimore Cooper, Lord Byron, and other eminent authors. About 1830, he devoted himself to painting, and exhibited in the following year, a picture of the Arrest of Jean de Crespiere, under Richelieu. Among his other pictures, are two subjects from the life of St. Hyacinth, in a chapel of the church of Notre Dame; Mary Queen of Scots leaving Scotland; and the Parting of Charles I. and his Family. His works are remarkable for grace and harmony, more than for vigor of effect. He died in 1837.

JOHNSON, CORNELIUS. See JANSSEN.

JOHNSON, LAWRENCE, an English engraver of little note, who flourished about 1603, and engraved some heads for the *General History of the Turks*, published in that year. They are poorly engraved.

JOHNSON, C., another English engraver of little note, who engraved some portraits, among which is the Queen of James I.

JOHNSON, T., an English engraver, who scraped a few mezzotints in a poor style, among which are the following:

PORTRAITS.

Edward Hyde, Earl of Clarendon; after *G. Zoult*.

John Churchill, Duke of Marlborough. Marquis of Granby. William, Lord Cowper. Lord Anson. Sir John Willis, Chief Justice of the Common Pleas. Bullock, the comedian; *T. Johnson ad rivum pinx. et sculp.* Thomas Britton, the musical small-coal man.

VARIOUS SUBJECTS.

Four plates of the Seasons; *Johnson, fec.* The Holy Family returning from Egypt; after *Rubens*. Adam and Eve; a small plate.

JOHNSON, JOHN, a reputable English architect, born at Leicester in 1754. He left his native place at a very early age, and by his natural abilities, arrived at considerable distinction. He filled for twenty-six years the office of Architect and Surveyor of the county of Essex. Among his principal works, are the County Court House, and a large Stone Bridge, erected from his designs. He died in 1814.

JOHNSTON, ANDREW, an English mezzotinto engraver, who executed a few portraits of little merit.

JOLI, ANTONIO, an Italian painter, was born at Modena in 1700. He studied under Gio. Paolo Pannini at Rome, and became an eminent painter of perspective and architectural views in the style of his master. Lanzi says he distinguished himself as a painter of theatrical decorations at the courts of England, Spain, and Germany. He was appointed court painter to Charles III. of Naples and to his son. He painted a great number of landscapes and sea-views of an oblong form, for the villas in the vicinity of Naples, to serve as decorations of interior doors. He died in 1777.

JOLIAT, a French engraver on wood, who, according to Papillon, flourished at Paris about 1510. He executed the cuts of ornamental borders, figures, &c. for a missal in octavo, printed at Paris in 1490. He also executed the plates for an anatomical work by Carolus Stephano, M. D., which are neatly cut, though the drawing is incorrect. They are dated from 1530 to 1532.

JONES, INIGO. This eminent architect, to whom England is indebted for her first specimens of classical architecture, was born at London in 1572. He was intended for a mechanical employment; but manifesting a strong inclination for landscape painting, his talents attracted the attention of the Earl of Arundel, and of William, Earl of Pembroke, the latter of whom supplied him with the means of visiting Italy. He went to Venice, where the works of Palladio inspired him with a taste for architecture. His reputation procured him the appointment of chief architect to Christian IV. king of Denmark, who, visiting his brother-in-law, James I., in 1606, brought Jones with him to England. He was induced to remain, and was appointed architect to the Queen, and subsequently to Henry Prince of Wales. After the death of that Prince, he revisited Italy, and divested himself of the remains of rudeness that appear in his first works, so that on returning to England the second time, he erected many edifices, characterised by great purity of taste. He was appointed surveyor-general of the Board of Works, and finding that this Society had incurred a considerable debt under his predecessors, he would not accept any salary until it was paid; which excellent example was followed by the comptroller and paymaster; and the debts were discharged without any extra tax upon the people. He invented many ingenious decorations, and wonderful ma-



chines for shows and diversions. At the request of James I. he wrote a dissertation relative to that curious monument of former ages, Stonehenge, on Salisbury Plain, published after his death by his son-in-law, Mr. Webb. The object of this treatise was to prove that Stonehenge was a hypæthral temple, erected by the Romans, dedicated to the god Coelus. Under the tempestuous reign of Charles I., Jones suffered much from the parliament, who were equally violent against all attached to the king; and he was also obliged to pay a fine of about \$2,700. The execution of the king affected him deeply, and injured his health so seriously, that when replaced in office by Charles II., his debilitated frame would not allow him fully to satisfy the magnificent ideas of that voluptuous monarch. At length, worn out with sorrow and suffering, he died July 21, 1652. The Banqueting-House at Whitehall, one of his principal works, consists of a rustic basement, surmounted by an Ionic order, then a Composite, with an attic and a balustrade above. In this edifice, elegance is united with strength, ornament with simplicity, and majesty with beauty. This superb building is only a small part of a magnificent royal palace which Jones designed, but which was never erected. In 1639, he erected a palace in Greenwich Park, as a retirement for the queen dowager. Among his other works are the beautiful palace of Lord Pembroke at Wilton, in the county of Wilts; the Queen's chapel, St. James'; the façades of Holyrood House, and Heriot's Hospital, Edinburgh; besides many other important edifices. Jones left a great number of admirable architectural designs, which were highly praised by Vandeyck. A collection of them was published by Kent in 1712 and 1724; and others more recently, by Ware, and by Leoni.

JONCKHEER, J., an artist, probably a native of Holland, who engraved a set of small plates, lengthways, representing dogs and other domestic animals, which bear date from 1650 to 1660. They are etched in a free and spirited style, and appear to be the work of a painter. He harmonized the etching with the graver in the manner of Rembrandt.

JONG, LUDOLPH DE, a Dutch painter, born at Overschie, near Rotterdam, in 1616. His father was a shoemaker, and instructed his son for his own trade, but Ludolph, having an inclination for painting, ran away and studied the art under Cornelius Saechtlevan for two years. He afterwards studied successively under Anthony Palamedes at Delft, and John Bylaert at Utrecht, and then went to Paris, where he found sufficient employment to detain him seven years. He then returned to his own country, and settled at Rotterdam, where he acquired great distinction as a portrait painter, found abundant and profitable employment, and became rich. He also painted some small pictures of hunting scenes and battle-pieces, ingeniously composed and spiritedly touched. His most remarkable picture is in the *Salle des Princes*, at Rotterdam, containing the portraits of the officers of the Company of Burgheers. There is another similar picture in the Armory, containing the portraits of some artillery officers. He died in 1697.

JONG, or JONGE, J. M. DE, a Dutch painter, to whom are attributed a set of very spirited etch-

ings of battles, executed in a masterly manner; also some etchings of horses, equally spirited.—These plates are usually marked I. M. D. I. Stanley says his name was Jan Martss or Marssen, and that de Jonge (the younger) was added to distinguish him from another of the same name.

JONGELINEX, ANTHONY, an engraver, supposed to be a Fleming, who resided in England about 1762, and engraved some small plates of fishes, after Arnold van Achen.

JONGELINX, J. B., a Flemish engraver of little note, who executed a few portraits in an indifferent style, which are marked with his name, with the letters *Ant.* for *Antwerp*.

JORDAENS, HANS, a Flemish painter, born at Antwerp in 1539. He studied under Martin van Cleef, and painted a variety of subjects with reputation in his day, such as landscapes, moonlights, corps-de-gardes, village festivals, &c. He died at Delft, in 1599.

JORDAENS, JACOB. This eminent painter was born at Antwerp, in 1594. He studied under Adam van Oort, an able artist, whose daughter Catherine he married while he was very young. This step prevented him from carrying his design of visiting Italy for improvement into execution; therefore he contented himself with closely studying and copying the works of such Italian masters as he could find at Antwerp, particularly those of Titian and Paul Veronese. Rubens was residing at this time at Antwerp, in the plenitude of his fame, and Jordaens very naturally made him his model. The discerning eye of Rubens also soon discovered the great talents of Jordaens, and with his wonted liberality, he took every opportunity of rendering him service. The King of Spain had applied to Rubens for a series of cartoons for tapestry, and he employed Jordaens to paint them from his designs, and aided him with his assistance and advice, thus conferring on the young artist a mark of approval and distinction that could not but be highly advantageous to him in bringing him before the public. Sandrart, who is followed by de Piles and other authors, asserts, without any probability of truth, that "Rubens, jealous of the coloring of Jordaens, and apprehensive of being rivaled in a point wherein consisted his own greatest excellence, employed him to paint for tapestries designs in distemper, after his sketches, so that thereby the latter weakened his powers, and enfeebled his tints, which before were strong, and wonderfully natural." Fortunately for the purposes of truth, this story is palpably erroneous and unjust, for Jordaens was then young, and the works on which his reputation is founded, the coloring of which is admitted to be equal to that of Rubens, were executed at a much later period of his life; so that it is evident that he derived the greatest advantage from his intercourse with that great master. In short, his fault was that he was the imitator of Rubens, without possessing his powers of invention, his correctness of design, or his elegance of composition. This is proved by the fact that some of his best works have often been attributed to Rubens by good judges. Some authors, in comparing Jordaens with Rubens, have said that the latter possessed more genius, a finer imagination, and nobler ideas in his characters, but that the former had better expression and more truth, with an equal

excellence of coloring; but this last can only apply to the best works of Jordaens. He painted with extraordinary freedom, ease, and facility; there is great brilliancy and harmony in his coloring, with good understanding of the chiaro-scuro. He studied and copied nature, yet he did not select her beauties, nor reject her defects. His composition is sufficiently rich, and his expression strong and natural, but his design wants elegance and taste. He knew how to give his figures a good relief, though he is frequently incorrect in his outline. His penciling is always excellent; and for a free, spirited touch, hardly any painter can be accounted his superior. His works are very numerous, and abound in the churches and public edifices of Netherlands; and, though he never received large prices for them, he acquired considerable wealth from the numerous commissions he received, and the facility with which he designed and wrought. Some of his most celebrated works are the Martyrdom of St. Apollonia, in the church of the Augustines at Antwerp; Christ disputing with the Doctors, in that of St. Walburg at Furnes, which has often been mistaken for a painting of Rubens; the Triumphal Entry of Prince Frederick Henry, of Nassau, in a car drawn by four white horses, admirably executed, which is in the Palace in the Wood, near the Hague; the famous Merry-making in the Dusseldorf Gallery, and the equally celebrated pictures of the Satyr and the Man blowing hot and cold, in the Orleans collection; and the story of Pan and Syrinx, which were finished in six days, although the figures are as large as life, and the whole admirably designed and executed. The powers of Jordaens were better adapted to the representation of fabulous subjects, or the festive scenes of tumultuous revelry, than to sacred or historical compositions, which require a greater dignity and elevation of character. Jordaens died at Antwerp in 1678, aged 84. There are a few etchings by Jordaens, which, though executed in a hasty and slight style, are very spirited, and evince the hand of a great master. They are the following:

The Flight into Egypt; dated 1652. Christ driving the Merchandizers from the Temple. The Descent from the Cross. 1652. Mercury and Argus. Jupiter and Io. 1652. The Infancy of Jupiter. A Peasant stopping an Ox by the tail, with several spectators.

JORDAENS, HANS, a Dutch painter, was born at Delft in 1616. He went to Italy when young, where he soon acquired considerable reputation, and passed the greater part of his life at Venice, Rome and Naples, his works being much admired by the Italians. He afterwards returned to his own country, and settled at the Hague, where he found abundant employment. He painted history with uncommon facility, somewhat in the style of Rottenhamer. He died at Voorburg, a village near the Hague, in 1669.

JORDAN, ESTEBAN, a Spanish painter and sculptor, born at Valladolid in 1543. Little is known of the circumstances of his life, but it is sufficient proof of his abilities, that Philip II. appointed him first sculptor to the court. Among his most important works are the statues of St. Peter, St. Paul, and a Mary Magdalene; also a group of the Adoration of the Kings. It is said there are six excellent pictures by this artist, in the church of the Magdalen, at Valladolid. He died about 1605.

JORDAN, GREGORIO, an Italian engraver, who published at Venice, in 1622, a set of plates with explanations, entitled *Prophetie seu Vaticinia XIV. tabellis expressa*, representing the subversion of the Mahometan Religion. The plates are slightly etched, and the figures incorrectly drawn.

JORDAN. SALVADOR, an artist classed among the Spanish painters, though he was doubtless a Fleming, who flourished at Madrid about 1636, at which time his portrait of the celebrated Quevedo de Villegas was engraved by Gazan, the originality of the design and striking likeness of which gained Jordan a great reputation at the time. Nothing farther is known of him; but he was so excellent a portrait painter in the style of Velasquez that his works are generally attributed to that master.

JORDANO, LUCA. See GIORDANO.

JORIS, AUGUSTINE, a Dutch painter, born at Delft in 1525. After studying three years with James Mondt, a painter of little note, he went to Paris, where he resided some time, and made such excellent progress that, on his return to Delft, his picture of the Virgin and Infant gained him distinction, and it is supposed by his countrymen that he would have become one of the ablest artists of his time, had he not been drowned in a canal in 1552.

JORIS, AUGUSTINE, an eminent Dutch painter on glass, for the churches, who died at Delft, in 1537.

JOSSE, ABRAHAM, an engraver who, according to Florent le Comte, executed a multitude of prints (about 600), but he does not specify any of them, nor has any other writer.

JOUE, JACQUES LE, a French painter, was born at Paris in 1687, and died in 1761. He excelled in perspectives, architectural subjects, and decorations for the theatres.

JOULLAIN, JACQUES, a French engraver of little note, who flourished at Paris about 1730, and executed some vignettes and other book-plates in a stiff, formal manner, with incorrect drawing.

JOULLAIN, FRANÇOIS, a French engraver, and eminent printseller, who flourished at Paris about 1750. He engraved some plates, principally after the French masters, in the style of Lawrence Cars, which, though inferior to the works of that master, have considerable merit. The following are his best prints:

The Playing of Marsyas; after P. Veronese; for the Crozat collection. Mercury and Herse; do.; do. The Ecce Homo; after Charles Coypel. The Annunciation; do. The Bear-hunting; after N. Desportes. The Wolf-hunting; do. The Portrait of N. Desportes; after a picture by himself. The Rural Recreation; after N. Lancret.

JOUSSE, MATHURIN, a French architect, and a writer on the art, flourished about the middle of the 17th century. He resided chiefly at Fleche, and is known by several architectural treatises, among which are *Le Secret d'Architecture decouvrant fidèlement les traits geometriques, coupes et derobemens necessaires dans les batiments*. Fleche, 1642, fol.

JOUVENET, JEAN, an eminent French painter, was born at Ronen in 1644. He was the son of Laurent Jouvenet, a reputable painter of that city, who instructed his son in the first principles of the art. At the age of seventeen he went to Paris,

and studied with Nicholas Poussin, under whose instructions he made such rapid progress that, at the age of twenty-seven, he produced his celebrated picture of Christ curing the Paralytic—a noble and grand composition—in the church of Notre Dame. Soon afterwards he painted, in the Hospital of the Invalids, between the windows of the dome, the Twelve Apostles, with Angels and attributes, designed in a grand style, the figures being fourteen feet high. In 1665, Charles le Brun presented him as a candidate for the honors of the Academy, and he was received with marks of distinction, on which occasion he painted his picture of Queen Esther before Ahasuerus, one of the finest works in the halls of the Academy.—About this time he executed four pictures for the church of *St. Martin aux Champs*, representing Mary Magdalene at the Feet of our Saviour, in the house of Simon the Pharisee; Christ driving the Money-changers from the Temple; the Miraculous Draught of Fishes; and the Raising of Lazarus. The most capital work of Jouvenet is his Deposition from the Cross, painted for the church of the Capuchins at Paris, but now in the gallery of the Louvre. The French are justly proud of Jouvenet as one of the greatest painters, and some allowance must be made for national partiality. M. Watelet, speaking of the Deposition from the Cross, says: “In this picture, Guercino is united to Caracci, or rather it is Jouvenet breathing defiance to all the great masters. Had it been painted at Rome, or had Poussin seen it there, he would have ranked it as the fourth of the *chef d'œuvres* of that emporium of art.” Jouvenet had a ready invention and a fruitful genius, and a taste for grandeur in composition. His design is correct, and his draperies are cast in an elegant and graceful manner. In France, his merit is universally allowed, but some foreign critics condemn his taste of design, as being too much loaded, and his coloring as having too predominant a tint of yellow in the carnations. In 1713, towards the close of his life, he lost the use of his right arm by paralysis, when he attempted to paint with his left hand, and to the astonishment of everybody succeeded, and in this manner he painted his picture of the *Magnificat*, in the choir of Notre Dame. He died in 1717, aged 73.

JOUVENET, FRANÇOIS, a brother of the preceding, was born at Paris in 1669, and died in 1749. He studied under his brother, and was an excellent portrait painter, to which branch he devoted himself.

JUANES, JUAN BAPTISTA, an eminent Spanish painter, born at Valencia in 1523. He is called the *Spanish Raffaele*. Palomino incorrectly states that he studied under Raffaele, for Raffaele died before Juanes was born. He, however, studied at Rome, and afterwards settled at Valencia, where his works are only to be found. The Spanish writers rank him as one of the greatest artists of the glorious age of Pope Leo X. Pacheco bestows upon him the highest encomiums, and Palomino Velasco does not hesitate to prefer him to Morales, or even to Raffaele himself. Much of this adulation doubtless arises from national partiality; yet it may be fairly presumed that the artist, on whose works such general and distinguished praise has been conferred, possessed great abilities. But, unfortunately for his fame abroad, his works are en-

tirely confined to the churches and convents of his native city. Like the celebrated Morales, he confined himself to subjects from sacred history. His pictures are composed in the grand style, and colored with great truth and beauty; and, though they are finished with extraordinary care, it does not impair their force, nor impoverish their effect. Juanes' *chef d'œuvre* is the Baptism of Christ, a grand composition of several figures entirely in the style of Raffaele, in the Cathedral of Valencia. In the chapel of S. Thomas de Villanueva, belonging to the Augustine monks, are three grand works by him, representing the Nativity, the Martyrdom of St. Ines, and the Burial of a Monk of their Order. Another fine picture is a Dead Christ in the church of San Pedro, which is greatly admired. He died at Boccarente, near Valencia, in 1579.—Bermudez calls this eminent painter *Vicente Joanes*, and gives a list of his genuine works, and others attributed to him, and the places and edifices where they are to be found.

JUKES, FRANCIS, an English aquatint engraver, born about 1750, and flourished till about 1800.—He engraved Walmesley's Views in Ireland, and Nicholson's Views in England, and numerous other similar productions by artists of the time. Most of his landscapes and sea-pieces are washed with colors, so as to resemble drawings.

JULIEN, PIERRE, an eminent French sculptor, born in 1731, at St. Paulien, near Puy en Velai. He studied for two years under Simon, a sculptor of the last mentioned place, after which he entered the school of Pérache, at Lyons, and made great progress. After gaining a prize in the Academy at Lyons, he visited Paris, and in 1765 entered the school of Guillaume Coustou, sculptor to the king. Here he soon became distinguished, and drew the grand prize of the Royal Academy for a beautiful bas-relief, representing Sabrinus offering his Chariot to the Vestals, when the Gauls were about to invade Rome. In 1768, he visited Rome with the royal pension, and devoted himself to the study of the noble remains of antiquity. Among the works he executed at Rome, were a marble mausoleum for the wife and daughter of President Belenger; and copies in marble, for President Hocquart, of the Apollo Belvidere, the Flora in the Farnese palace, and the Dying Gladiator. After a residence of four years at Rome, he was recalled to Paris to assist Coustou in the mausoleum for the Dauphin and Dauphiness, destined for the Cathedral at Sens. Of this he executed the figure of Immortality. His fame being fully established, he was desirous of gaining admission to the Royal Academy, and for this purpose presented them with a statue of Ganymede; but, notwithstanding its acknowledged merit, he was not at this time successful. In 1779, however, he made another effort, and his statue of the Dying Warrior gained him admission to the Academy. He was then commissioned by the king to execute a marble statue of La Fontaine, which is considered his master-piece in that style. He also produced various bas-reliefs for the castle of Rambouillet, and a statue of a Female bathing, which is now in the Hall of the Chamber of Peers, and is allowed to be one of the finest specimens of modern art. His last work was a statue of Nicolas Poussin, for the Hall of the Institute. He died in 1804.

JULIEN, SIMON, also called JULIEN OF PARMA,

an eminent French painter, born at Toulon in 1736. He studied under Bardon at Marseilles, and afterwards visited Paris, where he became a pupil of Carlo Vanloo, and gained the grand prize of the Royal Academy. He then visited Rome with the king's pension, and remained in that city ten years. He relinquished the style he had acquired in Paris, and adopted one entirely in the Italian taste. On returning to Paris, he soon gained reputation, and produced several works of great merit.—He was elected an Academician, and exhibited on that occasion, his fine picture of the Triumph of Aurelian. In 1788, he exhibited in the saloon of St. Louis his admirable master-piece of art, representing Study spreading her flowers over Time, which was sent to England, and was engraved. Among his other capital performances, are Jupiter on Mount Ida, asleep in the arms of Juno; and Aurora and Titan. His last important work was an altar-piece for the chapel of the Archbishop of Paris, at Conflans, representing St. Anthony in a trance. Julien died in 1800.

JULIO. See ALESSANDRO.

JULLIENNE, JEAN DE, a French connoisseur, who made a noted collection of pictures, most of which were engraved. He also etched a few plates, merely for amusement, after Teniers, Watteau, and other masters.

JUNCOSA, called FRA. JOACHIM, a Spanish painter, was a native of Cornudella. When young, he painted mythological subjects with such success as to gain him considerable reputation. In 1660, he joined the Carthusians, and entered their monastery of Scala Dei, where he painted several pictures, and the portraits of the most meritorious members of the brotherhood. He next painted in the Carthusian monastery at Monte Alegre, the Birth of the Virgin, the Coronation of the Virgin, and thirty-six other pictures of a large size, which were placed round the cornice of the church. He then went to Italy to study, where he resided some time, and returned much improved in his style. In 1680 he was employed, in conjunction with his cousin, Dr. Juncosa, to paint the major chapel of the Hermitage De Ruis, in which he represented various subjects from the Life of the Virgin. Juncosa is considered a distinguished painter of the Spanish school. His works are numerous, and are celebrated throughout Spain, for correctness of design, freedom of execution, beautiful coloring, and a good understanding of the chiaro-scuro. It is related of this artist, that in the latter part of his life the Superior of his convent, who was no great lover of painting, compelled him to devote more time to his beads and other holy offices than he was accustomed to, which so irritated him that he fled to Rome, and laid his case before the pope, who not only pardoned his disobedience, but permitted him at a hermitage without the walls of Rome, and commanded that he should be allowed to paint when he liked, and not be tormented any more with religious formalities and duties. He died in this retreat, in 1708.

JUNE, J., an English engraver of little note, who flourished about 1760, and executed a few portraits, in a poor style for the booksellers.

JUSTE, JEAN and JUSTE LE, two old French sculptors, were brothers, and natives of Tours. They flourished in the first part of the 16th cen-

tury, and acquired a high reputation for their works, which they always executed in concert. Jean was considered the most talented, and Francis I. commissioned him to execute, in white marble, the mausoleum of Louis XII. and Anne of Bretagne, in the church of St. Denis. They also executed the mausoleum of the children of Charles VIII. and Anne of Bretagne; that of Philibert Babou, in the chapel of Bon Desir, a few leagues distant from Tours; and a reclining figure, in white marble, in the same chapel, said to be the statue of Agnes Morin, wife of Philibert Babou. Jean Juste is supposed to have died about 1534.

JUSTER, JOSEPH, a French engraver, who went to Venice, where he engraved a great number of plates for the books published there from 1691 to 1700. His plates are etched, and then finished with the graver, in a coarse, indifferent style. In conjunction with N. Cochin, H. Tournheyser, and H. Vincent, he engraved a part of the collection of prints from select pictures, published at Venice in 1691, by Catherine Patin, which are his best works.

JUSTUS OF GHENT, supposed to be the same as GIUSTO DI ALEMAGNA, of the Italians. Little is known with certainty of this old artist. He flourished in the second half of the 15th century. He is supposed to have studied under the van Eycks, and afterwards went to Italy. There is a celebrated picture of the Last Judgment in the church of St. Mary at Dantzic, long supposed to be by John van Eyck, but it is now attributed by good judges to Justus of Ghent. (For a description of this famous picture see the English translation of Kügler's Hand Book of Oil Painting.) In the church of S. Agatha, at Urbino, is a fine picture of the Communion, by him. See *Giusto di Alemagno*.

JUVANI, FRANCESCO, an Italian painter, who, according to Basan, was a native of Rome, and a scholar of Carlo Maratti. Of his works as a painter little is known. He etched a few plates from the designs of his master, among which is the Adoration of the Shepherds.

JUVARRA, FILIPPO, an eminent Sicilian architect, designer, and engraver, born at Messina in 1685. He designed and etched a set of ornamental shields, which were published at Rome in 1722. They are executed in a free and masterly manner, and possess great merit. They are signed *Cav. D. Filippo Juvarra, Architetto e Accademico de S. Luca*. He studied architecture at Rome under Fontana, and distinguished himself by the beautiful edifices he erected at Turin. He visited Spain at the invitation of Philip V., and executed a model for a magnificent palace to be erected on the ruins of that which had been destroyed by fire; and it was highly approved, but in consequence of the intrigues of the queen, was not executed. Juvarra, disappointed and chagrined, died of grief, at Madrid, in 1735.

JUVENEL, PAUL, was a son of Nikolaus Juvenel, a reputable painter of perspective, who died in 1597. After learning the rudiments of the art from his father, he studied with Adam Ælsheimer, and became eminent as a copyist of the old German and Flemish painters, particularly of Albert Durer. He painted at Nuremberg, Vienna, and Presburg, and died in 1643, aged 64.

**JUWEEL, NICOLAS**, a German painter, who flourished at Rotterdam about 1690, and imitated the style of Chev. vander Werf, without arriving at the peculiar merit of that master.

## K.

**KABBETE, JAN**, a Dutch painter, who flourished about 1640. After acquiring the elements of design in his own country, he visited Paris and other cities of France, where he practised his art. He also visited Italy, and gained great improvement from the study of the antique, and the productions of the old masters; after which he settled at Amsterdam. His pictures are chiefly landscapes, enriched with architectural ruins, for which he made many designs while in Italy. Some of them possess great merit, and have been engraved by Perelle. Kabbete died in 1660.

**KABEL.** See **CABEL**.

**KAGER, MATTHEW**, an eminent German painter, was born at Munich in 1566. He went to Italy while young, where he passed several years, studying the works of the best masters with great assiduity. Soon after his return, the Duke of Bavaria appointed him his principal painter, with a considerable pension. Kager was one of the most eminent artists of his country. His works are chiefly in the churches and public edifices of Munich. Toward the close of his life, he resided at Augsburg, where he painted his most celebrated picture of the Last Judgment, in the Hall of the Senate, which is a sublime production. The works of Kager are scarcely known out of his own country, except by the numerous prints engraved from them by the Sadeliers, the Kilians, and others, amounting to more than sixty. He etched a few plates from his own designs in a free and painter-like style, among which are the following. He died at Augsburg in 1634.

The Adoration of the Shepherds; *M. Kager, inv. et sc. 1610*. The Baptism of Christ by St. John; *do. The Holy Family; M. Kager, fecit. 1605*. St. Francis surrounded by the monks of his order, and the Virgin and Child in the Clouds; *after P. Rems. Bozzolo*.

**KAISER, FRIEDRICH**, a German engraver, born at Ulm in 1779. He studied at Basle under Christian de Mehel, and afterwards visited Weimar, where he was employed by the directors of the library, and drew the silver medal at the school of design in that city. He visited Paris, and studied under Berwick. In 1811 he drew the silver medal at the School of Fine Arts, and also executed some good plates of antique busts, and one of Melpomene crowned by Calliope, for Berwick's work, entitled *Galerie de Florence*. He visited Naples, and joined his brother, who resided in that city. Here Kaiser taught design, and engraved a number of good plates. He afterwards settled at Vienna, and executed some plates of Gothic architectural monuments in Austria, for Prince Lichnowsky. He also published a treatise embellished with fifteen plates, on the elements of design in landscape. He died at Vienna in 1819.

**KALCAR.** See **CALCAR**.

**KALF, WILLIAM**, a Dutch painter, born at Amsterdam in 1630. He studied under Hendrick Pot, a historical painter, with whom he continued for several years. After leaving his master, he applied

himself to historical painting for some time, but not succeeding to his satisfaction, he turned his attention to still-life, in which he acquired great reputation. He excelled in painting vases and other ornamental work in gold and silver, and all kinds of metallic vessels and implements, which he imitated with a delicacy and precision that produced perfect illusion. His pictures are very highly finished, his touch is neat and spirited, his coloring clear and sparkling, and his chiaro-scuro is managed with great intelligence. He also painted fruit, flowers, kitchens, with all kinds of cooking utensils, earthen pots, stone-ware, &c. His works are found in the best collections of Holland, where they are highly esteemed. He died at Amsterdam in 1693.

**KALLE, ALBERT C.**, a German engraver of little note, who flourished at Strasburg about 1648, and engraved some frontispieces and portraits for the booksellers in a stiff and formal style.

**KALRAAT, ABRAHAM VAN**, a Dutch painter, born at Dort in 1643. He was the son of a sculptor, who instructed him in the rudiments of his own profession, but on the death of the latter, he studied painting under Samuel Hulp. He excelled in painting fruit and flower pieces, which he composed with elegance, and executed with great tastefulness. He died in 1699.

**KALRAAT, BERNARD VAN**, the younger brother of the preceding, was born at Dort in 1650. He first studied under his brother, but afterwards became the scholar of Albert Cuyp, whose charming style he endeavored to imitate for some time, but feeling that he had no chance of rivaling, or equaling his instructor, he changed his manner for that of Herman Sachtleven, and, like him, painted cabinet pictures of views on the Rhine, with boats and figures, which he highly finished, and touched with great neatness and precision, though inferior to Sachtleven. His best works are found in the choicest collections of Holland, and his second style is far preferable to his first, in which he painted landscapes, figures, and cattle, on the banks of the Maes, sportsmen going or returning from the chase, halts of travelers, &c., in the style of Cuyp. He died in 1721.

**KAMBLI, MELCHIOR**, a Swiss sculptor, born at Zurich in 1718. He was much patronized by Frederick II. of Prussia, who appointed him sculptor to the court, and employed in many works for the royal palace. After acquiring a competent fortune by the practice of his profession, he died, in 1786, leaving a son, Henry Frederic Kampli, who equalled him in talents, and succeeded to his office of sculptor to the court. The latter died in 1801.

**KAMPEN, JACQUES.** See **CAMPEN**.

**KAMPEN, JOHN JOACHIM**, an ingenious painter on porcelain, born at Selingsstadt, in Saxony, in 1706. He was much employed in the porcelain manufactory at Meissen, and his figures were greatly admired for their grace, and beauty of execution. Among them are his St. Paul; the Flagellation; the Death of St. Xavier; the Twelve Apostles, &c. The group which he completed for Louis XV. of France, at the desire of Augustus of Poland, was deservedly commended, and gained the artist a very handsome reward from the French monarch. He died in 1776.

KAMPER, G., a Flemish painter, supposed to have been a native of Leyden, who flourished about 1700, and imitated the subjects and manner of Vanderneer, but did not arrive at his excellence, though his works have often been mistaken and sold for originals by that master. His coloring is colder and less transparent, and the general tone of his pictures darker than those of Vanderneer.

KAMPHUYSEN. See CAMHUYSEN.

KAPPELLE, JOHN VAN, a Dutch painter, who studied under the younger Vandervelde, whose style he imitated with considerable success, though he could never equal his master's performances. He flourished about the first part of the 18th century.

KAPPEN, FRANCIS VANDER, a Flemish painter of whom little is known. He was a native of Antwerp, and went to Italy to complete his studies, where he acquired considerable reputation as a historical painter. He flourished about 1660.

**K**KARTARUS, or KARTARIUS, MARIUS, supposed to be a German, who flourished at Rome about 1565. There is a great difference in prints bearing his monogram, which has led to the supposition that he was a print-seller, as well as an engraver, and that he attached his mark to the works of others whom he employed. Some of his plates are coarsely etched and finished with the graver. He copied some prints after Albert Durer in a neat, finished manner. The following are by him, marked with his monogram :

The Adoration of the Shepherds; neatly executed with the graver. Christ crowned with Thorns; do. Diana and Acteon; a large plate. Christ praying in the Garden; after A. Durer. *Romæ*. 1567. St. Jerome seated in a chamber; after the famous print by the same. Christ descending into Hell; roughly copied from *Andrea Mantegna*. The Last Judgment; after *Michael Angelo*.

KAUFFMAN, MARIA ANGELICA. This celebrated paintress was the daughter of Joseph Kauffman, a Swiss portrait painter, who resided at Coire, the capital of the Grisons, where she was born, in 1742. At a very early age, she discovered a passion for music and painting, which was encouraged by her father, who instructed her in the elements of design, and procured for her the best instructors in music. Her advancement in both arts was so extraordinary as to induce her father to take her to Italy, where she could have the best advantages for improvement. In 1757 he accordingly conducted her to Milan, where she applied herself with great assiduity to copying the best masters, and designing from her own fancy. In 1763 she went to Naples, and in the following year to Rome, where her talents and accomplishments, joined to the charms of an elegant person, excited a great degree of interest and admiration, and brought her abundant patronage. She appears to have confined herself to portrait painting during her first residence at Rome.—Among her numerous admirers was the celebrated connoisseur and critic, the Abbé Winckelmann, who, in a letter to his friend Franck, written in 1764, speaks of her accomplishments in the most flattering terms. "I have just been painted," said he, "by a stranger, a young person of rare merit. She is very eminent in portraits in oil; mine is a half-length, and she has made an etching of it as a present to me. She speaks Italian as well as German, and expresses herself with the same fa-

cility in French and English, on which account she paints all the English who visit Rome. She sings with a taste which ranks her among our greatest *virtuose*. Her name is Angelica Kauffman." At Rome, she was so fortunate as to secure the patronage and friendship of the British Ambassador and his lady, who prevailed upon her to accompany them to England, with assurances of success. Accordingly she accompanied Lady Wentworth to Venice in 1764, and the following year to London, whither her reputation had preceded her, and where she was received with the most marked distinction. She resided seventeen years in England, and her talents were recompensed with every honor, distinction, and reward that the most exacting ambition or cupidity could desire. In 1769, she was elected a member of the Royal Academy. She was high in royal favor, and in the public estimation—affluent, respected, admired, and caressed, when unfortunately she poisoned all these enjoyments by a matrimonial alliance which is said to have embittered the rest of her life. She was deceived by the footman of a German count, who passed himself off for his master, and when the cheat was discovered, he ran away with her jewels, and money £300. Seven years afterward she married Signor Zucchi, an Italian artist, but notwithstanding this change in her condition, she was still called by her maiden name. In 1782, she accompanied her husband to Rome, where she continued to exercise her talents with distinguished success and undiminished reputation till the time of her death, which happened in 1807, at the age of sixty-five years. The merits of this highly gifted lady have been so highly rated by her admirers, and so harshly judged by severe critics, that it would probably be a just and candid estimate of her abilities to strike a line between the two. Her great forte lay in those poetical and mythological subjects in which the youthful figure could be introduced in all the charms of graceful attitude, and these subjects she treated in a fascinating manner peculiarly her own. Her pictures are distinguished by an air of mild and virginal purity. She had a fine taste. She drew correctly; her figures are generally modeled after the antique; her compositions are graceful and her coloring sweet and harmonious, and well suited to her subjects. Her style was not at all adapted to grand historical paintings; consequently these are her poorest performances, by which a correct estimate of her merits cannot be formed. There is, however, too great a similarity in her forms, which appear to have been drawn from an ideal model which she had conceived to be perfect, and which led her into an unavoidable mannerism. She also etched a few plates in a spirited style, sometimes after her own designs, and at others after Correggio, of which the following are the principal :

The Portrait of John Winkelman; *Ang. K. fec.* 1764. The Marriage of St. Catherine; after *Correggio*. The Virgin and Child; from her own design. A Girl reading. A Youth in meditation. Bust of an old Man, with a beard. Bust of an old Man reading. Bust of an Artist, with a crayon in his hand. Two Philosophers, with a book. Hope; a half-length. A young Female embracing an Urn. *L'Allegro. Il Penseroso*.

KAUPERZ, JOHN VIRUS, a modern German engraver, was born at Gratz, in Stiria, in 1741. He studied with James Schmutzer of Vienna, in

which city he chiefly resided. He acquired considerable distinction, and was elected a member of the Imperial Academy. He engraved quite a number of plates of various subjects, some in mezzotint, and some with the graver, among which are the following:

PORTRAITS WITH THE GRAVER.

Maria Theresa, Empress of Germany. Minerva holding the Portrait of the Empress.

VARIOUS SUBJECTS IN MEZZOTINTO.

The Flute-player; after *Gerard Douw*. A Peasant smoking; after *Teniers*. Mary Magdalene; after *Guido*. Artemisia; after *A. D. Thurbusch*. Venus asleep, watched by a Satyr; after *Weisskircher*.

KAY. See KEY.

KEARNE, ANDREW, a German sculptor, who visited England, where he practised his art for a number of years, and died in 1710. He was a brother-in-law of Nicholas Stone, by whom he was employed on arriving in England. At Somerset-stairs, he carved a figure of a River-God; and a Lioness at York-stairs. Among his other works were two statues, of Venus and Apollo, for the Countess of Mulgrave, and several statues for Sir Justinus Isham, at his house near Northampton.

KEEBLE, WILLIAM, an English portrait painter of little note, who flourished in London about 1750, and was a member of the Academy in St. Martin's Lane. He painted the portrait of Sir Crisp Gascoyne, Lord-mayor of London, which was engraved by Mc'Ardell.

KEISAR, WILLIAM DE, a Flemish painter, born at Antwerp about 1647. He was bred a jeweller, but having a great inclination for painting, and having had the advantage of a good education with some instruction in the elements of design, he spent all his leisure in painting in miniature, as well as in enamel and oil, both in large and small. He acquired considerable reputation at Dunkirk, whence he went to England, where he was warmly received by the king, who promised him his patronage and assistance; but the revolution breaking out about that time, entirely destroyed his prospects, when he turned his attention to Alchemy, and died a few years after in distressed circumstances. He left a daughter, whom he had taken great pains to instruct, and who copied well. She possessed a picture of St. Catherine, painted by her father for the chapel of the Queen Dowager of Charles II. at Somerset House, and his own portrait in water colors.

KELDERMAN, JAN, a Dutch amateur painter of fruit, flowers, and birds, born at Dort in 1741. He studied under Wouter Dam, and was benefitted by the advice and instruction of several other artists of reputation. He executed several pictures of the above subjects, richly composed, and well executed. He died at Dort in 1820.

KELERTHALER, JOHANN, a German engraver, born at Dresden about 1530. He engraved several plates after the works of John Nosseni, a sculptor who flourished in that city about 1575, among which are the following. Some authors write his name Kellerdaller.

The Building of the Tower of Babel; *J. Nosseni, inv. Kelertalers, sculp.* The Destruction of Babylon; *do.* The Roman Empire, with the death of Cæsar in the background. The Pope receiving the Homage of Charlemagne.



KELLER, GEORGE, a German engraver of little note, born at Frankfort about 1576, and died in 1640. He engraved chiefly for the booksellers. He also engraved a few plates of views of Towns and Camps, with Soldiers skirmishing, slightly etched, and sometimes retouched with the graver.



KENT, WILLIAM, an English painter and architect, born at Yorkshire in 1685. He was apprenticed to a coach painter, but left his master, and went to London. By the liberality of several patrons of art, he was enabled to visit Rome, where he studied under Cav. Benedetto Luti, and gained the second prize in the Academy of St. Luke. He there became acquainted with Lord Burlington, who, on Kent's return to England in 1719, gave him apartments in his own house, and obtained him considerable employment, both in history and portrait. He designed some of the ornaments for Gay's Fables, Spenser's Faerie Queen, and Pope's Works. On the death of Jervas, Kent became painter to the King. As an architect, he gained considerable eminence, and his abilities are well attested in the Temple of Venus, in Stowe Gardens, Holkham House in Norfolk, and many other edifices. By the patronage of the dukes of Grafton and Newcastle, he was made architect and keeper of the pictures to George II. He also executed the Shakspeare Monument in Westminster Abbey, and is considered as the inventor of modern gardening. Among his works in this branch are the royal gardens at Richmond. He died in 1748.

KERKHOFF, D., a Dutch painter, born at Amsterdam in 1766. He studied under Barbier Pietersz. He painted landscapes and figures, wild scenery with waterfalls, views of cities, &c., with great reputation. His works are not known out of Holland, but his own countrymen place him in the first rank of landscape painters. He died in 1821.

KERKHOVE, JOSEPH VANDER, a Flemish painter, born at Bruges in 1669. He studied at Antwerp, under Erasmus Quellinus, the Younger, by whose able instructions he made rapid progress. On leaving his master, he set out with the intention of passing through France to Italy, but meeting with great encouragement at Paris, where his works were much admired, he gave up the idea of going to Italy, and after a residence of several years at the French metropolis, he returned to his own country with an established reputation, and settled at Bruges, where he received more commissions than he could execute. He adhered constantly to the style of his master; his composition is generally simple, in the grand style, and he introduced nothing superfluous to embellish his subjects; his design is correct, and his coloring warm and harmonious. He was a perfect master of perspective, and his pictures are enriched with noble architecture. His principal works are a series of fifteen pictures of the Life of our Saviour, in the church of the Dominicans at Bruges; a fine picture of the Resurrection, and four of the Works of Mercy, in the Collegiate Church of the Saviour. At Ostend, he painted in fresco the ceiling of the Town Hall, representing the Council of the Gods—ingeniously composed, correctly designed, and well colored. He died at Bruges in 1724.



 or  KERVER, JAMES, a German engraver on wood, who, according to Florent le Comte, resided at Frankfort about 1540. To him are attributed a set of wooden cuts of grotesque figures, standard-bearers, &c., in the old German taste, published at Frankfort in 1540; also the heads and small historical subjects which embellish a folio volume, entitled *Catalogus Amorum*, &c., published at Berne the same year. He usually marked his

plates with his monogram  or  to which he sometimes added a knife with a snail on the top of it. A similar mark was also used by James Kobel.

KERVER, THIELMAN, a German wood engraver, who flourished in the first part of the 16th century. There are many devotional books, missals, &c., with wood cuts to embellish the borders, printed at that time, which bear his name on the title. Zani mentions him as a designer and engraver. He was also probably a bookseller and publisher.


KESSEL, JOHN VAN, THE ELDER, a Flemish painter, born at Antwerp in 1626. He imitated the highly finished style of Velvet Breughel, and painted small pictures of landscapes, fruits, flowers, plants, birds, insects, and reptiles, with extraordinary neatness and precision. His coloring is clear and transparent, approaching the sweet and silvery tones of Teniers. He studied entirely after nature, and faithfully imitated all her beauties. Philip IV., king of Spain, was a great admirer of his works, purchasing as many of them as he could procure, and at last invited the artist to his court, where he was appointed painter to the Queen, at whose death he returned to Antwerp, where he died in 1708. It is worthy of mention that van Kessel was accustomed through life to make sketches after nature, and studied at different seasons, when his objects were in full bloom and beauty. Some of these he only designed, others he colored, and of some he took models, so that he always had abundant materials on hand for any work he undertook. This artist is generally confounded by English writers with his son, the following artist, called the Younger, who was an eminent portrait painter.

KESSEL, JOHN VAN, called THE YOUNGER, was the son of the preceding, who instructed him in the art. He accompanied his father to Spain, where he raised himself to great distinction as a portrait painter. He was largely patronized by the king and queen, and the nobility, and settled permanently at Madrid. He painted in the manner of Vandyck, and his portraits are said to be not much inferior to those of that master.

KESSEL, FERDINAND VAN, born at Antwerp in 1660, was the second son of the elder van Kessel, who instructed him in his art, and whose style he followed, though he never fully equalled his father. The King of Poland invited him to his court, where he executed many ingenious works, for which he was munificently rewarded by that prince, who knighted him. He designed landscapes in an agreeable style, and every plant, fruit, flower, and animal that he introduced was well designed and colored; but he was deficient in figures, for

which reason they were usually inserted by Eyckens, Maas, van Opstal, and Biset, in return for which, he painted in their pictures those objects in which he particularly excelled. His most esteemed works are his four pictures in the Dusseldorf Gallery, representing the four quarters of the world, in which the plants, flowers, trees, and animals peculiar to each are introduced. He died in the prime of life at Breda, in 1696.

KESSEL, NICHOLAS VAN. This painter was the nephew of Ferdinand van Kessel, and was born at Antwerp in 1684. He adopted the manner and subjects of David Teniers with great facility, so that his best works approached very near to the excellence of that master. He went to Paris, where his works were much admired, and he found abundant employment. His subjects were the rustic conversations, assemblies, feasts, and merry-makings which he had observed among the peasants of his own country. He designed his figures with admirable freedom and readiness, in the manner of La Fage, and through all his compositions there appears everywhere great spirit and truthfulness to nature. Unfortunately this artist, who might have shone as one of the brightest ornaments of the Flemish school, destroyed all his prospects by a course of reckless dissipation, which impaired his powers. His uncle left him a considerable fortune, which he soon squandered away, and he ended his days in poverty, obscurity, and misery. In the latter part of his life he attempted portraits without any success. He died at Antwerp in 1741.

 KESSEL, THEODORE VAN, a Flemish engraver, probably a relative of the preceding artists, was born at Antwerp about 1620. He engraved a considerable number of plates in a free and spirited manner. Some of them are etched, and others wrought up afterwards with the graver. He also etched the plates for a volume of vases and ornamental compartments, in eight parts, from the designs of Adam de Viane, published at Utrecht. Most of his plates are marked with the initials of the designer, and his own monogram; sometimes with his initials T. V. K. in Italic capitals, or in cursive letters. The following is a list of his best prints. Nagler gives a complete list.

The Portrait of Charles V.; *after Titian*. St. Gregory in meditation; *after T. Willeborts*. A Reposo; *after Giorgione*. Magdalene at the feet of Christ in the House of Simon; *do*. Christ and the Woman of Samaria; *after Caracci*. The Adulteress before Christ; *do*. Susanna and the Elders; *after Guido*. The Virgin and Child, with Angels; *after Vandyck*. An allegorical subject of Abundance; *after Rubens*. A set of four, representing the Triumph of Galatea; a Triton embracing a Sea Nymph; a Nymph in the arms of a Sea God; a Faun seated near a Rock, with two Children and a Goat; *after Rubens*. A Boar Hunting; *do*. A Landscape, with a Man driving a Cart with Vegetables, and a Man and Woman with Oxen; *do*. A Landscape, the companion, called the Milk-maid; *do*. A set of Battles, and Attacks of Banditti; *after P. Snijders*. 1656.

KESSEL, JAN VAN, was born at Amsterdam in 1648. He painted landscapes and winter scenes, in the style of Jacob Ruysdael. He particularly excelled in his winter-pieces, in which he introduced glare ice, with skaters, and other parties frolicking, very spirited and life-like.

KETEL, CORNELIUS, a Dutch painter, born at



Gouda, in 1548. At twelve years of age, he began to study design with his uncle, who was a better scholar than a painter, and took more pains to teach his nephew polite literature than the art of painting. At eighteen, he went to Delft, and studied under Anthony Blocklandt. He then went to France, and was employed with others of his countrymen, in the chateau of Fontainebleau. But these works being discontinued, he retired to Gouda, where he found little employment, on account of the troubles that then existed in Holland. He accordingly went to England, and bent his attention to portrait painting, though his genius naturally led him to historical painting. He painted the portraits of Queen Elizabeth and some of the court, many of which were full length, well drawn and colored, with a just expression. In 1581, he went to Amsterdam, where he painted a large picture, in which he introduced the portraits of the chief officers of the trained bands, as well as his own, for the Gallery of the Mall. In 1589 he painted another large picture of the members of the confraternity of St. Sebastian. Both these considerable works were greatly admired. The disposition of the figures was remarkably good, and the different stuffs of the draperies admirably imitated. Sandrart says that Ketel visited Venice and Rome, and returned to Amsterdam, where he died in 1602. More notoriety has been given to this artist than he deserved, from the ridiculous stories that are told of his having abandoned the use of brushes in the latter part of his life, and like Ugo da Carpi, painting with the ends of his fingers, even with those of his left hand, which any artist might do, but when practised to any extent shows a capricious vanity more worthy the mountebank than the skilful artist.

KETERLAER, JOHANN, a Dutch artist, mentioned by le Comte as the engraver of a print representing a Globe, with several animals, supported in the air by a figure of Death, whose head appears above, with two wings and two trumpets.

KETTLE, TILLY, an English portrait painter of no note, born at London about 1740. He was the son of a house painter; studied in the Duke of Richmond's Gallery, and at the Academy in St. Martin's lane; spent several years in the East Indies; returned to London in 1777; met with no encouragement, and died at Aleppo in 1798, as he was returning to the Indies by land.

KEULEN, or CEULEN, JANSSENS or JANSSENS VAN. This painter is said to have been born in London, of Dutch parents. Before the arrival of Vandyck he had acquired so much reputation as a portrait painter as to be employed by Charles I., who held his works in high esteem, which royal favor procured him considerable employment from the nobility. Though Vandyck was superior to him, they formed a strong personal friendship. Fuseli says that portraits by Janson van Keulen are not rare in England, if those who possess them, and dealers, would not rob him of the credit by attributing them to Vandyck. It is supposed he went to the Hague during the great rebellion, as there is a large picture in the Town Hall, representing the portraits of fourteen of the magistrates of that city, dated 1647. He died at the Hague in 1665. His names are variously spelled, Keulen or Ceulen, Janssen or Janssens, Janson or Jansons.

KEUNE, HENRY, a Dutch painter, born at Haerlem in 1738. He painted views of cities and villages, enlivened with numerous figures, in the manner of Berkheyden, which have considerable merit.

KEUX, JOHN LE, an eminent English architectural engraver, was born at London, in 1783. He studied with Basire, and imbibed a decided taste for architectural subjects, especially edifices in the Gothic style, in which he became very eminent. He formed a style of his own, which was admirably adapted to this class of subjects, combining high finish with great taste and truthfulness, which was far removed from a mere mechanical, pains-taking correctness of delineation. John le Keux's peculiar talent has contributed much to the celebrity of many architectural publications in England, and to a diffusion of a taste for Gothic architecture. His works embrace nearly all the choice publications, illustrative of Gothic architecture, that appeared in his time, as Britton's Architectural Antiquities, Cathedrals, &c.; the elder Pugin's Antiquities of Normandy; Gothic Specimens and Gothic examples; Neal's Westminster Abbey (in which the interior of the chapel of Henry VII. is an admirable performance); the plates of the first volume of Neale's Churches; Memorials of Oxford, &c. He died in 1846.

KEY, or KAY, WILLIAM, a Dutch painter, born at Breda in 1520. He studied under Lambert Lombard, at Liege, at the same time with Francis Floris. He settled at Antwerp, where he painted history with reputation, but was more eminent in portrait painting, in which branch he was little inferior to Sir Anthony Moore. His historical subjects are well composed, and though they exhibit less fire than those of Floris, yet they are tempered with more judgment, and designed with more correctness. His works are found in the best collections of Holland, where they are highly esteemed. He was elected a member of the Academy at Antwerp in 1540, and died in 1568.

**K** or **K** KEY, ADRIAN THOMAS, was a cousin and scholar of William Key. Little is known of this artist, and probably most of his works are attributed to his cousin. There is a fine picture in the Museum at Antwerp, representing Christ and his Disciples at Supper, said to be the portraits of the family of Franco y Feode-Briez. Balkema mentions another picture in the Museum, representing the females of the same family. The first mentioned picture is inscribed *Adrianus Thomæ Keii—fecit. 1575.*

KEYL, MICHAEL, a German engraver, who flourished at Dresden about 1750, and executed some plates after pictures in the Dresden Gallery and the collection of Count Bruhl, among which are the Dead Christ, after *Annibale Caracci*; and the Martyrdom of St. Lawrence, after *Spagnoletto*, both in the Dresden Gallery.


**K** or **K** KEYSER, THEODORE DE, an eminent Dutch painter, whose pictures date from 1620 to 1660. Little is known of the events of his life, but his pictures are to be found in the choicest collections of Holland, where they are highly esteemed. One of them, representing the Burgomasters of Amsterdam deliberating on the honors they should pay to Mary de Medicis, on her entrance into that city in 1638, is admirably execu-




ted, with a richness of coloring nearly approaching Rembrandt. This picture was transferred to the Louvre by the order of Napoleon, and was restored to its rightful owners in 1815.

KEYSER, HENRY DE, a Dutch painter of whom little is known, save that he lived at Amsterdam, where there are several of his portraits of distinguished persons in the Museum, executed in a style of excellence.

KIHEL, ANDREW, a German engraver, who flourished about 1650. He was chiefly employed by the booksellers, and he executed a few portraits with the graver, in a neat style, possessing considerable merit.

KICK, CORNELIUS, a Dutch painter, was born at Amsterdam in 1635. He was the son of a portrait painter, who according to Houbraken, brought him up to his own profession, in which he excelled, and had acquired a good reputation, when he was so captivated with the works of John David de Heem, that he abandoned portraiture for fruit and flowers, which subjects he treated with great success. His manner of painting was light and delicate, and his coloring had all the brilliancy and freshness of nature. His favorite flowers were tulips and hyacinths, which he cultivated with great care in his garden for the purpose of models, as he always painted from nature.

 KIERINGS, KIERINCX, or CIERINCX, JAMES, a Dutch painter, born at Utrecht in 1590. His name is variously spelled by authors, and Descamps calls his Christian name Alexander. He painted landscapes with considerable celebrity, in which the figures were inserted by Cornelius Poolemborg, which greatly increased their value. His views and objects are copied from nature, and he finished his pictures with amazing care, even the bark and foliage of the trees being so distinctly marked that every species could be readily distinguished. He went to England in the reign of Charles I., and accompanied that monarch to Scotland, where he painted several views of the king's palaces. His pictures are generally marked with a monogram of his initials. He died at Amsterdam in 1646.

 1634. or  or 

KIESER, EBERHARD, a German engraver, who flourished at Frankfort about 1630. He engraved a part of the plates for a work published at Frankfort in 1625, entitled *Thesaurus Philo-Politicus, hoc est, Emblemata sive Moralia-Politica*, consisting of views of cities and towns in Germany, Spain, Italy, and other parts of Europe. He also engraved some portraits, and, among others, that of Prince John of Austria, with a battle raging in the distance.

KILIAN, LUCAS, an eminent German engraver, born at Augsburg in 1579. He studied under his step-father, Dominic Custos, who not only instructed him in the art as far as lay in his power, but sent him to Italy for improvement. He resided chiefly at Venice, where he executed a considerable number of plates, in a style having some resemblance to those of Goltzius and Muller. His design is not very correct, and the effect of his


prints is injured by overworking his lights. The following is a list of his best prints:

#### PORTRAITS.

Lucas Kilian; *at. 55; se ipse sc. in argento. 1635; scarce. Petrus Custos, vulgo Baltens, pictor et poeta Antuerpianus. 1609. Prince Henry Frederick of Nassau. 1620. Nicholas Christopher, Prince of Radzivil. Gustavus Adolphus, King of Sweden. Maria Eleonora, his Queen. Franciscus Pisanus, scriptor Genuensis; after L. Borzone. Albert Durer; from a picture by himself.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after the younger Palma. The Miracle of the Loaves and Fishes; after Tintoretto. The Resurrection; after P. Veronese. The Pieta, or the dead Christ on the lap of the Virgin; after Michael Angelo Buonarroti. The Holy Family; after Cornelius van Haerlem. Another Holy Family; after B. Spranger. 1605. Wisdom fettered by Love; do. The Nativity; after J. Rottenhamer. 1601. The Crucifixion; after a picture in the style of Tintoretto. Christ praying in the Garden; after Fred. Sustis. The Adoration of the Shepherds; after J. Heintz. The Descent from the Cross; after the same. The Rape of Proserpine; do.*

 KILIAN, WOLFGANG, a younger brother of the preceding artist, was born at Augsburg in 1581. He also studied under Dominic Custos, and afterwards went to Italy. He resided several years at Venice, and engraved some plates after the Venetian masters. His style resembles that of his brother Lucas, though he never equalled him in the skilful management of the graver. Yet his plates are neatly executed, and possess much merit. His best productions are his portraits. The following are among his best prints, and they are marked with his monogram. He died at Augsburg, in 1662.

#### PORTRAITS.

Wolfgang Kilian; inscribed, *Labor improbus omnia vincit, se ipse sc. Ernest, Count of Mansfield. Frederick, Baron of Teuffenbach. John Godefrid, Bishop of Wurzburg. Ferdinand III., Emperor. John Suiceard, Archbishop and Elector of Mentz. Ferdinand of Bavaria, Archbishop and Elector of Cologne. Lotharius, Archbishop and Elector of Treves. John Major, mathematician of Augsburg. The Emperors and Archdukes of Austria, from 1229 to 1623; published at Augsburg in 1629. A set of neat heads for a volume, entitled *Genealogia sereniss. Boiarum Ducum, et Quorundam Genuina Effigies. 1605.**

#### SUBJECTS AFTER VARIOUS MASTERS.

The Baptism of Christ; *after P. Veronese. The Assumption of the Virgin; after Tintoretto. The Merciful Samaritan; after Giacomo Bassano. The Resurrection; after Francesco Bassano. The Descent from the Cross; after Paolo Verinato. The Four Evangelists; after his own designs. The Festival of the Peace of Westphalia, given in 1649; after J. Sandrart; in two sheets; scarce. Part of the plates of the Saints of the order of St. Benedict, for the volume entitled *Imagines Sanctorum, Ord. S. Benedicti, &c. 1625. Part of the Architectural Views, and others, for the history of the Monastery of St. Udalric, at Augsburg; from the designs of Matthias Kager.**

KILIAN, PHILIP, the eldest son of Wolfgang Kilian, was born at Augsburg in 1628, and died in 1693. He was instructed in the art of engraving by his father, and though he never attained any great eminence, he engraved some plates of portraits and other subjects, which have considerable merit.

KILIAN, BARTHOLOMEW, the youngest son of Wolfgang Kilian, was born at Augsburg in 1630, and died in 1696. After having studied under his father, he went to Frankfort, and became the pupil of Matthew Merian for two years. He after-

wards went to Paris, where he resided several years, and engraved some plates from Testelin and Philip de Champagne. He then returned to his native city, where he permanently settled, and engraved some plates of theses, portraits, and other subjects, in a very neat and pleasing style, which are deservedly admired. He wrought both with the graver and the point. The following are some of his most admirable works:

## PORTRAITS.

Benedict Winkler; *after J. Ulric Mayr*. Michael In Hof, Noriberg. Leonhard Fussenegger; *Bart. Hopfer, pinx.* Johan Conrad Bobel; *do.* Johan Heinrich Fieber; *do.* Hartman Creid; *do.* Johan Leonhard Schorer; *after F. Franck*. 1663. *Bernhardus Versaceus, Medicus Basiliensis*; oval; fine. *Augustus II. Abbas Einsidlensis*, 1636. *Jouannes III. Polonicus Rex*; *Ad. Bloem-aert, del.*; as large as life. Maximilian Emanuel, Electoral Prince of Bavaria. The Emperor Joseph on horseback; one of the largest prints known; as large as life. A set of Portraits, represented in an emblematical manner; *after J. Schreyer*. Three Medallions of Archbishops of Saltzburg. The Virgin and Child; *after C. Sing*; fine.

KILIAN, WOLFGANG PHILIP, the son of Philip K., was born at Augsburg in 1654, and died in 1732. He was instructed by his father, but he had no great capacity, and was chiefly employed on vignettes and portraits for the booksellers, which he executed in a feeble style.

KILIAN, PHILIP ANDREW, of the same family, was born at Augsburg in 1714, and died in 1759. He was instructed in the art of engraving by Andrew Friedrich of Augsburg, but he afterwards studied with George Martin Priesler at Nuremberg. He engraved several plates after pictures in the Dresden Gallery, in a very neat and pleasing manner, which are highly esteemed. He wrought both with the graver and the point. The following are some of his principal plates. Engravers of the name of Kilian are quite numerous; Zani mentions about twenty.

## PORTRAITS.

*Clemens Rezzonicus, Venetus, Pontif. Max.* G. D. *Porta, pinx.* Francis I., Emperor of Germany; *after Meytens*. Maria Teresa, Empress; the companion. C. Christopher, Count von Schiden, Prussian Field Marshal; *after Stranz*. Ferdinand, Duke of Brunswick; *after A. Pesne*. Johan Martin Cristell; *A. P. Kilian, del et sculp.*

## SUBJECTS AFTER VARIOUS MASTERS.

Christ praying in the Garden; *after his own design*. Magdalene washing the Feet of Christ; *after Nic. Grassi*. The Adoration of the Magi; *after P. Veronese*; from the Dresden collection. The Adulteress before Christ; *after Tintoretto*; *do.* The Baptism of St. Augustine by St. Ambrose; *after Pittoni*. The Daughter of Herodias with the Head of St. John; *after C. Dolci*. St. Cecilia; *do.* The Holy Family; *after Carlo Loti*. The Virgin, with a Glory of Angels; *Regina Angelorum*; *after J. G. Bergmüller*; fine. The Virgin giving plenary Indulgences to St. Francis; *after C. T. Scheffler*; fine. St. Cosmus and St. Damian; *after J. W. Baumgaertner*.

KILLEGREW, ANNE, an English poetess and paintress, the daughter of Henry Killegrew, D.D., Master of the Savoy, and one of the prebendaries of Westminster. Dryden immortalized her name in an ode dedicated to her praise. She was Maid of Honor to the Duchess of York, whose portrait she painted, as well as that of the Duke, afterwards James II. She also painted some historical subjects, and pieces of still-life. She died of the small pox in 1685, at the age of twenty-five.

KILLENSTEYN, or KITTENSTEYN, C., a Dutch engraver of little note, who executed some Bible plates, among which are a series of the history of Joseph.

KING, DANIEL, an English engraver, who flourished about 1650. He etched some prints in imitation of the style of Hollar, but which are not to be compared with the works of that master. He also published the *Fate Royal of Cheshire*, with plates of his own engraving, representing views of churches, castles, palaces, &c.

KING, GEORGE, an English engraver of little note, who flourished about 1740. He engraved a few portraits and embellishments for the booksellers, in a coarse and very indifferent manner.

KING, GILES, an English engraver, who flourished about 1762, and engraved for the publishers. He also engraved some plates of Fish, *after Arnold van Achen*.

KING, THOMAS, an English painter, who studied with Knapton, and though possessed of talents as a portrait painter, he destroyed all his reputation and prospects by intemperance, and died in misery in 1769.

KINSON, FRANCIS, an eminent modern Flemish portrait painter, born at Bruges in 1774. He met with extraordinary success, and painted many royal personages from the time of Napoleon to that of Louis Philippe. He painted Jerome Bonaparte, when king of Westphalia; Bernadotte, king of Sweden, when prince of Ponte-Corvo; the prince of Orange, now king of Holland; the Duchess de Berri, and the Duchess d'Angoulême. He also painted the portraits of many marshals, and other distinguished officers and personages of the imperial reign. William I. of Holland honored him with the order of knighthood. His biographer says his portraits are distinguished for dignity and elegance of position, a happy choice of accessories, a soft and brilliant coloring, and a striking resemblance. He died in 1839.

KINTS, PETER, a Dutch engraver on wood, who flourished from 1610 to 1635. There are some prints by him in imitation of pen and ink sketches, from the designs of Anthony Sallaert. They are marked with a monogram of the initials of the latter, and the initials of his own name, P. K.

KIP, WILLIAM, an English engraver, mentioned by Lord Orford as the engraver of some triumphal arches, dated 1603.

KIP, JOHANN, a Dutch engraver of little merit, born at Amsterdam about 1652, who went to England soon after the Revolution, and settled in London, where he engraved a large number of plates of castles, palaces, and seats of the nobility in the kingdom, chiefly after the designs of Leonard Knyf. He also engraved a few portraits, among which is one of Marcellus Malpighius. He died at Westminster in 1722.

KIRBY, JOHN JOSHUA, an English landscape painter, born at Pasham in Suffolk, in 1716. He was a good landscape painter, but more eminent for his literary talents. In 1754, he delivered a series of lectures on perspective, by request, before the Society of Arts. About this time he published his work entitled, "Dr. Brook Taylor's Method of Perspective made easy." He next removed to London, where he obtained the patron-

age of the Earl of Bute, through whose influence he was made clerk of the works of Kew. In 1761 he published his "Perspective of Architecture," in two vols. folio. He was a member of the Royal and Antiquarian Societies, and for a time, president of the Society of Artists. He died in 1774.

KIRKALL, EDWARD, an English engraver, born at Sheffield, in Yorkshire, about 1695. He went to London, where he was chiefly employed in engraving plates for the booksellers. He was also the inventor of a patched-up method of producing prints in chiaro-scuro, by a mixture of etching, mezzotinto, and wooden blocks. The outline is boldly etched, the dark shadows are supplied by mezzotinto, and the demi-tints by wooden cuts, producing a curious effect. The following are his best prints:

#### PRINTS IN MEZZOTINTO.

The Cartoons of Raffaele; in eight plates. The Bust of the Saviour; *do.* Apollo and Daphne; in green. A Rustic Family, with their Flocks and Herds; *after Rossano*; *do.* A set of ten Sea-pieces; *after W. Vanderelde*; printed in sea-green. A set of thirty, of Plants and Flowers; *after van Huysum*.

#### SUBJECTS IN CHIARO-SCURO.

Aeneas carrying Anchises on his shoulders; *after the cut by Ugo da Carpi, from Raffaele*, inscribed, *Imitando calavit E. Kirkhall*. 1723. The Holy Family, with St. Joseph leaning on a chair; *do.* The Adoration of the Shepherds; *after Pierino del Vaga*. St. Jerome contemplating a Crucifix.

KITCHENMAN, JOHN, an English portrait painter in miniature and oil. He studied in the Royal Academy, became a good draughtsman, and obtained several premiums from the Society of Arts. He died in the prime of life, of debauch, in 1782.

KITCHIN, THOMAS, an English engraver of little note, who flourished about 1750, and engraved some portraits and other subjects for the booksellers.

KLASS, CHARLES CHRISTIAN, a German painter, was the elder brother of Frederiek Christian Klass. He studied under Casanova, and devoted himself to historical painting. He was appointed inspector of the Dresden Collection of prints, and held this office until his death, in 1794, when it was given to his brother.

KLASS, FREDERICK CHRISTIAN, a German painter and engraver, the younger brother of the preceding, born at Dresden in 1752. He studied under Casanova, and became one of the most eminent modern German landscape painters. He was a member of the Electoral Academy. He also etched some spirited prints of picturesque scenery, after his own designs, among which are the following. He died in 1827.

A set of fourteen small Landscapes, inscribed, *Erster Versuch* (first essay); *Von F. C. Klass*. Six views in Saxony, with figures and cattle. Four larger Landscapes; very pleasing scenery. Two Mountainous Landscapes; *F. C. Klass, fec.* 1775.

KLASSZEN VAN WIERINGEN, CORNELIUS, a Dutch landscape and miniature painter, who died at Haerlem in 1635. Little is known of him, but his pictures are richly ornamented with figures and vessels, and have considerable merit.

KLAUBER, SEBASTIAN IGNATIUS, an eminent German engraver, born at Augsburg in 1754. He was instructed in the art by his father, John Bap-

tist Klauber, an obscure artist. He afterwards went to Paris and studied with J. G. Wille. He soon distinguished himself, and in 1787, was elected a member of the Royal Academy of Paris, and appointed engraver to the King. On the breaking out of the French Revolution, he returned to Nuremberg, where he published the gems in the collection of the Baron de Stosch, now in the cabinet of the King of Prussia; the greater part of which were engraved by himself. He wrought chiefly with the graver in a neat and finished style. He also engraved some portraits and other subjects, among which are the following. There are prints by him dated as late as 1811, and it is supposed he died about 1820.

#### PORTRAITS.

Gaspar Netscher; *se ipse pinx.* The Wife of Francis Mieris; *after Mieris*. Charles Vanloo, painter; *after F. le Sueur*; his reception plate at the Academy in 1787. Christopher Gabriel Allegrain, sculptor; *after Duplessis*. Count de Herzberg; *after Schroeder*. 1795.

#### VARIOUS SUBJECTS.

Salvator Mundi; *after Stella*. Petit ecclier de Haerlem; *after Poelenburg*.

KLEINSCHMIDT, JOHANN JACOB, a German engraver of little note, who flourished at Augsburg about 1700. He engraved some plates for the booksellers, which are indifferently executed, and the drawing is inaccurate.

KLENGHEL, JOHN CHRISTIAN, an eminent German landscape painter, born at Kesseldorf in Saxony, in 1751. He went to Dresden, and entered the school of Dietrich, whose style he followed, and where he manifested abilities of an uncommon order. In 1783 he was chosen a member of the academy at Dresden; and in 1786, honorary member of that at Berlin. In 1780 the King of Saxony sent him to pass a year in Italy, and he there made many excellent designs, which were of great use to him in his subsequent works. His landscapes are faithful imitations of nature, and he particularly excelled in representing the water and foliage. His design is correct; his compositions well arranged; coloring skilful; and his gradation of light and shadow admirable. His works are to be found in many of the chateaux of Germany and Russia; the Prince Baratinski possesses some very beautiful specimens. Klenghel was appointed Professor in the Dresden Academy, and was the instructor of Mencke, Stamin, Wehle, Reichel, Faber, and other excellent artists. One hundred and thirty-two of his landscapes were engraved and published at Dresden in 1800. He died in 1824. There are a number of spirited etchings by Klenghel, in the style of Dietrich:

A set of twelve Views in Saxony; by *J. Ch. Klenghel*. Four Landscapes; dated 1770. Two Mountainous Landscapes. 1771. Twelve Landscapes; *after designs by Dietrich*; *J. Ch. Klenghel*. 1773. A large Landscape; *after Ruysdael*. 1784. Two Views near Rome; *K. F. Romæ*. 1791.

KLERCK, HENRY DE, a Flemish painter, born at Brussels in 1570. He studied under Martin de Vos, and painted history in the style of his master. There are some of his works in the churches at Brussels and other places in the Low Countries, which maintain respectability among the works of the most distinguished artists of his time. His principal works are the Crucifixion, with the Three Marys and St. John, in the church

of St. James at Brussels, the Holy Family, in the church of Our Lady, and the Martyrdom of St. Andrew, in the church of St. Elizabeth, in the same city. It is said that he painted the figures in some of the landscapes of John Breughel. He died in 1629.

**HK** or **HK** KLIM. HANS, a German engraver on wood, who flourished about 1600. There are some wooden cuts published at Nuremberg between the years 1590 and 1603, marked with a monogram of his initials, H. K., which are attributed to him.

KLINGSTADT, CLAUDE GUSTAVUS. This painter was born at Riga in 1657. At the age of fifteen he entered the Swedish army, and five years after went to France, where he engaged in the French army, and remained there until the age of thirty-three, when he devoted himself to indulging his taste for design. Unfortunately, his subjects were of a very licentious character, but they were suited to the French manners of his day, and were in great demand. His pictures are faulty in design and other high qualities of art; but the heads have a striking boldness and relief, and are finished in exquisite style, particularly in his larger works. He was called the *Raphael of the Sauff-Bores*. His designs in India ink were much admired. He died in 1734.

KLOCKER, or KLOCKNER, DAVID, a German painter, born at Hamburg in 1629. He studied under George Jacob, a Dutch artist, who painted animals and hunting-pieces, then resident in that city. He afterwards went to Italy, where he resided several years, chiefly at Rome and Venice. The king of Sweden invited him to Stockholm, and appointed him his court painter. He painted the portraits of the king and other members of the royal family, and the chief personages of his court, and adorned his palace with many historical and poetical paintings. His works are chiefly confined to Sweden, where they are highly esteemed. He had a remarkable freedom of hand, and observed a strict propriety in his characters. He was fond of introducing a number of figures into his compositions, and his designs are adorned with agreeable landscapes and enriched with noble architecture, which he had copied from the antique vestiges about Rome. His coloring was excellent and his drawing very correct. He died at Stockholm in 1698.

KLOMP, ALBERT, a Dutch painter, whose pictures have date from 1602 to 1622, and who is erroneously said by most authors to have imitated Paul Potter, who was born in 1625. He painted the same class of subjects as Potter did, and some of them have much merit.

KLUPFFEL, J. C., an engraver of little note, probably a German, who engraved some prints of the Cries of Rome, after prints by Villamena. They are executed in a neat, but stiff and formal style.

KLUYT, PETER THIERRY, a Dutch portrait painter, who studied under M. J. Mireveldt, and was one of the ablest of his scholars. The portraits by Mireveldt are exceedingly numerous. Some writers say he painted 5000, and Descamps swells the number to 10,000! His portraits are so admirably executed, that there must be immense exaggeration with respect to the number of

his works, and many of those claimed as originals by him, were doubtless executed by his pupils.

KNAPTON, GEORGE, an English painter and engraver, born at London in 1698, was the son of an extensive bookseller. He was placed at an early age, under the instruction of Jonathan Richardson. He first painted portraits in crayons. In 1740 he went to Italy, where he wrote an interesting account of the discoveries in Herculaneum. On his return to England, he associated himself with Arthur Pond, in engraving and publishing prints after the most celebrated masters, among which are twenty-seven prints, engraved by Knapton, mostly after Guercino. In 1765, he was appointed painter to the Dilettanti Society, and after the death of Slaughter, surveyor and keeper of the King's pictures. He died at Kensington in 1788.

KNELLER, SIR GODFREY, an eminent German painter, born at Lubeck in 1648. His father was an architect, and held the office of Surveyor-general to the Mines, and inspector of the revenues of Count Mansfeldt. He intended his son for the military profession, and with this view sent him to London to study mathematics and fortification. But young Godfrey exhibited so strong a predilection for painting, that his father allowed him to follow the natural bent of his genius, and sent him to Amsterdam, where he entered the school of Rembrandt, and afterwards that of Ferdinand Bol. When he was seventeen years of age, he went to Rome, and became successively the pupil of Carlo Maratti, and Cav. Bernini. At Rome, he made considerable progress in architecture, and began to acquire fame as a painter of history. He next went to Venice, where he received great civilities from the principal nobility, particularly the Donati and the Garton, for whom he painted some portraits and family groups which gained him considerable distinction, particularly the portrait of Cardinal Bassadonna. These marks of distinction however could not prevail upon him to remain in Italy after he had completed his studies, as he had heard that England continued the golden fleece for the Jason of portraiture, therefore he went to that country with his brother John Zachary Kneller in 1674. He had letters of recommendation to Mr. Banks, a noted Hamburg merchant, then residing in London, for whom he painted a family picture which was much admired. Mr. Vernon, secretary of the Duke of Monmouth, having seen this picture, sat to him for his portrait, which on being shown to the Duke, the latter was so much pleased with it that he sat for his own, and induced the king, his father, (Charles II.) to have his portrait painted by the *new artist*. The King had promised the Duke of York his portrait, to be painted by Sir Peter Lely, and unwilling to go through the ceremony of a double sitting, he proposed that both artists should paint him at the same time. Lely, as the established painter, took the light and station he liked, but Kneller took the next best he could find, and went to work with so much expedition, that he had nearly finished his portrait, when Lely had only laid on his dead coloring. This novelty pleased, and Lely himself had the candor to acknowledge his merit, and Kneller immediately found himself in possession of great reputation and abundant employment, and the immense number of portraits he executed proves the stability of his reputation.

He was equally patronized by Kings Charles, James and William. He had the honor of painting ten sovereigns, viz: Charles II., James II. and his Queen, William and Mary, Queen Anne, George I., Louis XIV., the Czar Peter the Great, and the Emperor Charles V.; a list that Lawrence did not rival. His best friend was King William, for whom he painted the Beauties of Hampton Court, and by whom he was knighted in 1692, and presented with a gold medal and chain worth £300. In his reign also he painted the several portraits now in the gallery of the Admirals, which are among his best works. In the latter part of this reign also he painted the portraits of the Kit-cat Club. He lived to paint the portrait of George I., and was made a baronet by him. He died in 1723, aged 75. His body lay in state, and he was buried at his country seat at Wilton, and a monument was erected to his memory in Westminster Abbey, for which he left £300. with particular instructions for the erection of it by Rysbrack. Kneller executed a prodigious number of portraits, among which were almost all the nobility and distinguished people of the land. After the death of Lely in 1680, he stood at the head of the profession of his art in England, and his character was made so conspicuous by the many royal favors heaped upon him, that it is not at all surprising that he met with the great encouragement he did. In those days kings governed the fashions, and fashions always govern the world. Kneller left some few good pictures behind him as proofs of the natural powers he possessed, but his most sincere admirers who are good judges, acknowledge that the greater part of his works are a disgrace to himself and his patrons. The truth is, he was a man of excessive vanity, and so covetous that he made his reputation subservient to his fortune. "History painters," said he, "make the dead live. I paint the living, and they make me live"; and this tells the story of his merits and his demerits. A rapid pencil and a ready talent in taking likenesses first laid the foundation of his reputation, and the royal favors and the ignorance of the age, enabled him successfully to barter a lasting reputation for gold, during the whole of his long life. That he possessed powers of a high order is admitted by his severest critics, for some of the best portraits, as those of Newton and Dryden, are painted in a masterly manner, and had he lived in a country where his services would have been rewarded according to his merits, his name would have shone among the greatest portrait painters. It is allowed that he was a correct and graceful designer of the head, but it seldom amounts to character in his portraits; the hair is admirably disposed, and if the locks seem unnaturally elevated, it must not be attributed to defect in the painter's art, for he lived in an age when the women erected edifices of three stories on their heads. Had he painted them in this preposterous attire, wholly devoid of grace and beauty, his portraits would have appeared ridiculous in the next half century, and to lower the dress to a natural level, when the age was accustomed to pyramids, would have shocked their prejudices and injured the resemblance; therefore he took a middle course. He did not often drape his women in the monstrous dresses of the time, but in one more ideal, consisting of nothing more than loose robes thrown open and discovering the bosom and a

robe-de-chambre, loosely drawn over it. His male portraits are altogether his best. His prices were fifteen guineas for a head, twenty, if with one hand, thirty for a half, and sixty for a whole length. Even at those prices, he accumulated a large fortune for those times, for although he lost £20,000 by the South Sea speculation, he left at his death an estate worth £2,000 a-year. Kneller was a man of wit and soul. Orford has related many anecdotes of him, some of which are vulgar and profane.

KNELLER, JOHN ZACHARY, was the elder brother of Sir Godfrey Kneller, and born at Lubee in 1635. After traveling through Italy, he accompanied his brother to England, in 1674. He painted architecture in fresco and in oil, and copied some of Sir Godfrey's pictures in water colors. He did not acquire any distinction, perhaps for want of encouragement, for portrait painting was the only branch of the art then in vogue in England. He died at London in 1702.

KNIEP, CHRISTOPHER HENRY, a German painter, born at Hildesheim in 1748. He studied under a scene painter at Hanover, who was related to him. He afterward settled at Hamburg, and divided his time between painting portraits and the enjoyment of the society of Klopstock, Voss, Campe, Schroeder, and others, with whom he was intimate. From Hamburg he went to Cassel, where he lived on terms of intimacy with the Tischbein family. The Prince Bishop Krasinski appreciated his talents, and furnished the funds to enable him to visit Italy; but soon after his arrival at Rome his patron died, and he was obliged to depend upon his own resources. By the influence of Wilhelm Tischbein, he was employed by the poet Goëthe, to accompany him in a tour through Sicily, where Kniep made many designs of the varied scenery of their travels. He afterward settled at Naples, and devoted himself entirely to landscape painting. His works were much in request, and were highly esteemed. Count Maurice of Lichtenstein assigned him a pension, and commissioned him to paint a picture once a year. Kniep was appointed Professor of the Academy of Fine Arts at Naples. He died in 1825.

KNIP, NICOLAUS FRIEDRICH, a German painter, born at Nimeguen in 1742. He painted landscapes, fruit, and flower-pieces of small size, usually from twelve to eighteen inches, for which his price was from fifty to sixty florins. He always painted after nature, and his best works have great merit. In early life he traveled about, seeking employment wherever he could find it. At thirty years of age he married and settled at Fribourg. At the age of fifty-three he became blind and died in 1809. He left a large collection of drawings, which are said to be of surpassing excellence.

KNIP, HENRIETTE GERTRUDE, was the daughter of the preceding, born at Tilbourg in 1783. Her father having become blind, she received instructions from van Spaendonck, and painted in water-colors from drawings of her father. She afterwards took lessons of the celebrated van Dael, and commenced painting in oil. She painted fruit and flower-pieces with great skill, and produced numerous works which were exhibited at Paris, Amsterdam, the Hague, and other places

and were greatly admired. She died at Haarlem in 1842.

KNIPBERGEN, or KNIBERG, N., a Dutch landscape painter of whom little is known, except that he was a successful imitator of the manner of Paul Brill. He always painted after nature, and selected for his subjects the wild mountainous scenery of Switzerland and Germany. He had an uncommon freedom of hand and a fine pencil; the expeditious manner in which he painted the skies, mountains, cascades, trees, and figures, was surprising, notwithstanding every object appeared well finished and touched with spirit. He wanted elegance in the choice of his subjects, and also in the forms and attitudes of his figures. His perspective is not always good, and his distances do not recede with just degradation, but the foliage of his trees is loose, free, and bright, though somewhat too green, as are occasionally his grounds and hills. The clouds in his pictures are remarkably bright and floating, and his foregrounds are well broken and diversified.

KNOBELSDORF, HANS GEORG WENCESLAUS, BARON DE, an eminent Prussian architect, and a painter of considerable merit, born in 1697. He early cultivated a natural taste for design, but entered the military profession, in which he remained until 1730, when he devoted himself to architecture. After a long sojourn in Italy for improvement, he returned to Prussia, and settled at Berlin. Frederick the Great remarked his talents, and employed him in re-arranging the Zoological Gardens; after which Knobelsdorf commenced the Royal Opera House, and completed it in 1742. He was appointed Royal Architect, and was highly esteemed by the king. His masterpiece was the beautiful chateau of Sans Souci, the favorite retreat of his monarch. As a painter, he executed a number of good portraits and landscapes.

KNORR, GEORGE WOLFGANG, a German painter and engraver, born at Nuremberg in 1705. He executed a number of landscapes, but is chiefly known as an engraver of subjects of natural history, with which he was intimately acquainted, and often delivered lectures upon it. He executed many of the plates for his *Thesaurus rei Herbarie Hortensisque Universalis*. &c., Nuremberg, 1750, 301 plates. He died in 1761.

KNUFER, or KNUPFER, NICHOLAS, a German painter, born at Leipzig in 1603. He early showed a genius for painting, and was placed under Emanuel Nysens, an obscure painter, with whom he remained two years, and then went to Utrecht and studied with Abraham Bloemaert, who, observing in him fine talents, took him into his own house. Under the able instructions of that master he made rapid progress, and became a very reputable painter of history and battle-pieces of small size. The King of Denmark commissioned him to paint three pictures, representing the victories of his ancestors, which he executed to the entire satisfaction of his royal patron. He resided many years at the Hague, where he met with good encouragement, and where his works are much esteemed. One of his compositions represents a Council of the Gods, formerly in the collection of Greffier Fagel, at the Hague. He died in 1660.

KOBEL, JAMES, a German engraver on wood, to whom are attributed the cuts of a work, entitled *Mapen des heyligen Romischen Reichs*, consisting of single figures of soldiers holding banners, with the arms of all the provinces and cities of the German empire. They are executed in a very spirited manner, and are generally marked with the initials J. K. He flourished about the year 1520.

KOBELL, FERDINAND, a German painter and engraver, born at Manheim in 1740. He distinguished himself at an early age for some views he executed in the vicinity of his native city. He excelled in landscapes, and was appointed landscape painter to the King of Bavaria. He also executed a large number of etchings from his own designs with great taste and spirit. The Baron de Stengel has given a list of 230. He died in 1799.

KOBELL, WILLIAM, was the son of the preceding, and born at Manheim in 1766. He was instructed in landscape painting and engraving by his father, in which branches he greatly distinguished himself. He painted landscapes with figures, rural subjects, and water-pieces, in which he imitated the manner of Wouwerman. He etched a large number of charming plates after the principal landscape painters of the Dutch school, in which he imitated the style of each particular master with great success. The following are a few of his best prints; for a full list of which see Nagler's *Kunstler Lexicon*. He was living in 1834.

A Landscape, with Travelers, and Horses loaded; after *W. Romeyn*. Two Landscapes, with Figures and Cattle; after *Berghem*. Cavaliers and Horses at the door of an Inn; after *Wouwermans*. A pair of Landscapes, with Cattle; after *John Henry Roos*. A Landscape, with a Woman carrying a Lamb, with an Ox, and some Sheep; after *J. le Ducq*. A Shepherdess, with a Cow and some Sheep; after *Th. van Bergen*. A Landscape, with a Waterfall; after *J. Both*. A View in Holland; after *J. Wynants*. A Landscape, with a Shepherd playing on his Pipe, and several Animals; after *A. Vandercelde*. Figures going a hawking; after *Karel du Jardin*.

KOBELL, FRANZ, was a younger brother of Ferdinand Kobell, born at Manheim in 1749.—From a strong predilection for art, he joined his brother, who was Secretary to the Electoral Court of Manheim, and with his instruction and assistance he made such proficiency as to attract the notice of the Elector Charles Theodore, who sent him to Italy to study, where he remained nine years, studying the classic scenery and antique edifices and ruins about Rome and making numerous sketches from them. On his return to Manheim, the Elector appointed him his principal painter. He excelled in sketching and drawing landscapes and buildings with a pen which was his favorite pursuit, and he executed a multitude of such, (his biographer says 10,000) in so exquisite a manner that they were much sought after. Consequently his oil paintings are rare. He died at Munich in 1822.

KOBELL, HENDRICK or HENRY, a Dutch marine and landscape painter, born at Rotterdam in 1751. His father was a merchant, and intended his son for that profession, but showing an early predilection for painting, by sketching the shipping of the port, and the river scenery in the vicinity, he was allowed to pursue the bent of his genius after his return from London, whither he had been sent on commercial matters while young, and where he devoted more time to his favorite art than to



trade. He accordingly went to Amsterdam, where he made such progress, that in two years he was admitted a member of the Academy in that city. He went to the Rhine and the Meuse, and made finished drawings of some of the most beautiful scenery of those rivers. He then settled in his native city, where he continued to paint landscapes and marines with distinction till his death in 1782. He executed a great number of drawings of landscapes, marines, battle-pieces and other subjects, which were eagerly sought after by connoisseurs. There are some etchings of marine subjects attributed to him.

KOBELL, JAN, an eminent painter of landscapes and animals, was the son of the preceding, and born at Utrecht in 1782. His father dying the same year, he was placed in the Orphan Asylum.—When he had grown a youth, he was placed under the instruction of W. R. vander Wal, who paid great attention to his studies, and made him design from nature, and adopt Paul Potter for his model. He made great progress, and produced various landscapes and animal subjects, which were received with great applause and were admitted into the choicest collections. His reputation continued to increase till his death in 1814, in the bloom of life, when he bid fair to rival the most illustrious painters of his country in his time. He died greatly lamented by his countrymen, who are justly proud of his works, and consider that he upheld the celebrity of the old Netherland school of painters. His pictures for truthfulness of representation, skilful composition, and beautiful coloring, rival the works of Paul Potter. As a proof of his merit, it is only necessary to mention that, though he received liberal prices for them, the commercial value has more than quadrupled since his decease. He left some exquisite drawings; which are very valuable. He also etched a few prints from his own designs in a very spirited manner.

KOBELL, JAN, SENIOR, was the younger brother of Hendrick Kobell, with whom he studied landscape painting, but not succeeding in this branch of the art to his expectations, he bent his attention to engraving. He does not seem to have acquired much distinction.

KOBELL, JAN, JUNIOR, was a son of the preceding, and cousin-german to Jan, the son of Hendrick K., was born at Rotterdam in 1800, or 1802, for authors differ. Like his cousin, he painted landscapes and cattle with great reputation, and like him he died young, in 1838. Some opinion of his merits, and the estimation in which his works were held in his own country, may be formed from the fact that, at the sale of his effects soon after his death, his pictures brought at auction from 1000 to 2800 florins, and his drawings 300 to 400 florins.

KOCK, MATTHEW. See COCK.

KOCK, M., a Dutch engraver of little note, who flourished about 1690. He went to England, where it seems he engraved a large plate representing the Procession of William III., which took place Feb. 5th, 1691.

KOEGERGER, WENCESLAUS, a Flemish painter and architect, born at Antwerp in 1554. He studied painting under Martin de Vos, and afterwards went to Rome, where he resided several years,

studying and designing from the choicest monuments of art in that metropolis. He went to Naples, where he formed an intimacy with a Flemish painter named Franco, whose daughter he married. This union fixed his residence at Naples for several years, during which time his reputation extended so that he found abundant employment, and he received numerous invitations to return to his country. He received a commission from the confraternity of the monks of St. Sebastian, to paint a picture of the martyrdom of that saint for their chapel in the cathedral of Notre Dame at Antwerp, which he executed in such a manner as to increase his reputation, and the work was admired even in that rich assemblage of the choicest productions of the Flemish school. The archduke now invited Koeberger to Brussels, and he quitted Italy with regret, and returned to his native city, and soon after settled at Brussels, where he was appointed chief painter and architect to the Archduke. He painted several altar-pieces for the churches of Flanders and Brabant, and during many years had the superintendence of the public buildings. Vandyck painted his portrait, which was finely engraved by Lucas Vosterman. As an architect, Koeberger gained considerable eminence, and was commissioned to conduct the embellishments for the chateau of the Archduke near Brussels, who appointed him his principal architect. He erected a number of fine edifices at Brussels, among which are the church of Notre Dame de Montagu, after the plan of St. Peter's. He died, aged seventy, in 1624. Authors disagree as to the time of his birth and death. Balkema says he was born in 1560, and died in 1630.

KOECK, or COECK, PETER, a Dutch painter, architect, and engraver on wood, born at Alost in 1500. He studied under Bernard van Orley at Brussels, and then went to Italy, where he principally devoted himself to the study of architecture. On his return to Brussels, he was engaged by a company of speculators to paint the cartoons for a manufactory of tapestry they intended to establish in Turkey. For this purpose Koecck went to Constantinople and made designs of whatever he thought most interesting in the manners and customs of the Turks. The project fell through, and Koecck returned to Brussels, and bent his attention to the practice of his profession, in which he acquired so much distinction, that the Emperor Charles V. appointed him his painter. He painted some pictures for the churches in Brussels and other places, and the portraits of the Emperor and other distinguished personages. He also engraved the designs he had made in Turkey in seven large wooden cuts, which, when joined together, form a very long print, resembling a frieze. They represent, in seven compartments; 1, the March of the Grand Signior with his Janizaries; 2, the Grand Signior with his Suite in his promenade; 3, a Turkish Marriage, with the Dances; 4, the Ceremonies of the Turks in the burial of their dead; 5, the Festivals of the Turks at the New Moon; 6, their Customs at their Repasts; 7, their mode of Traveling and making War. The whole forms a very curious work, containing a multitude of figures habited in their appropriate costumes, and very carefully executed.

Peter Koecck was appointed architect to Charles V. None of his edifices are mentioned, but he left several treatises on architecture, geometry, and



perspective, which possess considerable merit, and contributed to the advance of the art. He died in 1550.

KOEDYCK, D., a Dutch mezzotinto engraver, who flourished about 1730, and executed some prints after Metz and other masters, and some portraits in an indifferent style.

KOEDYK, NICHOLAS, a Dutch painter, born at Zaandam in 1681. Little is known of this artist. He is said to have enjoyed the favor of Peter the Great. Balkema says there is no doubt of the fact that Koedyk painted the famous picture called *L'Escalier Tournant* (the Winding Stair,) which was purchased in Holland to be sent to Russia. This picture, together with *La Chambre de l'Acouchée*, by Gerard Douw, and a large picture of a Herd of Cattle by Paul Potter, intended for the Imperial Collection at St. Petersburg, were lost at sea. There is a fine portrait of Admiral Pieter Pieterz Hein, in the Museum at Amsterdam, by Koedyk.

KOEKKOEK, JAN HERMANN, a Dutch marine painter, born in 1778. He was the father of the cockcocks of the present day, whose fame has spread over all Europe, as among the first marine painters of the age. He was a good artist, and as living at Amsterdam in 1844. His son Jan, as born in 1811, and died in 1831. He possessed extraordinary talents. It may be interesting to know that there are still three Koekkoeks, sons of the preceding, residing at Amsterdam, viz: Bernard Cornelius, Marinus Adrian, and Hermann. Their subjects are marines and landscapes with figures and cattle.

KOELLA, JOHN, a Swiss painter, born at Stäfa, the canton of Zurich, in 1740. He studied under Gaspard Füssli, and became a reputable artist. He died in 1778. His nephew, Henry Koella, was born in 1737, and studied under John K. and S. Füssli. He visited Rome for improvement, and on returning to Switzerland, soon gained considerable reputation. He painted several excellent portraits and historical compositions, and could probably have attained eminence, had he not died young.

KOENE, ISAAC, a Dutch painter, born at Haerlem in 1650. He studied under Jacob Ruysdael, and painted landscapes and waterfalls in the charming style of that master. The figures are frequently inserted by Barent Gaal. His pictures in private collections only retain his name. Most of those which have passed through dealers' hands have been converted into the works of his master, the erasure of his name, and the substitution of that of Ruysdael, for the sake of greater prices. He died at Haerlem in 1713.

KOENIG, ANTHONY BALTHASAR, a Prussian engraver, born at Berlin about 1676. He engraved some portraits of distinguished personages, among which are the following:

#### PORTRAITS.

Frederick William, King of Prussia; after *Weidemann*. Frederick, Baron of Derfflinger, General of Cavalry. — Charles Gottfried Schrader, Audic-counsellor to the King. — Alexander Hermann, Count of Wartensleben. 1716. The monument of Charles Gottfried Schrader.

KOENRAAT, a Dutch painter, born at the Hague in 1678. He was a pupil of Constantine Scher, and painted flower-pieces in an elegant

style, with a light, free pencil, and brilliant coloring. He died in 1747.

KOERTEN, JOANNA. See JOANNA BLOCK.

KOETS, ROELOF, a German painter, born at Zwoll in 1655. He was first instructed by his father, who was a portrait painter of little note, and who placed his son at the age of sixteen with Gerard Terburg. Under the able instruction of this master he made rapid progress, and soon surpassed all his fellow students. The praise bestowed upon him by his master is said to have excited so much envy that he was obliged to leave the school at the age of eighteen, when he made nature his study. He now devoted himself entirely to portrait painting, and having succeeded in painting the portrait of Count Dalwigh, that nobleman recommended him to Henry Casimir, Stadtholder of Friesland, who received him into his patronage and favor. Through his influence he painted the portrait of William III., which brought him the patronage of all the English nobility who attended that monarch at Loo. Patronage now poured upon Koets to his heart's content, and he is said to have painted five thousand portraits with his own hands, all of them well finished, without any assistance whatever. This, however, is one of those marvelous stories that some authors love to trumpet abroad, no matter how incorrect. He painted with great freedom and readiness, designed well, selected an agreeable choice of attitudes, and he was strictly attentive to nature. He died in 1725.

KOHL, ANDREW, an obscure German engraver, who flourished at Nuremberg about 1609. Among other things he engraved an ornamental frontispiece to a work on architecture marked A. K., 1609. It is executed on copper in a free and masterly style, resembling drawing with a pen.

KOHL, CLEMENT, a German engraver, born at Prague in 1752. He studied under J. Schmutzer, at Vienna, where he took up his residence. He executed some portraits and historical subjects with great neatness and delicacy, among which are the following:

#### PORTRAITS.

Frederick William, Prince of Hohenlohe; after *J. Kreutzinger*. Serges, Prince of Gagarin; *L. Posh*, p. *Cl. Kohl*, sc. *Vienna*; fine. The Princess of Gagarin; *do.*; fine. Charles William Ferdinand, Duke of Brunswick; *Ant. Graff*, *pinx.* Ferdinand, Duke of Brunswick and Lunenburg; after *Ziesenis*.

#### SUBJECTS.

Jacob's Blessing; after *L. Kohl*. 1775. An Astrologer explaining the Sphere; *do.* A Professor instructing his Students; *do.*

KOK, JAN MATTHEW, a Dutch painter, was born at Amsterdam in 1720. He studied under Nicholas Verkolje. He possessed considerable talent, and would have distinguished himself had he confined himself to one branch of the art; but he loved variety, and painted sea-pieces, landscapes and cattle, views of chateaux, figure-pieces, &c. The time of his death is not recorded, but his collection of pictures was sold in 1771.

KOLBE, CARL WILHELM, a German engraver, born at Berlin in 1757. He received a good education, and was for many years professor of languages in the Academy at Dessau. At the failure of this institution, he was obliged to seek some

other way of obtaining a livelihood, and by the advice of his relative Chodowiecki, he entered the Academy at Berlin, at the age of thirty-six. He soon made rapid progress, and manifested excellent talents for engraving landscape. His style is formed on those of Gessner and Waterloo. He wrought with great rapidity, yet his design is very correct. The best of his plates are those after his own designs. Most of them have been published in collections, among which are forty-nine plates, mostly of landscapes, published at Leipsic in 1796. Kolbe was chosen a member of the Berlin Academy of Fine Arts. He died in 1835.

**KONINCK, DAVID DE**, a Flemish painter, born at Antwerp in 1636. He studied under John Fyt, and painted subjects similar to those of that master, excelling particularly in designing all varieties of birds. His progress was so great, that Fyt is said to have become jealous of his pupil, who quitted Antwerp, and traveled through France, Germany, and Italy, residing several years at Rome, where his pictures were esteemed. The works of Koninck possess considerable excellence, though greatly inferior to those of Fyt. He died in 1687.

**KONINCK.** See **CONINCK**.

**KONING.** See **CONINCK**.

**KONING, JAMES**, a Dutch painter, born at Amsterdam in 1650. He studied under Adrian Vanderveelde, under whose able instructions he became an eminent artist, and painted landscapes with figures and cattle, in the style of his master, with great success. He also painted small pictures of historical subjects, in a style of excellence. He was invited to the court of Denmark, where it is supposed he died.

**KONING, WILLIAM**, a Dutch engraver and printseller, who resided at Amsterdam, and engraved a few indifferent prints, among which are a set of sixteen, representing the building, use, and destruction of ships.

**KONING, N.** There was formerly in the Louvre collection, a full-length portrait by this artist, of Charles I. of England.

**KONINGH, PHILIP DE**, a Dutch painter, born at Amsterdam in 1619, and was one of the ablest scholars of Rembrandt. He painted historical subjects and portraits, but was particularly eminent in the latter. His portraits are remarkable for the striking resemblance and great character of nature that appears in them, for choice and variety of attitude, and for rich and harmonious coloring, free from the dark shadows of Rembrandt, and approaching the chaste and tender touching of Vandyck. His portrait, painted by himself, is in the Florentine Gallery. He also painted landscapes, which are among the finest of the Dutch school, blending the styles of Rembrandt and Ruysdael. They are generally bird's eye views of the country, representing distance and variability of aspect with wonderful success. He died in 1689.

**KOOGEN, LEONARD VANDER**, a Dutch painter, born at Haerlem in 1610. His parents were in affluent circumstances, and on his exhibiting a decided taste for the fine arts, they sent him to Antwerp, and placed him in the school of Jacob Jordaens. His cotemporary in this school was Cor-

nelius Bega, and a friendly intimacy and rivalry sprang up between them, which was advantageous to both. Koogen at first painted historical pictures with figures nearly of life size, but he afterwards painted conversations and boors regaling, in the manner of Bega. His pictures are ingeniously composed, his figures are correctly and spiritedly designed, and his coloring is clear and transparent. As he possessed an affluent fortune, he only painted for his amusement, and his pictures are scarce being hardly known out of his own country, where they are highly esteemed. He died in 1681. He executed a few spirited and masterly etchings in the style of Salvator Rosa, among which are the following:

A set of six prints of Soldiers; dated 1664, 1665, and 1666. A set of four, representing Apollo and the Muses, the Battle of the Giants; a Sacrifice near a Tomb; Standard-bearer, with Soldiers. Another set of four; Female Head, 1664; an Ecce Homo, 1664; St. Sebastian, 1665; and two Men playing at Trietree.

**KOOI, WILHELM BARTEL VANDER**, was born at Augustinusga, in Friesland, in 1768. He went to Amsterdam, where, in 1808, he obtained the prize of two thousand francs for the best picture in the exhibition. The subject was a Lady receiving a letter from her domestic. In 1823, he exhibited his Flute-Player, at Ghent, which attracted great attention. His pictures of domestic scenes and fancy subjects have received the warm approbation of the public. He died at Leeuwarden in 1836.

**KOORNIERT.** See **CUERNIERT**.

**KOOTWYCK, or COOTWYCK, JURIAN**, a Dutch engraver, born at Amsterdam in 1714. He engraved some plates in imitation of the drawing of the Dutch masters, in aquatint, as well as of others after his own designs, among which are the following:

#### SUBJECTS AFTER VARIOUS MASTERS.

A Sea-piece; after *Lud. Backhuysen*; scarce. Landscape, with figures and animals; after *Berghem*. Three Landscapes, with cattle; after *P. van Bloemen*.

#### SUBJECTS SUPPOSED TO BE FROM HIS OWN DESIGNS.

A Shepherd playing on the Flute to a Shepherdess. An old Woman sitting, holding a Paper. A Man holding a Hat on his Knee. Three Landscapes. An Ox and a Cow. An Ass with Panniers.

**KOUWENHOVEN, JACOB**, a Flemish painter, born at Rotterdam in 1777. He studied under Ommegeanck at Antwerp, in whose style he painted landscapes and cattle, in an excellent manner. Many of his works are to be found in the English collections. He died at Rotterdam, in 1825.

**KOUWENBERG, or KAUWENBERG, CHRISTIAN VAN**, a Dutch painter, born at Delft in 1616. He was instructed in the rudiments of the art by John van Es. He afterwards went to Italy, where he resided several years, studying with great assiduity, and became an eminent historical painter, more in the Italian than the Flemish manner. On his return to Holland, he was employed by the Prince of Orange to execute several works in the chateau of Ryswick and the Palace in the Wood. His subjects are designed in the grand style, with figures of life size. His design is tasteful and correct, and his coloring exceedingly natural. He particularly excelled in designing the nude figure. There were many

his works in the royal palaces and public edifices of the Netherlands. He died in 1667.

**KRAFFT, JAMES LOUIS**, a Flemish engraver, born at Brussels in 1710; died in 1790. He engraved several plates after Rubens, and other masters, in a coarse, tasteless style, among which the following are the best:

#### SUBJECTS AFTER RUBENS.

Job tempted by his Wife. Christ giving the Keys to St. Peter. Christ with Nicodemus. Jupiter and Danae; *after a drawing by Rubens from Titian.* Venus and Cupid; *do.*; *from Giorgione.*

**KRAHE, LAMBERT**, a German painter and eminent connoisseur, born at Dusseldorf, about 1730. After having received instruction in his native city, he went to Rome, and studied under Subleyras and Benetiali. After his return to Dusseldorf he acquired considerable distinction, and was appointed inspector of the Electoral Picture Gallery, which office he held till his death, in 1790. There are several of his works in the Dusseldorf Gallery. He possessed an excellent knowledge of art, of which he was an enthusiastic lover, and he was an affectionate and active friend to all young artists with whom he came in contact.

**KRANACH.** See CRANACH.

**KRAUS, JANE SIBYL.** See KUSELL.

**KRAUS, or KRANS, GEORGE MELCHIOR**, a German painter and engraver, born at Frankfurt in 1727. He first studied under J. H. Tischbein, at Cassel, and afterward went to Paris, and became the pupil of J. B. Greuze. He painted landscapes, which were much esteemed, and procured him the patronage of the Duke of Saxe Weimar, for whom he executed several fine pictures of views about his capital. He also executed some spirited etchings after his own designs, among which are a set of six views near Weimar, and a set of six views of chateaux in the Duchy of Weimar.

**KRAUS, JOHN ULRIC**, a German designer and engraver, born at Augsburg in 1645, and died there in 1719. He imitated, in engraving, the manner of J. le Clere. He also copied several of the prints of Albert Durer and Lucas van Leyden. He engraved some landscapes and perspective views, and many biblical subjects from his own designs for the booksellers. The following are among his principal works. For a complete list see Nagler's *Kunstler Lexicon*.

#### PORTRAITS.

Christophorus Schultzius, Pastor Memel; *after Fischer.* John Dolle, physician; *after C. Lubert.*

#### VARIOUS SUBJECTS.

The History of the Old and New Testament, in quarto, four subjects in each plate; intended to be bound in octavo, so as to have two subjects on a leaf; the number of leaves would then amount to one hundred and eighty-eight, and they are so numbered. The Life of Christ, in thirty plates, two compositions on each plate; published at Augsburg in 1705. A set of six pleasing Views of Gardens. A set of six Landscapes. Thirteen plates of the most interesting Views in Nuremberg; *after the designs of J. A. Graaf.* A View of St. Peter's at Rome; *do.*; *fine.*

**KRAUSE, FRANCIS**, a German painter, born at Augsburg in 1706. His parents were extremely poor, but he early exhibited so much genius for painting, that a liberal gentleman, traveling to Italy, took him to Venice, and placed him under the tuition of Gio. Battista Piazzetta, under whose

instruction he applied himself with such assiduity as to make surprising progress, and ultimately to imitate his master with such exactness as to deceive even him. On leaving Piazzetta he went to Paris, but unfortunately he was so conceited and illiberal to his brother artists, magnifying his own works and depreciating theirs, that he gained their ill will, and a fine picture of the Death of Adonis which he presented to the Academy was rejected. He afterward visited several cities in the south of France, where he found some employment in painting for the churches and convents, but not sufficient for his support, so that he was obliged to condescend to paint portraits in crayons. At length he reached Lyons, where he met with employment more worthy of his talents, and executed some fine pictures for the church of de la Sainte Croix, and a series of works for the church of Our Lady, on which he was engaged when death overtook him, in 1754. Notwithstanding the vanity of this painter, he possessed considerable talent. His design was good, his drawing very correct, and he excelled in the extremities of his figures; his coloring had force and brilliancy, and his penciling great freedom, though unequal, sometimes appearing dry, at others full of spirit. He has been censured for using too strong an opposition of light and shadow; but this is doubtless owing to an injurious mixture of colors, for his pictures are said to have had a surprising brilliancy and lustre when first executed, but seem to have undergone a great change—the lights fading, and the shadows turning darker,—so that his pictures now appear heavy and unharmonious. His most esteemed work is a picture of Mary Magdalene anointing the feet of Christ, in the refectory of the Carthusians at Dijon.

**KRIEGER, CARL FRIEDRICH**, a German engraver, who resided at Nuremberg, and engraved some of the portraits of learned men to be found in a book entitled *Icones Virorum omnium Ordinum, Eruditione, &c.*



**KRUG, or KRUGEN, LUCAS, or LUDWIG**, a German artist, who flourished in the first part of the 16th century. He was a goldsmith, painter, and engraver; but it should be recollected that many of the old goldsmiths were really artists, having an excellent knowledge of art, and being elegant designers. He is sometimes called the Master of the Pitcher, from his monogram, which is an L. and a K. on a tablet with a pitcher between them, Krug signifying a jug, or pitcher. His drawing is tolerably correct, and he handled the graver with great spirit and delicacy, somewhat in the style of Lucas van Leyden. The following prints, which are extremely rare, are attributed to him, though Brulliot and others think, without sufficient reason, that they were by another artist whom they call Lucas Kornelisz, called the Cook, but Kornelisz is a Christian name, and were it not, the monogram (jug) can have no reference to it. The prints are as follows:

The Nativity. 1516. The Adoration of the Magi; the same date. The Virgin suckling the infant Jesus. An Ecce Homo, with the Instruments of the Scourging. St. John the Evangelist writing, with the Virgin in the Clouds, and below, the Devil emptying his Inkhorn. Two naked Women holding a Skull, with an Hour-glass upon it. A naked Female, seated with her back towards the Spectator.

**T** or **DK** or **DK** *sculp* **KRUGER**, or **CRUGER**, **THEODORE**, a German engraver, born at Munich about 1576. He went to Italy early in life, and passed the greater part of his life at Rome. He imitated the style of Francesco Villamena. He handled the graver with more vigor than taste, and there is a want of harmony in his lights and shadows. The following are his best prints, marked with his monogram. He spelled his name Cruger.

The Life of St. John Baptist; from a series of paintings by *Andrea del Sarto*, in the vestibule of the Confraternity del Scalza, at Florence; *T. Cruger, sc.* 1618. The Last Supper; *do.* The Return from Egypt; after *Francis Bigio*. The infant Jesus, with St. John; *do.*

**M** or **M** **KRUGER**, or **CRUGER**, **MATTHEW**, was a brother of the preceding. According to Florent le Comte he engraved some plates after Guido, Cav. Borghese, and other masters, as well as from his own designs, marked with his monogram.

**KRUGER**, **ANDREW LOUIS**, a German engraver, who flourished at Potsdam about 1760. He engraved some plates for the Dresden Gallery.

**KRYNS**, **EVERARD**, a Dutch painter, born at the Hague in 1568. He first studied under Charles van Mander, on leaving whom, he went to Rome, where he greatly improved himself in design and coloring. He afterward returned to his own country, where he painted history and portraits with reputation till his death in 1627.

**KUICK**, **JOHN VAN**, an eminent painter on glass, born at Dort in 1530. Having given some offence to the Jesuits, he was accused of heresy, and imprisoned. He was kept in irons for a long time, though John van Bondewinze endeavored to procure his enlargement. Out of gratitude, Kuick painted a picture representing the Judgment of Solomon, in which he introduced the likeness of his benefactor as the principal figure. This gave new offence to the Jesuits, who increased the miseries of his imprisonment, and finally extorted an order for his condemnation, which was immediately carried into execution, and he was burned alive at Dort in 1572.

**KULGELGEN**, **GERHARD** and **CARL VON**, German painters, twin brothers, born at Bacharach, on the Rhine, in 1772. Their father was Exchequer Counsellor in the service of the Elector of Cologne, and after the completion of their studies at home, he sent them to Rome in 1791 to perfect themselves. Gerhard painted history and portraits, and Carl landscape. On quitting Rome they went to St. Petersburg, where they met with great encouragement and married two sisters of a noble family of Curland. In 1804 Gerhard removed to Dresden, where he soon obtained a high reputation, and was appointed Professor of Painting in the Academy. His career was cut short in a melancholy manner in 1820, by a highwayman, who robbed and murdered his victim as he was traveling from Pillnitz to Dresden. His compositions are simple, seldom having more than two or three figures, designed according to the most rigid principles of academic art, and executed with great precision and delicacy. His pictures are mostly sacred subjects.

Carl continued to reside at St. Petersburg, where he acquired great distinction, and was successively

appointed court painter by the Emperors Paul and Alexander. He executed numerous paintings and drawings of scenery in Northern and Southern Russia. It is recorded that he painted one hundred and seventy-one pictures, and made two hundred finished drawings. His works are mostly confined to Russia, as they were executed by the order of the Emperors before mentioned. He died at Revel in 1832.

**KUNST**, **CORNELIUS**, a Dutch painter, born at Leyden in 1493. He studied under Cornelius Engelbrechtsen, whose daughter he married. He painted scriptural and historical subjects in the style of his master with considerable success, though his works partake of the Gothic character of his time. His design was good, his expression forcible, and his coloring warm and harmonious. He also painted portraits and views of cities. He died at Leyden in 1544.

**KUPETZKI**, **JOHN**, a Bohemian painter, born at Porsina in 1667. His father was a weaver, and compelled his son to work at the same trade, contrary to his inclination, and treating him with severity. He ran away at the age of fifteen, and being destitute, his necessities compelled him to solicit charity at the gate of a nobleman, who took compassion on the youth, and received him into his castle, where a Swiss painter named Claus, was employed in decorating some of the apartments. The youth watched the progress of the painter with admiration and delight, and during his absence, began to imitate his work, in which he showed such extraordinary talent, as to excite the astonishment of the artist and the Count. The latter now took him under his protection and engaged Claus to instruct him. He accompanied that artist to Vienna, and was soon able to assist him in his works. After studying three years, he went to Venice with letters to Cav. Liberi, who received him into his studio; he afterwards went to Rome, where he was taken into the patronage of Prince Stanislaus Sobieski, who employed him two years and liberally rewarded him. He afterward visited other cities of Italy, studying with assiduity the works of the best masters, especially those of Correggio and the Caracci. After a residence of twenty-two years in Italy, he returned to Germany and settled at Vienna, where he was made painter to the Emperor Joseph I. On the death of that sovereign, Charles III. of Spain, who had succeeded to the Imperial throne, offered to continue him in the office, but he declined the honor, being desirous of visiting the different courts of the empire. He passed some time at those of the Elector of Mentz, the Duke of Saxe Gotha, and the Margrave of Anspach, whose portraits he painted. It is also stated by Descamps that he was invited to England by George II., when that monarch visited Hanover, but the artist declined the proposal on account of age and ill health. It is also said that Peter the Great invited him to enter his service, and accompany him to St. Petersburg, and that he left Vienna on account of attacks of the Jesuits, who accused him of heresy; which last is probably a fact, as he was fond of variety and of his liberty. He died in 1740. The German biographers are loud in their praises of the talents of Kupetzki, and they compare his coloring to that of Rembrandt, and his drawing of the human figure to

that of Vandyck. He appears however to have confined himself almost exclusively to portraiture, in which he was very distinguished.

KUSELL, MATTHEW, a German painter and designer, born at Augsburg in 1621, and died in 1682. He engraved some plates of portraits and other subjects, both with the point and the graver, executed with great neatness and spirit. He also executed quite a number of etchings. Among others, we have the following by him :

#### PORTRAITS.

Christophorus Bender, Prætor Reipubl. Francofurtensis. Carolus Sulzer, Patrius Augustanus, &c.; *after Ulric Mays*. Adolphus Zobelius, Patrius Augustanus; *J. Bey-schlag, pinx.* Andreas Winkler, Lipsiensis. Johannes Michael Dilherrus Theologus, &c.; with an octagon border of sixteen medallions of Theologians; *after Ulric Mayr*; fine and scarce. Leonardus Weissius; *Joh. Werner, pinx.*; fine.

#### VARIOUS SUBJECTS.

The Virgin and Child. A set of forty-two etchings of the Scenes and Decorations of an Opera; *Lodovico Burnacini, inv. Mat Kussell, 1663*

KUSELL, MELCHIOR, a German engraver, brother of the preceding, born at Augsburg in 1622, and died in 1683. After learning the elements of the art in his native city, he went to Frankfurt and studied under Matthew Merian. He executed a large number of portraits and other subjects in a highly finished, delicate, and agreeable style. He also executed many etchings with great neatness and spirit, and with a charming effect. His principal work is a set of one hundred and forty-eight etchings, of various sizes, chiefly from the designs of *William Baur*, known by the name of the *Miniatures of the Emperor*, consisting of the Life, Miracles, and Passion of Christ, sea-ports, views in Italy, &c. For a complete list of the works of these brothers, see Nagler's *Kunstler-Lexicon*. The following are among his best prints :

#### PORTRAITS.

Sebastianus Kirchmajerus, professor public. Ratishonensis; *after Ben. Block*. 1630. Johannes Hozius, Augustæ Consul; *Melchior Kussell*. Maximilianus Curz, Lib. Baro in Senftenu. 1653. Antonius Schottius. 1680.

#### SUBJECTS

The Life and Passion of Christ; twenty-five plates; *after William Baur*. A set of sixteen Landscapes and Views in Italy; *do*. Seventeen Marines and Sea-ports; *do*. Eighteen Views of Country Houses and Gardens; *do*. Forty different Views; published in 1681; *do*. The Scenes and Decorations for the Opera of Paris and Helen.

KUSELL, JANE STEYL, was the daughter of Melchior Kussell, born at Augsburg in 1646. She was instructed in the art of engraving by her father, and married an engraver, John Ulric Kraus. Among other subjects she engraved four landscapes after Elsheimer, and a set of battles from the designs of Le Clerc, executed with delicacy and considerable spirit. She marked her plates with her initials, J. S. K.

KUYP, See CUYP.

KYTE, FRANCIS, an English mezzotinto engraver of little note, who lived about 1730. He executed a few portraits in an indifferent style.

## L.

LAAN, ADRIAN VANDER, a Dutch engraver, born at Utrecht about 1690, and was living in 1742. He visited Paris, and wrought for the booksellers. Among other plates, he etched a set of

landscapes, in a neat, finished style, after the designs of *J. Glauber*; also several plates after *Vander Meulen*; and the portrait of Lawrence Coster, of Haerlem.

LAAR. See LAER.

LABACCO, MARIO, an Italian engraver, who flourished from 1551 to 1567. Among other prints, he executed several for an architectural work by his father, Antonio Abacco, published at Rome in 1559. He also copied the Torment of St. Anthony, by Martin Schoen; and Peter walking on the Sea, *after Giotto*, by Beatrixi. It is supposed that he executed many of the prints classed as anonymous in the catalogues.

LABACCO. See ABACCO.

LABRADOR, JUAN, a Spanish painter, born at Badajoz about 1530. He studied under Morales, but did not follow the style of that master, preferring to paint flowers, fruit, and still-life, in which he attained great skill. In the catalogue of pictures in the King of Spain's collection, by Mr. Cumberland, two of Labrador's flower-pieces are very highly praised; and Bermudez says they are superior to the productions of any other painter in this department of art. He died at Madrid in 1600.

LABEYLE, CHARLES, a Swiss architect, who died in France about 1762. He was invited to England by the Earl of Pembroke, who strongly recommended him to the court. The principal work of Labeyle is Westminster Bridge, which is a lasting monument of his skill.

LACER, C. JULIUS, a Roman architect, who flourished about A. D. 100, in the reign of Trajan. He built a small but elegant temple in honor of that emperor, in the province of Alcantara in Spain, which still exists under the name of San Giuliano. He also constructed a bridge over the Tagus, 670 feet long, with six arches, considered the most celebrated in Spain.

LACOUR, N., a French historical painter, born at Bordeaux in 1746. He visited Rome for improvement, where he resided some time, and then returned to France. He settled at Bordeaux, and was chosen Professor in the Academy of that city. There are many of his works in the churches and private collections of Bordeaux, among which are a picture of Orpheus rescuing Eurydice; a Miser sleeping on his Treasure; and St. Paulin opening his palace to the afflicted. Lacour also painted portraits, landscapes, and marine views. He died in 1814.

LACRATES. See HERMON.

LACROIX, ISAAC JACOB, a Swiss engraver, born in the canton of Berne, in 1751. He studied under Christian de Mehel, with whom he remained five years, and was employed on the collections of Hedlinger's Medals, and of the pictures in the Dusseldorf Gallery. He afterwards visited Rome, where he gained the friendship of Volpato and Hackert, and engraved a number of good plates, among which was a View of St. Peter's, *after Hackert*. On returning to Switzerland, he devoted himself to engraving vignettes, and other book ornaments. He died about 1805.

LACRUZ, MANUEL DE, a Spanish historical painter, born at Madrid in 1750. At the age of nineteen he gained the grand prize of the Acade-

my, and in 1789 was chosen a member. His picture in the Cathedral at Carthage, representing the four Guardian Saints of that city, gained him great reputation. He executed nine pictures for the convent of S. Francisco, at Madrid, which are now in the church del Rosario. He died in 1792.

**LADENSPELDER, JOHANN, or HANS VON ESSEN**, a German engraver, born at Essen, in the Duchy of Berg, in 1511. Little is known of the events of his life. Ottley mentions a third set of the cards entitled *Il Giuoco di Tarocchi*, copied about 1550, by this artist. Bartsch describes about twenty prints, marked *J. L. V. E. S.*, and interprets it *Johann Ladenspelder von Essen, sculpsit*; one of them is dated 1548. Several are also marked *in.*, or *inventor*, and are probably from his own designs.

**ADMIRAL, JOHN**, a Dutch engraver, born at Leyden, about 1680. He executed many prints in colors, of anatomical subjects and natural history, and was much employed by Frederick Ruysch.

**LAENEN, CHRISTOPHER JAN, or JACOB VANDER**, a Flemish painter, born at Antwerp about 1570. According to Balkema, he studied under Rubens, and painted conversation pieces and subjects of gallantry, well composed and correctly designed. His pictures are not often seen out of the Low Countries, but they are much esteemed in the Flemish collections. He died in 1628.

**LAER, PETER DE.** called **BAMBOCIO** by the Italians, from his subjects. This eminent Dutch painter was born at Laaren, near Naarden, in Holland, in 1613. He early manifested an inclination for art, and after acquiring the elements of design in his own country, visited Rome for improvement, where he lived on terms of intimacy with Claude and N. Poussin, and was accustomed to design the remains of antiquity near that city, in company with those celebrated painters. He resided at Rome sixteen years, and was highly esteemed by all classes, not only for his professional abilities, but for his amiable temper and vivacity of genius. His favorite subjects were fairs, rural festivals, farriers' shops, beggar-scenes, &c.; usually termed *Bambocciate* by the Italians, from whence he derived his surname. He had a particular bias to all that is low and common, but his pictures are faithful imitations of nature, admirably composed, spiritedly and correctly designed, colored in a rich and vigorous style. He studied nature incessantly, and skilfully adapted his lights and shadows to the exact hour of the day he wished to describe. His invention is abundant; his penciling vigorous; and his *chiaro-scuro* is managed with the greatest intelligence. In 1639, at the earnest request of his friends, he returned to Holland, and settled at Haerlem, where he soon gained a high reputation, and his pictures were greatly admired. It is said by Houbraken that Peter de Laer became so jealous of the popularity of Wouwerman that his life was shortened; but this story is highly improbable, as their subjects were very different, and Bamboccio had already attained great popularity in Holland when Wouwerman rose into public notice. Moreover, de Laer, being troubled with asthma, was subject to melancholy, and finally committed suicide by drowning, in 1673, five years after the death of his

pretended rival; wherefore his mortification must have been of very long continuance. There are many of the admirable pictures of Bamboccio in the Italian collections, particularly in the Uffizi Gallery at Florence; also in the Augsburg and Vienna Galleries. He etched a number of plates from his own designs, in a spirited and masterly style, among which are the following:

A set of eight plates of Animals and Rural subjects; inscribed, *P. de Laer, Romæ. 1636*. A set of six of Horses; numbered; *do.* A Blacksmith shoeing a Mule; *P. r. Laer, f.*; scarce. A Blacksmith's Shop; *P. D. Laer, f. Romæ*; sometimes attributed to *Visscher*.

**LAER, or LAAR, ROELAND VAN**, a Dutch painter, the elder brother of the preceding, born at Laaren, according to Fuseli, in 1610. He visited Italy in company with Bamboccio, and adopted the style and subjects of that master, being not much inferior to his brother in design, touch, or coloring. After practising at Rome with good success for several years, he visited Venice, and died there in 1640.

**LAFOND, CHARLES NICHOLAS RAPHAEL**, a French painter, born at Paris in 1774. He studied under Regnault, and attained a high rank among the modern French painters. His subjects are often of a poetical character, although he sometimes painted scriptural pieces, and events in French history. The ceiling and the four large landscapes in the saloon of M. le Baron Barbier, are by Lafond. There are many of his works in the public and private collections of France, where they hold a distinguished rank.

**LAGRÉNÉE, LOUIS JEAN FRANÇOIS**, an eminent French painter, born at Paris in 1724. He studied under Charles Vanloo, and at an early age gained the grand prize of the French Academy for his picture of Joseph interpreting the Dream of Pharaoh. He visited Rome with the royal pension, where he remained several years, and then returned to Paris, in 1753. His picture of the Rape of Dejanira gained him admission into the Academy, and he soon attained such high reputation that the Empress of Russia appointed him Director of the St. Petersburg Academy, and principal painter to the court. He painted subjects from sacred and profane history, and from the ancient poets. His portraits, also, are much admired, and most of his works have been engraved. In 1804 he was presented with the Cross of the Legion d'Honneur, by Napoleon. Lagrénée was also Rector of the School of Fine Arts, and honorary conservator and administrator of the Musée. He died in 1805. There are a number of small etchings by him, in a very spirited style, among which are the following:

The Virgin, with the Infant sleeping; *after Guido*. St. Peter and St. Jerome; two prints; *from his own designs*. The Virgin and Child. Charity and Justice, two emblematical subjects. The Sacrifice of Noah. A Sacrifice to Pan.

**LAGRÉNÉE, JEAN JACQUES**, called **THE YOUNGER**, an eminent French painter, born at Paris in 1740. He was the brother and scholar of Louis Jean François L., whom he followed to Russia, after visiting Rome. His master-piece is a picture of Telemachus in the island of Calypso. He was much attached to the antique, and succeeded in a process by which he made exact copies of ancient paintings of baths, Etruscan vases, &c., upon mar-

ble, porcelain, glass, and wood. He was connected with the manufactory at Sevres, and his designs for porcelain contributed greatly to the advantage of that famous establishment. He died in 1821.

**LAGUERRE**, Louis, a reputable French painter, born at Paris in 1663. He studied under Charles le Brun; also in the French Academy; and made such good use of these advantages that at the age of twenty he visited England, and was employed by Antonio Verrio upon the large picture in St. Bartholomew's Hospital. After this he obtained plentiful employment on his own account, and painted a great number of ceilings, saloons, &c., for the nobility. King William gave him apartments in Hampton Court, where he painted the Labors of Hercules, and restored the large picture called the Triumphs of Cæsar, by Andrea Mantegna. He was also employed by Kneller to paint the decorations in his house at Wilton, where he produced works superior to his other productions. According to Lord Orford, he was unanimously chosen by the commissioners to paint the cupola of St. Paul's, but the interest of Sir James Thornhill prevented him from receiving the commission. There are a number of prints by Laguerre, engraved in a good style, among which is one of the Judgment of Midas. He died in 1721.

**LAGUERRE**, JOHN, the son of Louis L., was a native of London, and studied under his father, but quitted the pencil for the stage and music. After many years he returned to painting, and executed a number of scenes and other theatrical decorations. He also engraved several plates of dramatic subjects. He died in 1748.

**LAIR**, JEAN LOUIS CESAR, a reputable French painter, was a native of Janville, and studied under Regnault and David. He painted many sacred subjects of large dimensions for the churches, and a multitude of portraits and smaller pictures. After practising the art with success at Paris for many years, he finally retired to his native place, and died there, in 1828.





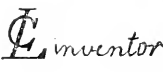






**LAIRE**, SIGISMUND, a German painter in miniature, born at Baviere about 1550. He visited Rome during the pontificate of Gregory XIII., and studied under François du Chatel. His works are distinguished for their high finish, and softness of coloring. He painted a large number of Madonnas, which were greatly admired, and succeeded in acquiring fame and fortune. He died at Rome in 1636.

**LAIRESSE**, GERARD, an eminent Flemish painter, born at Liege in 1640. He was the son of Renier Lairesse, a painter of reputation, who had him instructed in music, poetry, and polite literature, and taught him the elements of design. He afterwards studied under Bertholet Flemael, and at the age of sixteen painted several portraits and historical subjects for the Electors of Cologne and Brandenburg, which gained him considerable reputation. Although he received excellent prices for his works, yet his dissolute course kept him in indigence. He visited Utrecht, and afterwards removed to Amsterdam, where his reputation rose so high that the Dutch esteem him their greatest historical painter. Intimately acquainted with history and fable, his style was grand and poetical, with a lively and ready inven-

tion. He imitated N. Poussin in the choice and composition of his subjects, but he fell far short of the purity, elegance, and elevated conceptions which distinguish the works of that great master. Although his figures are often short and ungraceful, yet they are draped in strict accordance with propriety of costume. His facility of operation was extraordinary, and he is said to have painted a picture of Mount Parnassus, with Apollo and the Nine Muses, in a single day. His works are enriched with architecture in a masterly style. Had Lairesse visited Italy, he would probably have attained great eminence; and, although without this advantage, his style is very accomplished, and his productions are greatly esteemed. In 1690, at the age of fifty, Lairesse was unfortunately deprived of his sight, but he continued till his death to discourse to his brother artists on the theory and practice of painting, from which were collected the materials for the Treatise on Design and Coloring, which was published after his death, and passes under his name. He died at Amsterdam in 1711. His pictures are usually of easel size, among which the most celebrated are, Achilles discovered among the Daughters of Lycomedes; the Death of Alexander; the Death of Germanicus; Antony and Cleopatra; the History of Heliodorus; and Moses trampling on the Crown of Pharaoh. Among his altar pieces are the Martyrdom of St. Ursula, at Aix-la-Chapelle; and the Penitence and the Baptism of St. Augustine, in S. Ursula, at Liege.

As an engraver, he etched a great number of plates from his own designs, in a free and spirited style, admirably composed, with broad and powerful lights and shadows. He also made many designs, which were afterwards engraved by Pool, Glauber, and other artists. His plates are sometimes marked G. L., and sometimes with one of his monograms. The following are the principal:

The Fall of our first Parents. Adam and Eve driven from Paradise. Joseph and his Brethren. Solomon consecrated by the High Priest. The infant Jesus explaining to his Parents the Divine Will. The Incredulity of St. Thomas. Saint Teresa. The Parting of Hector and Andromache. Antony and Cleopatra. A March of Amazons. A large Bacchanalian subject. Venus lamenting the Death of Adonis. The Four Seasons; designs for ceilings. Diana and Endymion. Bacchante, with Silenus asleep.

16  68 or  or  or   
 or  inventor or  or   
 G de L, or  or G. Laire  
 or  or  or 

Gerard Lairesse left two sons: Abraham, who died in 1739; and Jan, who died in 1728. Neither of them rose to distinction.

**LAIRESSE**, ERNEST, a Flemish painter, the elder brother of Gerard L., born at Liege about 1635. After acquiring the elements of design from his father, Renier L., he visited Italy for improvement, at the expense of the Prince of Liege, who on his return took him into his service, in



which he continued during life. He excelled in painting animals and huntings, and his pictures were much esteemed. He died in 1675.

**LAIRESSE, JAMES and JOHN**, the younger brothers of Gerard L., resided chiefly at Amsterdam, and gained reputation for their flowers, fruits, and bas-reliefs.

**LALLEMAND, GEORGE**, a French painter and wood engraver of little note, born at Nancy about 1600. There are a number of wooden cuts by him, which possess considerable merit.

**LALLEMANT, PHILIPPE**, a French painter, born at Rheims in 1629. He painted history with reputation, and died at Paris in 1716.

**LAMA, GIO. BERNARDO**, an Italian painter, born at Naples, according to Dominici, in 1508.—His father, Matteo Lama, an artist of little note, taught him the elements of design, and he afterwards became a pupil of Gio. Antonio Amato. The flight of P. da Caravaggio from Rome to Naples, in 1527, enabled Lama to study under that great master, whose style he followed with excellent success. Among his principal works is his admirable Deposition from the Cross, in S. Giacomo degli Spagnuoli, frequently mistaken for the work of Polidoro; and in S. Lorenzo a picture of the Stoning of Stephen. Lama is said to have distinguished himself in architecture, but none of his works are mentioned. He died at Naples, in 1579.

**LAMA, GIO. BATTISTA**, an Italian painter, born at Naples in 1670. He studied under Luca Giordano, at the same time with Paolo de Matteis. He painted subjects of history; also casesl pictures of mythological subjects, valued for their elegance of style and sweetness of coloring. Several of his works were in the Gallery of the Duke di S. Niccolò Gaeta, at Naples. He died about 1740.

**LAMANNA, GIROLAMO**, a painter and poet of considerable reputation, born at Catana, in Sicily, about 1580. He executed many pictures of merit, which are to be found in the Florentine collections. He died in 1640.

**LAMBERT, GEORGE**, a reputable English landscape painter, born about 1710. He studied under William Hassell, but afterwards followed the style of Wootton, whom he decidedly surpassed. His landscapes have a pleasing effect, but he chiefly excelled in theatrical decorations. In concert with Samuel Scott, he painted several views of the settlements in India, for the East India Company's House. One of Lambert's best works is a landscape at the Foundling Hospital. Several of his views have been engraved, and he etched two plates from his own designs, with figures. He died in 1765.

**LAMBERTI, BONAVENTURA**, an Italian painter, born at Carpi, in 1652. He went to Bologna, where he entered the school of Carlo Cignani, whose style he followed. According to Mengs, he was one of the last scholars of that master who attained eminence. After executing several works at Modena, in concert with Lana, he visited Rome, and was commissioned to execute three pictures for the church della Minerva, and the Madonna. He painted also the cupola in the church della Vittoria, and several other works, which displayed such perfection of design, admirable composition, and beau-

ty of coloring, as gained him great reputation. He did not execute many large public works. In the Palazzo Gabrieli are several of historical subjects, which have been much admired. The pictures in St. Peter's, by Lamberti, have been copied in mosaic by Ottaviani. There is also a large engraving by Jacob Frey, of his fine picture of St. Francesco de Paolo resuscitating a Dead Child. In 1693, Dorigny engraved a plate after Lamberti's picture of the Virgin and Infant, with Saints. He died in 1721.

**LAMBERTINI, MICHELE**, an old Bolognese painter, who flourished from 1443 to 1469. Among other works he painted a picture in the Hall of the Fish-market at Bologna, mentioned by Lanzi, who says that Albano preferred it to the works of Francesco Francia, in regard to softness and delicacy, although painted considerably previous to the time of that master. It is dated 1443.

**LAMBORN, P. S.**, an English engraver born in 1722; died in 1780. He engraved a number of plates for Mr. Boydell; also several portraits, among which are those of Samuel Johnson; and Oliver Cromwell, *after Cooper*.

**LAMBRI, STEFANO**, a painter of Cremona, who studied with Cav. Gio. Battista Trotti. He was a reputable artist, and there are some of his works in the church and convent of the Padri Predicatori, at Cremona. He was living in 1623.

**LAME, GIULIA**, a Venetian paintress, who flourished in the first half of the last century. She acquired considerable reputation by her fine pictures in the churches Nunziata de' Miracoli, and S. Maria Formosa.

**LAME, DELLE.** See PUPINI.

**LAMI, CHARLES**, a French painter, born at Montagne-au-Perche in 1679. He painted history, but did not attain much distinction. He died at Paris in 1733.

**LAMINOYS, SIMON**, a French painter, born at Noyon in 1620. His chief excellence was in painting battle-pieces, and he attained considerable reputation in this branch. He died at Urigny in 1683.

**LAMINA, AGOSTINO**, a Venetian painter, born about 1636. He studied under Antonio Calza, a scholar of Borgognone, and, according to Lanzi, attained considerable excellence in painting battle-pieces. He wrought chiefly for private collections, and executed many excellent works in the style of Matteo Stom, among which is a fine picture of the Siege of Vienna, in the collection of Sig. Gio. Battista Curti. Lamma was living in 1696.

**LA MOUREUX, a French sculptor**, born at Lyons in 1674. He studied under Coustou, the Elder, and was employed to execute several important works at Lyons, among which are two excellent bas-reliefs in the chapel of Gonfalon, representing Christ in the midst of the Doctors, and the Death of the Virgin; also several statues in the church of the Annunciation.

**LAMPARELLI, CARLO**, a native of Spello, and a pupil of Giacinto Brandi, mentioned by Orlandi as a reputable painter, one of whose works is in the church of Spirito Santo at Rome. He flourished about 1700.

**LAMSVELT, JOHN**, a Dutch engraver, born at



Utrecht about 1660. His plates are executed in a style resembling that of Romeyn de Hooghe. They are quite scarce, particularly his portraits, among which are the following :

PORTRAITS.

Oliver Cromwell; an oval. John de Wit, pensionary of Holland. Cornelius Pieterszoon Hooft. George Cas-sander. Hubert Duishuis, of Rotterdam. The Siege of Tournay, by the Duke of Marlborough and Prince Eugene.

LAMSWEEERDE, SIMON ANTHONY VAN, a Dutch designer and engraver, born at Utrecht, according to Nagler, in 1625, and was living in 1683. He executed several portraits in the style of Suyderhoef, but much inferior to him, among which are the following :

Francis Gomarius, professor of theology at Groningen. Henry Alting, professor of theology at Heidelberg. Anna Maria Schuurmans. 1657. Cyprian Regnier, juris-consult of Utrecht. Charles de Maets, professor of theology at Utrecht. 1659.

LANA, LODOVICO, an Italian painter and engraver, born in the Modenese in 1597, and studied under Ippolito Scarsellino at Ferrara. He was a great admirer of the works of Guercino, whose style he imitated with success, exhibiting the vigorous opposition of his masses, with the spirited movement of Tintoretto. He settled at Modena, where he practised the art for many years, and founded a successful Academy, which was very highly esteemed throughout Italy. There are many admirable pictures by him in that city, the principal of which is in the church del Voto, representing the deliverance of Modena from the Plague. It has been highly extolled for abundance of invention, originality and ingenuity of composition, correctness of design, vigor and harmony of coloring. Bartsch gives a list of his prints. He died in 1646.

LANCASTER, HUME, an English painter of the present century, who was an old member of the Society of British Artists, and whose name was favorably mentioned every year in the reports of that institution. His subjects were chiefly marine views, especially of Dutch scenery. He was obliged, by the force of circumstances, to paint for the picture-dealers, at prices barely sufficient to afford him sustenance, and the latter part of his history is sad indeed. He died in 1850.

LANCE, MICHEL, a French painter, born at Rouen in 1613. He attained considerable reputation for his pictures of animals, fruits, and flowers. He died at Paris in 1661.

LANCHARES, ANTONIO DE, a Spanish painter, born at Madrid, in 1586. According to Palomino, he studied under Eugenio Caxes; but Bermudez says he was a scholar of Patricio Caxes, and a fellow disciple of Eugenio C. He gained eminence in historical painting. There is a noble picture by him, in the choir of the convent de la Merced Calzada, at Madrid, representing the Virgin surrounded by Angels; and in the church of La Santa Cortesa da Paula, are two fine works, representing the Ascension, and the Descent of the Holy Ghost. One of them is signed with his name, and dated 1620. He died in 1658.

LANCILOTTI, FRANCESCO, a Florentine painter, who flourished about 1500, and imitated the style of F. Mostaert. Vasari says he excelled in fire and candle-light scenes. He wrote a poem on the art, published in 1508, which has been reprinted in Bottari's Letters on Painting.

LANCISI, TOMMASO, a painter of the Florentine school, was born at Città S. Sepolero in 1603, and died in 1682. He studied under Scaminossi, and painted in the style of Pietro da Cortona. Orlandi says that painting was hereditary in his family, and that two of his brothers were painters.

LANCONELLO, CRISTOFORO, an Italian painter, a native of Faenza, flourished about 1587. Lanzi says his style resembles that of Federigo Baroccio. There is a picture by him in the Ercolani palace at Bologna, representing the Madonna and Child, with Saints, and a Glory of Angels. It is entirely in the style of Baroccio; the airs of his heads are beautiful; it is pencilled with great delicacy, and colored in a rich and harmonious manner.

LANCRET, NICOLAS, a French painter, born at Paris in 1690. He studied under Claude Gillot and A. Watteau, and imitated the style of the latter so closely that his pictures were often taken for those of that master, who became jealous of his pupil. His works are numerous, generally conversation pieces and gallant subjects, which have little of the grace of nature, and are inferior to Watteau in spirit of penciling, and transparency of coloring. Many of his works have been engraved, and they were much in request at Paris. In 1719, he was chosen a Royal Academician, with the title of *Peintre de fetes galantes*, which sufficiently indicates the peculiarity of his style. He died in 1743.

LANCRINCK. See LANKRINCK.

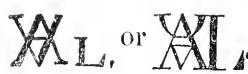
LANDERER, FERDINAND, a German engraver, born at Stein, in Austria, according to Nagler, in 1743. He resided chiefly at Vienna, and executed a number of plates, both etchings and in the crayon manner; among which are the following :

PORTRAITS.

France Maurice, Count of Lary; after Konolitz. Joseph de Kurz, author and actor; from his own design.

SUBJECTS AFTER VARIOUS MASTERS.

Samson and Dalilah; after Rembrandt. Two Landscapes, with ruins and animals; after Dietricy. Two mountainous Landscapes; after Pillement. Two large Landscapes, with figures and cattle; after Louthembourg. Ten Heads; engraved in a style imitating Rembrandt.

 LANDFIELD, AHA-SUERUS DE. an old German wood engraver.—There are several small prints, marked with the accompanying monogram, which are attributed to this artist. See Londersell.

LANDI, CAV. GASPARO, an eminent Italian painter, born at Piacenza in 1756. He entered the school of design in his native city, and was very assiduous in the study of the grand productions of Correggio and the Caracci. He gained the grand prize of the Academy at Parma, for his fine picture of Tobias and Sarah; after which he was sent to Rome by the Marquis of Landi, and studied under Pompeo Batoni. He was favored with the friendship of Canova, and other distinguished artists. After gaining a number of prizes at the exhibitions, he was chosen Professor of the Academy of St. Luke by Pope Pius VI. He surpassed most of his cotemporaries in the grace of his compositions, and his beauty of coloring, particularly in the carnations. In 1813 he was commissioned by the French government to execute several

works, and was appointed a Director of the School of Design established in the convent of Apollinaris. His masterpiece is the picture in the church of the Dominicans at Piacenza, representing Christ ascending Mount Calvary. Landi left Rome in 1829, and retired to Piacenza, where he died in 1830.

**LANDON, CHARLES PAUL**, a French painter, and an eminent writer on art, was born at Nonant, in the department of Orne, in 1760. He entered the school of J. B. Regnault at Paris, where he made rapid progress, and having gained the grand prize of the Academy, he went to Rome with the royal pension, and remained there five years. On returning to France, he devoted himself to literary pursuits during the bloody scenes of the Revolution. He exhibited at the Louvre three pictures: the Maternal Lesson, the Bath of Paul and Virginia, and Daedalus and Icarus, the two latter of which were for a long time in the Luxembourg Gallery. Landon was appointed painter to the Duke de Berry; Chevalier of the Legion of Honor; Correspondent of the French Institute; Conservator of the Musée Royal, and of the Duchess de Berry's gallery. Among his works on art are the celebrated *Annales du Musée*, in 33 vols.; and *Les Vies et les Œuvres des Peintres les plus celebres*, in 21 vols. He died in 1826.

**LANDRIANI, PAOLO CAMILLO**, called **DUCHINO**, a Milanese painter, who flourished about 1600. He studied under Ottavio Semini, and became a good historical painter. He painted several altarpieces for the Milanese churches, particularly a Crucifixion and a Nativity, in the church of S. Ambrogio. The latter has more harmony and softness than the works of Semini. Landriani died about 1619.

**LANDRY, PIERRE**, a French engraver, born at Paris about 1630, and died about 1720. He engraved a number of portraits, frontispieces, and other subjects for the booksellers. His plates are executed entirely with the graver, and his portraits possess considerable merit. Among them are the following:

#### PORTRAITS.

Louis XIV. of France; *after J. Francois*. Louis de Bourbon, Prince of Conti; *after Gribelin*. Charles de Bourbon, Bishop of Scisson. 1660. Abel Brunier, Physician to the Duke of Orleans. 1661. Charles Brulart, Marquis of Genlis. Eustache de la Salle; *after C. Le Febvre*. Anthony Godeau, an ecclesiastic; *after Ardisson*. Francis Lescuyer, Cons. Reg. &c.

#### SUBJECTS.

St. Jerome; *P. Landry, sc.* The Virgin and Child. Christ and the Woman of Samaria; *after Albano*. The Head of St. John Baptist; *after An. Caracci*.

**LANDULFO, POMPEO**, a Neapolitan painter, born in 1515. Dominici says that he was of a noble family, and was placed under Gio. Bernardo Lama, where he made such rapid progress as to paint, while very young, an altar-piece for the church of S. Matteo at Naples, representing the Virgin and Infant in the Clouds, surrounded by worshipping Angels. He afterward painted a noble picture of the Holy Family, with Saints, for the church of La Pietà, which was considered his best production. He died at Naples in 1590.

**LANETTI, ANTONIO**, a painter of the Milanese school and a native of Bugnato, according to Orlandi. He was a scholar of Gaudenzio Ferrari, in

whose manner he painted. He lived about 1550.

**LANFRANCO, CAV. GIOVANNI**, an eminent Italian painter, born at Parma on the same day with Domenichino, in 1581. While young he was placed as a page in the service of Count Orazio Scotti at Piacenza. Having a strong inclination for art, he often amused himself with designing upon the walls, with a piece of charcoal. This was observed by the Count, who became his patron, and placed him under Agostino Caracci, who was at that time employed by the Duke Ranuccio at Ferrara. Here Lanfranco made such rapid progress, that at the age of sixteen he painted a picture of the Virgin, with Saints, which was greatly admired, being placed in the church of S. Agostino at Piacenza. Stimulated by this success, he applied himself with great assiduity, studying carefully the works of Correggio at Parma. At the age of twenty he lost his instructor, and then visited Rome, becoming the pupil of Annibale Caracci, who employed him in the Farnese Palace, and in the church of S. Jago, where he executed a number of works after the designs of Annibale. He studied attentively the works of Raffaele, and after the death of his instructor, was employed by the Cardinal Sannes, in several works; and his fresco paintings in S. Agostino, were greatly admired, particularly his Assumption of the Virgin. For Pope Paul V. he painted a number of pictures in S. Maria Maggiore; and also in the palace at Monte Cavallo, among which were Moses striking the Rock, the Sacrifice of Abraham, and the Flight into Egypt. Like his great model Correggio, the conceptions of Lanfranco are grand, and his foreshortening bold and daring; his pencil is lively and animated; his groups are artfully combined; his draperies cast with taste and judgment. His compositions are copious and ingenious, though sometimes tumultuous and confused; and his design rather negligent than incorrect. Resting in his great natural endowments for fame, he bestowed little study upon his works, which are deficient in expression, seldom harmonious, and occasionally characterized by the violent contrasts of Caravaggio. By the death of Cardinal Montalto, the patron of Domenichino, Lanfranco succeeded through intrigue, in procuring the commission to paint the cupola of S. Andrea della Valle. It had been promised to Domenichino, who had previously painted the four angles in a most admirable manner; and stimulated by the presence of these works of his rival, Lanfranco exerted every power he possessed, and produced a wonderful work of art, on an immense scale, some of the figures being twenty feet high. It represents the Virgin seated in the clouds surrounded with saints, and contemplating the figure of Christ, which is in the upper part of the picture, from which emanates a celestial light which irradiates the whole composition with great tenderness and harmony. This celebrated work may well rank among the greatest works of this description, next to the domes of Correggio, for its grandeur and judgment of composition, boldness of design, and daring foreshortening. In 1646 he was invited to Naples to paint the cupola of the church of del Gesu, which he completed in one year and a half. Domenichino was engaged to paint the cupola of the Treasury at Naples, and had already partly completed it, when the intrigues of Lanfranco occasioned the work to be suspended. After the death of that

modest artist, whose merits were infinitely superior to Lanfranco, the latter was employed to finish the work; and he destroyed all of Domenichino's performance, except the angels, which abundantly attest the surpassing excellence of that painter, in comparison with his base competitor. On account of the disturbances at Naples, Lanfranco was soon afterwards compelled to return to Rome, during the pontificate of Urban VIII., who employed him to paint a picture for the church of St. Peter, representing that saint walking on the sea, engraved by Gerard Audran; also a series of pictures of subjects from the Passion of Christ, for the chapel of the Crucifix. The pope was so highly pleased with these works, that he conferred upon Lanfranco the honor of knighthood. His last works were in the tribune of S. Carlo Cattinari, which are the feeblest of his productions. He died in 1647. There are a number of spirited and masterly etchings by him, which are usually signed with his name, or with his initials, G. L. Among others are the following:

The Messengers of Moses returning from the Land of Canaan. The Triumph of a Roman Emperor. An Emperor haranguing his Soldiers. Part of the plates engraved conjointly with Sisto Badalocchio, from the paintings by *Raffaello* in the Vatican, called *Raffaello's Bible*. The whole consists of fifty-one prints, besides the titles, [and many others, of which an account will be found in Nagler.]

LANG, MAURITIUS or MORITZ, a German engraver, who flourished about 1670, and was living in 1681. He wrought entirely with the graver, and resided chiefly at Vienna, where he executed a number of frontispieces, book-plates, and portraits for the booksellers, among which are several in Priorata's History of the Emperor Leopold.

LANGE, FRANCESCO, an Italian painter, born at Ancei in 1676; died in 1756. He studied first under his father, and afterward at Turin under Andrea Chevilli, his maternal grandfather, where he remained eight years. He then settled at Bologna, where he devoted himself to the study of the works of Albano. There are many excellent works by him at Turin and Bologna.

LANGE, JOHANNES REMIGIUS, a Flemish painter, who flourished about 1555. He studied under Vandyck, and is said to have been a close imitator of the style of that master, particularly in his coloring. His works are generally of large size; and there are a few of them in the churches of Brussels and other cities of the Low Countries. His design was greatly inferior to his coloring, but his works are probably ascribed principally to Vandyck.

LANGENDYK, JAN. See BRONKHORST.

LANGENDYK, THIERRY or THEODORE, a Dutch painter, born at Rotterdam in 1748. He studied under D. A. Bisschop, and became an excellent painter of battle-pieces, in which he portrayed the passions with great fidelity, and finished his subjects carefully. Several of his landscapes, decorated with cattle and horses, have been engraved. He died at Rotterdam in 1805.

LANGENDYK, JOHN ANTHONY, a Dutch painter, son of the preceding, born at Rotterdam in 1780. He followed the style of his father, and particularly excelled in drawings in water-colors and India ink. There are a few etchings of land-

scapes by him, with horned cattle and horses. He died at Amsterdam in 1818.

LANGETTI, GIO. BATTISTA, a Genoese painter, born, according to Zanetti, in 1635. He studied successively under P. da Cortona, and Gio. Francesco Cassana. Lanzi mentions a good picture by him, in the church of S. Teresa at Genoa; but he appears to have chiefly excelled in painting heads and busts of old men, particularly hermits and philosophers. There are many of his pictures in the private collections of Lombardy and the Venetian States. Langetti died at Venice in 1676.

LANGHANS, CHARLES GOTHARD, a German architect, born at Landshut, in Silesia, in 1733. He acquired the principles of his art in his native country, and afterward visited Italy and other parts of Europe for improvement. On returning to Germany he settled at Berlin, and was appointed principal director of public buildings in that city. He erected many edifices at Berlin, among which are the Brandenburg Gate, and the Theatre. He was a member of the Academy of Fine Arts at Berlin, and that of the Arts and Sciences at Bologna, and of the Patriotic Society of Silesia. He was also the author of several memoirs on architecture. He died in 1808.

LANGLEY, THOMAS BATTY, an English architectural engraver, who flourished during the first part of the 18th century, and died in 1751. He published a work on Gothic architecture, of which the plates were engraved by himself, and possess considerable merit for his time.

LANGLOIS, JEAN, a French engraver, born at Paris in 1649; died about 1712. He acquired the elements of design in his native city, and then visited Rome, where he became a member of the French Academy. He engraved several plates from the antique statues; some architectural subjects from Andrea Palladio; also a number of others, among which are the following:

#### PORTRAITS.

William Brunetiere, Bishop of Saintonge; *after Boullogne*. Peter Leisel, Doctor of Sorbonne. Julian Gardeu, Curate of St. Etienne du Mont; *after Lombard*. John Law.

#### VARIOUS SUBJECTS.

St. Luke painting the Virgin; *after Raffaello*. The Stoning of Stephen; *after P. da Cortona*. Tobit and the Angel; *after An. Caracci*. The Martyrdom of St. Paul; *after L. Boullogne*. Christ curing the Paralytic; *after Bon Boullogne*.

LANGOT, FRANÇOIS, a French engraver, whose plates possess considerable merit. He was chiefly occupied in copying the works of other masters, particularly Cornelius Bloemaert, Huret, and others.

LANGREMUS, M. F., an engraver of little note, who lived about 1650, and executed several portraits, &c., in an inferior style.

LANIERE, NICHOLAS. This artist was born in Italy in 1668, but settled at London, and gained favor with Charles I. for his various talents. He was a painter, engraver, connoisseur, picture-dealer, and musician; but seems to have been most distinguished in the latter. He participated largely in the purchases made for the royal collection. He drew a Holy Family for the King; and his own portrait, which is in the Music-School at Oxford. Lanier possessed a collection of drawings, several

of which he caused to be engraved, and etched some of them himself. He died in 1646.

**LANINI, BERNARDINO**, an eminent Italian painter, born at Verelli about 1522. He studied under Gaudenzio Ferrari, and imitated the style of that master with such success, that his picture of Christ in the lap of the Virgin, in S. Giuliano at Milan, was often taken for a work of that master. He was much employed at Milan, and Novara, where he painted the personification of the Deity, in the dome of the cathedral, also several subjects from the life of the Virgin, and his celebrated Sibyls. In some of his works, it appears that he was emulous of rivalling Leonardo da Vinci, particularly in a picture of our Saviour after the Flagellation, between two angels, in S. Ambrogio at Novara. This admirable work glows with pious and beautiful expression, and is particularly distinguished for its admirable relief. He afterwards adopted a more independent style, and Lomazzo highly praises an altar-piece of St. Caterina, in the church dedicated to that saint, as full of fire and feeling, colored with Titian tints, and an expression in the head that might well vie with Guido. Lanini died about 1578.

**LANINI, GAUDENZIO and GIROLAMO**, the brothers of the preceding artist, whose style they imitated, but in a very inferior manner. According to Lanzi, the former painted a picture of the Virgin and Infant, in the sacristy of the Barnabites; the latter a Deposition from the Cross, in a private collection at Verelli.

**LANKRINCK, PROSPER HENRY**, a German painter, born about 1628. His father was a soldier of fortune, and brought his wife and child to Antwerp, where he obtained a Colonel's commission, and died in that city. The young Lankrinck received a liberal education, and was intended by his mother for the church; but manifesting a strong inclination for art, he was allowed to attend the Academy, and gained great improvement by studying the works of Titian and Salvator Rosa, in the collection of Mr. van Lyan. On the death of his mother he went to England, in the reign of Charles II., and was patronized by Sir Edward Spragge, but more particularly by Sir William Williams, for whom he painted a great many landscapes, which were destroyed when that gentleman's mansion was burned. His pictures were held in considerable estimation, characterized by wild and romantic scenery, with rocks and broken grounds, in the style of Salvator Rosa. Lankrinck was much courted by Lely, for whom he often painted the landscapes and backgrounds in his pictures. He died at London in 1692.

**LANTARA, SIMON MATHURIN**, a French landscape painter, born near Montargis in 1745. He excelled in painting the natural appearances of sunrise, mid-day, sunset and moonlight; and he had a masterly skill in aerial perspective. He gained a high reputation, but fell into habits of intemperance, which reduced him to extreme indigence, and he died in 1778.

**LANZANI, ANDREA**, a Milanese painter, born about 1645. He acquired the elements of design from Luigi Scaramuccia, a pupil of Guido; and then went to Rome, to study under Carlo Maratti. Preferring a style more energetic than that of his instructor, he attached himself to the works of

Lanfranco, and adopted his style. On returning to Milan, he painted several fine works, among which are a picture of St. Carlo Borromeo; and a subject from the life of Cardinal Federigo, in the Ambrosian Library. He died in 1712.

**LAODICIA, DE PAVIA**, an old artist of Pavia, mentioned by Lomazzo, supposed to have been of Greek origin, who flourished about 1330. To him and Andriano di Edesia are attributed some frescos still preserved in the church of S. Martino and other places in that city.

**LAP, JOHN**, a Dutch painter, who flourished about 1650. His drawings of landscapes are more known than his oil paintings, although there are some landscapes by him, with ruins and numerous figures, in the style of John Both.

**LAPI, NICCOLO**, an Italian painter, born in 1661; died in 1732; was a pupil of Luca Giordano. There were several engravers of this name, among whom Giovanni Lapi flourished about 1750, and executed some of the plates for the Museo Etrusco.

**LAPICCOLA, NICCOLO**, a painter of the Roman school, born at Crotona, is said to have studied under Francesco Mancini. He was an able artist, and painted the cupola of a chapel in the Vatican, which was afterwards copied in mosaic for its preservation. There are some pictures by him in other churches at Rome. He also painted much for the churches in Romagna, particularly at Velletri. He flourished about 1750.

**LAPIS, GAETANO**, an Italian painter, born at Cagli, in the Roman States, in 1704. He studied under Sebastiano Conca, and is praised by Rossi for his original taste, possessing great fire, but correct in his design. There is a fine picture by him on a ceiling of the Borghese Palace at Rome, representing the Birth of Venus. He died in 1776.

**LAPO**. This old architect was a native of Germany, according to Vasari, but settled at Florence, where he died in 1262. He acquired great reputation by the church and convent of Assisi, completed in 1218. In Florence he erected various edifices, among which were the Bargello palace.

**LAPO, ARNOLFO**, an able Florentine architect, born in 1232. He attained great eminence in his day, and executed many excellent works. His taste and skill are sufficiently attested by the Cathedral of S. Maria del Fiore at Florence; the tomb of Cardinal de Bruges, in S. Domenico at Orvieto; and the marble tribune in S. Paolo, at Rome. He died in 1300.

**LAPO, ARNOLFO DI**, an Italian painter and sculptor, about whom there is much disagreement among authors. Vasari calls him Arnolfo di Lapo. Others call Lapo the father of Arnolfo. Lanzi says that it is now fully proved by an authentic document in the cathedral at Siena, that Lapo and Arnolfo are the names of different sculptors, who were the disciples of Cimabue, and assisted him in his works in that edifice in 1266. Arnolfo is variously called *Arnolfo*, *Arnolfo di Lapo*, and *Arnolfo Fiorentino*, which last is the proper name. See *Arnolfo*.

**LAPPOLI, GIO. ANTONIO**, an Italian painter, born at Arezzo in 1492. According to Vasari, he studied under Domenico Pecori, and afterward in the school of Jacopo Carrucci, called Pontormo.

Early in life he visited Rome, and formed a friendship with Pierino del Vaga, and il Rosso. Favored with the protection of Clement VII., he was employed in several public works, but in consequence of the sacking of Rome in 1527, he was obliged to leave them incomplete, and quit the city. He returned to Arezzo, and painted several pictures for the churches and private collections. He died in 1552.

**LAQUY, WILHELM JOSEPH**, a Dutch painter, born in 1738. He studied under John Remmers, at the same time with Wybrand Hendriks. He painted a number of cabinet pictures which are esteemed for their beauty of coloring and admirable accessories, and are placed in the best collections. He was patronized by the distinguished amateur Braamcamp, and made copies of the works of Gerhard Douw, P. Potter, Melzu, and others. Hendriks often employed him to paint the figures in his landscapes. He died at Cleves in 1798.

**LARCHER, ANTOINETTE**, a French female engraver, who flourished about 1725. She engraved several historical subjects, among which is Judith with the Head of Holofernes, *after Raffaele*. Her plates are usually signed *Toinette Larcher*.

**LARCHEVEQUE**, a French sculptor, born in 1721. In 1755 he was made associate to the Royal Academy at Paris, and afterward received the knighthood of the Order of St. Michael. About 1760 he was invited to Stockholm, and commissioned to execute the models for a statue of Gustavus Vasa, and for an equestrian statue of Gustavus Adolphus. They were both cast in bronze, of colossal size, by a Swede, named Meyer. Larcheveque established a school for sculpture in Sweden, and was honored with the Order of the Polar Star. After a residence of sixteen years in Sweden, he returned to France, in 1776, and died there in 1778.

**LARGILLIERE, NICOLAS DE**. This painter was born at Paris in 1656, and was intended for the commercial business by his father, who settled at Antwerp as a merchant; but manifesting a genius for art, he was placed under Francis Gobeau, a painter of landscapes and still-life. After making considerable advances in these branches of the art, he devoted himself to history and portraits with considerable success. In the reign of Charles II. he visited London, where he acquired the friendship of Sir Peter Lely, and became known to the king, for whom he painted several pictures. He went to Paris, where he gained the friendship of Charles le Brun, and painted the portrait of that artist, which has been admirably engraved by Edelinck. Patronized by Louis XIV., he painted the portrait of that monarch, and was afterward chosen a member of the Academy. His most important historical work was the Crucifixion, in the church of St. Genevieve. His portraits are drawn with great fidelity; his penciling is light and spirited; and his coloring exceedingly chaste and delicate. He visited England at the coronation of James II., and painted the king, queen, and several of the nobility; but when the revolution broke out, he returned to Paris, and practised the art in that city until his death, which occurred in 1746.

**DL** **LARMESSIN, NICOLAS DE**, the Elder, a French engraver, born at Paris about 1640. He executed a number of por-

traits entirely with the graver, in a very agreeable style, possessing considerable merit. Among them are the following, usually marked with his monogram, or the initials N. L.:

#### PORTRAITS.

Philip de Bourbon, Duke of Orleans, brother to Louis XIV. Henrietta, Duchess of Orleans. Henry Julius de Bourbon, Duke d'Enghien. Charles XI., King of Sweden. Claudia Felicita of Austria, Empress of Leopold I. Maximilian Henry, Archbishop of Cologne. Godfrey, Count d'Estrades, Marshal of France. Gabriel Nicholas de la Reynie, Lieutenant of Police. Louisa Frances, Duchess de la Valiere, in the habit of a Nun. Balthasar Moretus. Paul Manutius, Librarian of the Vatican. Lawrence Coster, for a history of Printing. John Gutterberg; do.

**LARMESSIN, NICOLAS DE**, the Younger, was the son and scholar of the preceding, born at Paris in 1684; died in 1755. He executed a great number of portraits and historical subjects, with the point and graver, in a neat, finished style, possessing considerable merit. He was appointed engraver to the king; member of the Royal Academy; and executed several subjects for the Crozat collection. The following are his principal plates:

#### PORTRAITS.

James II., King of England, Maria, his Queen. William and Mary. Louis XV. on horseback; *after J. B. Vanloo*. Maria, Queen of Louis XV.; *do*. Louis XV. on foot; *do*. Maria, Dauphiness of France; *do*. Charles Henry of Lorraine; *after Ranc*. Woldemar de Lowendal, Marshal of France; *after Boucher*. William Constou, sculptor to the King; *after Lien*; engraved for his reception into the Academy, 1730. Claude Hallé, painter to the King; *after Le Gros*; *do*. Philip Vleughel, painter; *after P. de Champagne*.

#### PORTRAITS FOR THE CROZAT COLLECTION.

Raffaele and Jacopo Pontorno; half-lengths; *after Raffaele*. Federigo Carondeletto, Archdeacon of Bitonto; *do*. Cardinal Pole; *after Raffaele*, or *S. del Piombo*.

#### SUBJECTS FOR THE CROZAT COLLECTION.

St. Michael vanquishing the Evil Spirit; *after Raffaele*. St. George and the Dragon; *do*. St. John the Evangelist; *do*. The Holy Family; *do*. The Virgin and infant Jesus; *do*. The Vision of Ezekiel; *do*. Christ bearing his Cross; *do*.

#### VARIOUS SUBJECTS AFTER FRENCH MASTERS.

The Four Seasons; *after Lancret*. The Four Ages of Man; *do*. A set of Four Prints from the Fables of La Fontaine; *after Boucher*. The Amorous Savoyard; *after Pierre*. The Savoyard Family; *do*.

**M** or **M** **LAROON, MARCELLUS**, a Dutch painter, born at the Hague in 1653, and was instructed in painting by his father, whom he accompanied to England, where he was placed with La Zoon, a portrait painter. He subsequently studied under Flechière, and gained great distinction for his talent of imitating the styles of different masters. He painted portraits, conversation-pieces, and historical subjects with success. His talent in draperies was very great, and his services in this branch were often in request by Kneller. There are a few spirited etchings by Laroon, in a style resembling Ostade, but very inferior, representing Dutch boors regaling, and similar subjects. He died at London in 1705.

**LARRAGO, APOLLINARIO**, a Spanish painter, a native of Valencia, who formed his style by studying the works of Pedro Orrente. His works are chiefly to be found in the churches and convents of his native city, where they are highly esteemed. He died in 1728.

LASINIO, IL CONTE CAVALIERE CARLO, an eminent Italian engraver, born at Trevigi about 1757. He resided chiefly at Florence, and executed a number of plates after the old masters, remarkable for correctness of design, and beauty and vigor of expression. Among other works by him, Nagler mentions a number of prints after the pictures remaining at Campo Santo di Pisa; portraits of the ecclesiastical dignitaries assembled at Florence in 1787; *L'Etruria Pittrice*, published in 1791; and several plates after the ancient pictures in Florence. The time of his death is not recorded. In Rosmi's *Storia della Pittura Italiana*, are several fine illustrations, signed with the names of his sons, Ferdinando and Giovanni Paolo.

**L**ASNE, MICHEL, an eminent French engraver, born at Caen, in Normandy, in 1595. His style seems to be founded on those of C. Bloemaert and F. Villamena, and he was among the first French artists who handled the graver with freedom and dexterity. There are a large number of prints by Lasne, characterized by a tolerably correct drawing, and a bold and free stroke, although there is sometimes an appearance of dryness in his works. The following are the principal :

#### PORTRAITS.

Louis XIII. on horseback, the back-ground representing a battle; was engraved by *Callot*; *Michael Asinus, sculptor Regius*. Bernard, Duke de la Valette; the back-ground with the town of Metz, is also engraved by *Callot*. Anne of Austria, Queen of France. Armand, Cardinal de Richelieu. Julius, Cardinal de Mazarin. Charles de Crevin, Marshal of France. Francis de Bassompierre, Marshal of France. Peter Seguier, Chancellor. Nicholas de Bailleul, President of the Parliament. Francis Fernandez, Franciscan. Father Joseph, celebrated Capuchin. John France's Nicéron, Monk, and famous mathematician; rare. Giulio Strozzi, Venetian poet; after *S. Vouet*. 1627. Francis Quesnel, painter to Henry III.; from a picture by himself. Father Nicholas Caussin; engraved in the manner of *Mellan*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; after *Rubens*. St. Francis d'Assisi receiving the infant Jesus from the Virgin; *do*. The Visitation of the Virgin; after *Lod. Caracci*. The Virgin, with the Infant sleeping, and St. John, called the Silence; after *Annibale Caracci*. A dead Christ, with Mary Magdalene; from his own designs. An Ecce Homo; after *Titian*. Jesus Christ in glory, with St. Peter and St. Paul; after *P. Veronese*. The Virgin in the Clouds, with a Crescent; after *Albano*; oval. St. Francis de Paula receiving the Infant; after *Rubens*.

LASTMAN, PETER, a Dutch painter, born at Haerlem, according to Balkema, in 1581; died in 1649. Nagler, Brulliot, Fuseli, and Zani place his birth in 1562; but do not mention his death. He studied under Cornelius Cornelisz, and, according to van Mander, visited Rome in 1604, for improvement. He usually painted subjects of history, introducing a great number of figures. His works are deficient in grace and correctness of design, but are characterized by great vigor of coloring, and considerable intelligence of chiaro-scuro. He was the instructor of several eminent painters, among whom was Rembrandt. There are a few etchings by Lastman, from his own compositions, among which are a plate of Judah and Tamar, in a landscape, marked P. L.; also a Female seated before an Arch.

LASTMAN, NICHOLAS, was the son of the preceding artist, born at Haerlem in 1609. He acquired the elements of design from John Pinas, and subsequently learned engraving from John

Saenredam. His plates are executed in a very neat style, but without much taste. Writers are disagreed as to the time of Nicholas Lastman. Balkema and Nagler place his birth in 1619. Zani denominates him Nicolaus Petri, or Nicholas the son of Peter; and says he wrought in 1606 and 1626. Nagler cites a print of Christ in the Garden, after A. P. Lastman, signed *Nicola Petri, sc.* 1648; but Brulliot, mentioning the same picture, reads 1608. Others are signed *N. Lastman* only, without any dates. The following are his principal prints:

The Portrait of Karel van Mander; copied after J. Saenredam. Christ praying in the Garden; after Peter Lastman. St. Peter delivered from Prison; after J. Pinas. The Martyrdom of St. Peter; after Guido. The Merciful Samaritan, in a landscape; after his own design. This print is not generally known; it is executed in a very pleasing style. *Nicol. Lastman, inv. et scul.*

LATER, or LATRE, J. DE, an obscure engraver, who lived at Amsterdam about 1720, and executed several plates for the work entitled *Figures de la Bible*, from the designs of Picart and others. He also engraved several mezzotinto portraits, among which is that of William III.

LATOUR, MAURICE QUENTIN DE, an eminent French painter, born at St. Quentin in 1705. He early manifested a strong inclination for art, and was allowed to follow his favorite profession. He settled at Cambray, and painted the portrait of the English Ambassador, who took him to London, and procured him considerable employment. On returning to France, he relinquished oil painting for crayons, in which art he made great improvement. At the age of thirty-three he was chosen an Academician. His talents were highly esteemed by Louis XV., who greatly patronized him. He painted the portraits of all the royal family, and was twice offered the Order of St. Michael, but refused. Latour deserves honorable notice as a friend of art, for founding an annual prize in the Parisian Academy, for the best piece of linear and aerial perspective; also another at Amiens, for the most useful discovery in the arts. He endowed two institutions for the support of indigent children, and founded a free drawing school at St. Quentin. He died in that city, in 1788.

LATROBE, BENJAMIN HENRY. This eminent architect and engineer was born in England, of Moravian parents, in 1763. He acquired a knowledge of the art from a reputable architect at London, and afterwards erected several fine country mansions. In 1795 he resolved to depart to America, and embarked for Philadelphia, where he had an uncle residing; but the vessel was driven into Norfolk, Virginia. Here Latrobe attracted the attention of a gentleman of Norfolk, by whose influence he obtained patronage at Washington, and was finally entrusted with the most important works. He rendered the James river navigable, and was appointed Engineer of the State of Virginia. Invited to Philadelphia, he there erected the Bank of the United States, a magnificent edifice of white marble, in imitation of the Parthenon at Athens. Latrobe erected light-houses along the sea-coast, besides several important hydraulic works; also the buildings of the Fairmount Water Works; the granite cathedral at Baltimore, surmounted by a cupola one hundred feet high; the Merchants' Exchange of the same city; and the Hall of the Representatives at Washington, form-

ing the southern wing of the capitol. In 1811, he sent his eldest son to New Orleans, to commence the hydraulic works for supplying that city with water; and at the death of his son, in 1817, Latrobe removed to New Orleans, but died before the completion of the works, in 1820.

**LAUB, TOBIAS.** This mezzotinto engraver was probably a native of Germany, born in 1685. Among other portraits he executed one of John James Scheuchzer. He died in 1761.

**LAUDATI, GIOSEFFO.** a painter of Perugia, who flourished at Rome in 1718, where he executed several excellent works, according to Orlandi, who says that "he contributed to restore the art, which, after the support it had found in Bassotti and others had fallen into decay."

**LAULNE, ETIENNE or STEPHANUS,** an eminent French engraver, born at Orleans, according to Brulliot, in 1520; although Nagler says he was born in 1510, and Fuseli and Zani in 1518. His prints are very numerous, usually of a small size, characterized by great fertility of invention, ingenious composition, and tasteful drawing. His plates are executed entirely with the graver, with great dexterity of handling, and very highly finished. He copied several of the prints of Marc' Antonio with success, but the greater part are from his own designs, usually marked S. or S.F. The following are the principal:

A set of thirty prints of subjects from the Old Testament. A set of eighteen mythological subjects; oval, very small. The Twelve Months of the Year; circular. Four; Jupiter, Neptune, Mercury, and Ceres; circular. Four subjects of Ancient History; oval. The Four Monarchies; oval. Four, of Rural Occupations; oval. The Three Graces. David and Goliath; *after Marc' Antonio*. The Murder of the Innocents; oval. The Martyrdom of St. Felicity; *do*. The Rape of Helen; *do*. The Brazen Serpent; *after John Cousin*. This is one of his largest prints.

**LAUNAY, NICHOLAS DE,** a French engraver, born at Paris in 1739; died about 1792. He studied under J. L. Lempeur, and was chosen an Academician in 1777. There are a large number of prints by Launay, neatly executed with the graver, among which are the following:

The Portrait of Abbé-Raynal; *after Cochin*. The Wise and Foolish Virgins; *after Schalken*. The March of Silenus; *after Rubens*. Christ driving out the Merchandizers; *after Jordaens*. Angelica and Medoro; *after J. Raoult*. Leda; and its companion, Endymion; *after Pierre*. The Good Mother; *after Fragonard*. The Favorite Child; *after le Prince*. The Lime-kiln; *after Louthembourg*. A pair of Views of Ruins; *after Dietrichy*. The Triumph of Taste, a frontispiece for the History of the French Theatre; [and many others after painters of his time.]

**LAUNAY, ROBERT DE,** the younger brother and scholar of Nicholas L., born at Paris in 1754; died in 1814. He was much employed in ornamenting for books; and also executed a number of plates in a neat finished style, similar to his brother, among which are the following:

The unforeseen Misfortune; *after Greuze*. The Marriage Contract; *after A. Borel*. The Marriage broken off; *after E. Aubrey*. The Egg-sellers; *after A. Vanderwerf*. The Turkish Bath; *after Barbier*.

**LAURA.** See LAURI.

**LAURATI.** See LORENZETTI.

**LAURENT, or LAWRENCE, ANDREW.** According to Basan, this engraver was an Englishman, but visited Paris, and studied under J. P.

le Bas. He settled in that city, and flourished about 1750. Among other plates, he engraved those of the great gallery at Versailles, after the designs of Cochin; also the following: Saul consulting the Witch of Endor, *after Sul. Rosa*; a Conversation, *after Teniers*; The Hay Harvest, and its companion, *after Wouwerman*.

**LAURENT, PIERRE,** an excellent French engraver, born at Marseilles in 1739; died in 1809. He settled at Paris, and practised the art with good success. In 1802, in concert with Robillard, he published a beautiful pictorial work entitled *Le Musée Français*. The following are his principal plates:

The Water-Mill; *after Boucher*. The Washer-woman; *do*. Saying Grace; *after Greuze*. A Caravan; *after Vander Docs*. The Passage of the Ferry-boat; *after Berghem*. The Shepherdess; *do*. The Fortune-Teller; *do*. A pair of Landscapes, with figures and animals; *after Dietrichy*. An Italian Landscape, with figures and cattle; *after H. Roos*. Shepherds rejoicing; *after Louthembourg*. A View of Mondragon, in Dauphiny; *do*. A Sea-port, with architecture; *do*. The Death of the Chevalier d'Assas; *after Casanova*. [Also others after P. Potter, K. du Jardin, Wouwerman, Poussin, Van Goyen, D. Feti, &c.]

**LAURENT, PIERRE LOUIS HENRI,** a French engraver, the son of the preceding, born at Paris in 1779. He published the collection of engravings of the *Musée Royal*, as the supplement to his father's work. Among other plates, he engraved some subjects from the life of St. Bruno, *after le Sueur*; the Martyrdom of St. Peter, *after Titian*; the Death of the Virgin, *after Caravaggio*; the Rape of the Sabines, and the Finding of Moses, *after Poussin*; the Communion of St. Jerome, *after Domenichino*; also many others after the great masters.

**LAURENT, PETER JOSEPH,** a Flemish architect and engineer, born in 1715. He early manifested a strong inclination for art, and at the age of eight years he is said to have constructed a hydraulic machine. When twenty-one years old, he was entrusted with the superintendence of several public works, besides the direction of the canals in the Low Countries and Hainault. He formed a grand design of joining the Soome with the Scheldt, and performed many other nearly insurmountable schemes. At the invitation of Louis XV., he undertook a survey of the public roads in France, and greatly added to the facility and improvement of traveling. According to D'Argenville, he also repaired and beautified the palaces of Versailles, Trianon, and Marly. He died in 1773.

**LAURENTIO, C.** an engraver mentioned by Strutt, as the artist of several portraits in Priorata's History of the Emperor Leopold. He lived about 1660.

**LAURETTI, TOMMASO,** called IL SICILIANO, from his native country, was an eminent Sicilian painter, born at Palermo about 1530. According to Vasari, he studied under Sebastiano del Piombo, and settled early in life at Bologna, practising his profession there for a number of years. He subsequently visited Rome, at the invitation of Gregory XIII., to finish the ceiling of the Sala di Constantino. He was much employed by Sextus V. and Clement VIII., and was honored with the appointment of President of the Academy of St. Luke, being the second president after its foundation. After practising the art with great reputation for many years



in that city, he died about 1610, in his eightieth year. Among his principal works at Rome, are the fresco paintings of the History of Brutus, in a saloon of the capitol. Among his principal works at Bologna are, the Crowning of the Virgin, in S. Mattia; the Resurrection, in S. Giacomo Maggiore; and a grand and copious composition in the same church, representing the burial of St. Agostino.

LAURI, BALDASSARE, a reputable Flemish landscape painter, born at Antwerp in 1587. He studied under Paul Bril, whose style he followed, and after visiting various European countries, he settled at Rome, where he practised the art with excellent success for many years. He died at Rome in 1641.

LAURI, FRANCESCO, an Italian painter, the son of the preceding, born at Rome in 1610. He studied under Andrea Sacchi, and afterward traveled through Italy, France, and Germany for improvement. He manifested great abilities, and would undoubtedly have attained a distinguished rank in the art, had he not died in 1635, at the early age of 25. In the Palazzo Crescenzi at Rome, is a ceiling painted by him, representing three Goddesses.

LAURI, FILIPPO, the second son of Baldassare L., was born at Rome in 1623. He studied under his brother, Francesco L., at whose death he entered the school of Angelo Caroselli, his brother-in-law, and made such rapid advances as soon to surpass his instructor. He painted several pictures of historical and fabulous subjects, composed in a very ingenious manner, the figures designed with correctness and spirit, with pleasing landscapes in the backgrounds. He also painted several altar-pieces for the churches, and particularly one of Adam and Eve, in la Pace. His works evince a good acquaintance with history and fable, and an excellent knowledge of perspective. Many of them have been engraved by Woollett and other English artists. Lauri died in 1694.


LAURI GIACOMO, an Italian engraver and antiquary, born at Rome about 1570. He was engaged for twenty-three years in engraving the most celebrated antiquities of Rome, and finally published the collection in one volume, entitled *Antiquæ urbis splendor, hoc est præcipua ejusdem templa*, &c., 1612 and 1613, fol. This work was very highly esteemed, and has been frequently republished, with new plates; one edition had descriptions in German, French, and Italian.—There are also a number of other plates by Lauri, among which is a Nativity, after *Annibale Carracci*. He died at Rome about 1630.

LAURI, or LAURIER, PIETRO, a native of France, but a painter of the Bolognese school, and a pupil of Guido. He flourished about 1650. There are a number of works by him in the Bolognese churches, among which is a fine picture of St. Antonio, in la Madonna della Liberta; and the Virgin and Infant with St. Felice, at the Cappuccini.

LAURIN, HEINRICH FRIEDRICH, a German engraver, born at Dresden in 1756; died in 1830. He studied under Adrian Zingg, and executed a number of landscapes in a neat and spirited style, after Salvator Rosa, Kobell, and others, among which are the following: Two Landscapes, after *Kleughel*; a pair, the Fishermen, and the Water-

fall of Liebethal; after *Zingg*; two large Views of Fano; after *Theil*; a landscape and Cattle, after *A. Vanderrelde*.

LAURO, GIACOMO, an Italian painter, and according to Federici, a native of Venice; died young in 1605. He studied under P. Veronese, and settled at Trevigi, where there is a grand composition, in the church of the Dominicans, representing St. Roch interceding for the persons attacked by the Plague.

**H** 1558 or  **LAUTENSACK, HEINRICH**, an old German engraver, born at Nuremberg about 1506. His father was a painter of little note, and taught him the elements of design. He is said to have engraved on wood, and there are a number of prints by him, in the style of Sebald Beham, but greatly inferior to that master. Among them are the following:

The Martyrdom of St. Catherine. The Crucifixion, inscribed, *Christum non istum. Sed Christum crede per istum*. The Decollation of St. John; a small circular print. A Boy holding a Flag. A Boy standing on a Globe, with a bow in his hand.

**ISL** 1554 or **ISL** 1554 **LAUTENSACK, HANS SEBALD**, a German engraver, the son of the preceding, born at Nuremberg about 1528. He etched a number of landscapes in a dark unpleasant style; and also several portraits, etched and finished with the graver, possessing considerable merit. Among them are the following:

#### PORTRAITS.

Paulus Lautensack, painter of Nuremberg. Hans Sebald Lautensack; *se ipse* sc. 1552. Hieronymus Schurstab, half-length; on one side his Arms, and on the other a Village with a Church. M.D.LIII. Georgius Roggenback, 1554. The half-length of a Nobleman, with a beard; on one side his Arms, and on the other a fortified castle. 1554.

#### SUBJECTS AND LANDSCAPES.

A Landscape, with David and Goliath. 1551. Christ curing the Blind at Jericho. 1559. A mountainous Landscape, with the history of Balaam and his Ass. 1559. Villagers occupied in the Vintage. 1559. A Landscape with a Farm-Yard. 1551. Two pleasing Landscapes; dated 1553 and 1555. A grand Tournament; 1560; very scarce. A large View of Nuremberg, from the east; in three sheets. 1555. A similar View of that city from the west; do. 1552.

LAUW, or LAW, an English engraver, who has executed several mezzotints, after Teniers and other masters.

LAUWERS, NICHOLAS, a Flemish engraver, born at Leuze, near Tournay, about 1620. He studied at Antwerp, following particularly the style of Paul Pontius; but did not equal that master, either in the correctness of his design, or the firmness of his graver. He executed a number of plates after various masters, the best of which are after Rubens. Among them are the following:

#### PORTRAITS.

Isabella, Infanta of Spain, with two Children, one holding a crown, the other her arms; after *Rubens*. Fran. Lelio Blaneatio; after *Vandyck*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Magi; after *Rubens*. Christ before Pilate; do. In the latter impressions of this print, the name of *Bolsuert* is substituted for that of *Lawwers*. The Descent from the Cross; do. The dead Christ on the



knees of the Virgin, with Mary Magdalene; *do.* The Triumph of the New Law; in two sheets; *do.* St. Cecilia, with Angels; *after Gerard Seghers.* Gamesters and Smokers in a Tavern; *do.* Jupiter and Mercury, with Baueis and Philemon; *after J. Jordaens.* The Virgin appearing to a Carmelite; *after Diepenbeck.* St. Agabus before the Virgin; *do.*

LAUWERS, CONRAD, the younger brother of the preceding, born at Leuze about 1623. He studied engraving at Antwerp, and executed a number of plates after the Flemish masters; also others with the graver, in the style of his brother, but inferior to him. Among them are the following:

#### PORTRAITS.

Aertus Quellinus, junior, architect; *after J. de Deeyts.* Peter Verbrugghen, sculptor; *after E. Quellinus.* M. A. Capello, Bishop of Antwerp; *after Diepenbeck.* Anthony Vigier, Jesuit; *after J. Cossiers.*

#### SUBJECTS AFTER VARIOUS MASTERS.

Elijah in the Desert, with an Angel bringing him food; *after Rubens.* Christ bearing his Cross; *do.* The Penitence of St. Peter; *after Cossiers.* The Crucifixion; *do.* The Virgin, with the infant Jesus, St. Elizabeth, and St. John in a Landscape; *after Schiavone.*

LAVESQUE, JACOB, a Dutch painter, born at Dort in 1624. He studied under Rembrandt, but instead of following the style of that distinguished artist, he attached himself to the works of John de Baan, who was very inferior to Rembrandt. He devoted himself entirely to portrait painting, and gained considerable reputation. He died in 1674.

LAVIZZARIO, VINCENZO, a Milanese painter, who flourished in 1520. He was an excellent portrait painter, and Lanzi says "he may be esteemed the Titian of the Milanese."

LAWRENCE, SIR THOMAS, an English portrait painter, born at Bristol in 1769. His father, who was a hotel keeper, taught him to recite poetry, and encouraged him to cultivate the arts of design, for which he manifested a strong inclination while very young. In 1782 his father settled at Bath, and placed him under Mr. Hoare, a painter in crayons, where his talents were developed with great rapidity, and in the same year, at the age of thirteen, he received for a copy of the Transfiguration, the great silver palette, gilt, with the addition of five guineas, from the Society of Arts. At the age of sixteen he drew portraits with a grace and accuracy nearly approaching the excellence of the productions of his riper years. These extraordinary talents, united with a handsome person, and great courtesy of manners, attracted many sitters of all ranks, and his works were exceedingly popular.

In 1787 Lawrence visited London, and entered as a student of the Royal Academy. He was encouraged by Reynolds, who advised him to imitate the coloring of nature, rather than the richness of hue visible in the works of the old masters; and not to represent things too like themselves. Lawrence profited by this sage counsel, and after diligently applying himself to become expert in the use of oil colors, he produced his portrait of Miss Farren, afterward the Countess of Derby, which was well received by the public. During the first year of his residence in London, he exhibited seven portraits of females at Somerset House, which added greatly to his reputation. In 1788 he was honored with royal patronage, and painted the Queen and Princess Amelia. In

1791 he was chosen an Associate of the Academy; in 1792 George III. appointed him successor to Sir Joshua Reynolds, as principal painter in ordinary; and the Dilettanti Society also chose him as their painter. In 1795 he was received into the Royal Academy. His fame in portraiture had now reached a high point, but he determined to try his skill in historical composition. Accordingly he painted the Satan of Paradise Lost, calling upon his legions to arise. This work was highly praised for grandeur of design and splendid coloring, but it was evident that his strength lay in portraiture, and to that he devoted his entire energies. Among the many noble ladies who sat to him, were Lady Templeton, the Marchioness of Exeter, Lady Conyngham, Lady C. Hamilton, and Lady Peel, besides many others, including nearly all the beauty and fashion of the times. Among his portraits of men were Lord Grey, Lord Amherst, William Pitt, Thomas Campbell, Walter Scott, Benj. West, Henry Fuseli, and many others. The design of Lawrence is graceful and unaffected; his coloring is clear and brilliant, with a soft splendor, particularly in his female portraits, which renders them fascinating in the highest degree. His male heads possess a great deal of elegance as well as vigor.

In 1802, he received thirty guineas for his heads; sixty guineas for half-lengths; and one hundred and twenty guineas for full-lengths. Encouraged by increasing fame, he advanced his prices; in 1806, his price for the head was fifty guineas; and the whole lengths two hundred. In 1808, he raised the small size to eighty guineas, and the whole size to three hundred and twenty. In 1810, at the death of Hoppner, he increased his heads to one hundred, and his full-lengths to four hundred guineas. Notwithstanding these prices, his popularity and practice continued to increase.

In 1814, Lawrence was commissioned by the Prince Regent to paint a number of the sovereigns, statesmen, and generals, who had participated in the allied war against France. He commenced with the portraits of the King of Prussia, Platoft, and Blucher, who were then in England. In 1815 he was knighted by the Regent; in 1818 he visited the Congress of Aix-la-Chapelle; thence to Vienna, where he painted the Emperor of Austria. In 1819 he visited Rome, and painted Pius VII. and Cardinal Gonsalvi. There were many others in this collection, which is now in Waterloo Hall at Windsor castle. During the absence of Lawrence on the continent, Benjamin West, then president of the Academy, died in 1820, and he was elected to the vacant chair. After enjoying all possible honors and distinctions, both at home and abroad, for many years, he died on the 7th of January, 1830.

LAWRIE, ROBERT, an English mezzotinto engraver, born about 1740, and probably died about 1804. There are a number of portraits and various subjects by him, which possess considerable merit. Among them are the following:

#### PORTRAITS.

George III.; *after Zoffany.* 1772. The Queen; *do.* 1772. The Prince of Wales, and Duke of York. 1772. Elizabeth, Duchess of Hamilton; *after C. Read.* Stephen Francis, Duke of Choiseul; *after Vanloo.*

#### SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Rubens.* The Holy Family re-

turning from Egypt; *do.* The Crucifixion; *do.* The same subject; *after Vandyck.* The Incredulity of St. Thomas; *after Rembrandt.* The Adoration of the Magi; *after A. Cazzali.* Sun-rise, a landscape; *after G. Barret.* A hard Gale; *after Vernet.* A Squall; *do.* The Quack Doctor; *after Dietrich.*

LAZZARI, DONATO, called BRAMANTE D'URBINO, an Italian painter, and a preëminent architect, was born, according to Colucci, at Castel Durante, in the Duchy of Urbino, in 1450; although Vasari dates his birth in 1444. Others say that his family was of Castel Durante; but that he was born at Monte Asdrualdo, a villa of Fernignano, four miles from Urbino; whence he is called *Asdrualdinus*. He first applied himself to painting; but his inclination for architecture soon gained the ascendancy, and he devoted his entire energies to that department of art. He studied the paintings of Fra Bartolomeo Corradini, and painted portraits, as well as subjects from sacred and profane history, in a style resembling Andrea Mantegna. Lomazzo mentions with distinction the few paintings, by him, remaining at Milan and in the State. Most of his frescos in the Milanese churches have nearly or quite perished; but something has been preserved in the Palazzo Borri, and the Palazzo Castiglione. At Pavia, in the chapel of the Carthusians, is a chapel painted by Bramante, in fresco, in which the figures are grossly and heavily designed, and the coloring is crude and raw. Rosini gives a print, which exemplifies his style of painting.

Bramante shares with Brunelleschi the honor of restoring pure architecture. He visited Lombardy, and studied the proportions of the Milanese cathedral, after which, according to Milizia, he went to Rome, and devoted his whole attention to studying and measuring the great remains of antiquity in the vicinity of that city. He afterward visited Naples for improvement, and on his return to Rome was commissioned by Cardinal Oliviero Caraffa to rebuild the cloister for the Fathers della Pace. It was built of travertine, and without possessing much beauty of design, it gained him great reputation, as Rome was at that time without an eminent architect. He was appointed pontifical architect by Alexander VI., and erected the fountain of Trastevere; the principal part of the Palazzo della Cancelleria; and several other works, all of which were built of travertine stone, in a regular style, manifesting a great improvement in architecture, although not entirely purified from barbarism. Bramante's style was at first cold and formal, but afterward became elegant and majestic. His invention was fertile, and his buildings possess the requisite solidity. His genius was undoubted, and his abilities were highly estimated by Michael Angelo, as is evident from a letter written by the latter to his friend, Sig. Bartomeo, "It cannot be denied that Bramante is superior in architecture to all others, since the time of the ancients," &c. He was the uncle of Raffaello, and induced that artist to visit Rome, where he gave him great encouragement, and taught him architecture. In the School of Athens, Raffaello drew the portrait of his instructor leaning against a pilaster, and describing a geometrical figure, surrounded by youths, who are regarding him with great attention. Appointed pontifical architect by Julius II., Bramante was commissioned to reduce to the form of a rectangular theatre the space be-

tween the Belvidere and the Vatican palace, which he executed in a most admirable manner; but his work has been injured by various alterations.—There was an engraving by Enrico van Schoel, in the Corsini Library, representing the court as Bramante left it. The graceful and beautiful temple in the cloister of San Pietro Montorio, is one of his most esteemed works, of which he executed a large number. That by which he gained the most fame, however, was the celebrated Basilica of St. Peter. Julius II. conceived the grand design of demolishing the old church, and erecting a new one, whose equal should not be found in Rome, or in the world. The plan, although a Latin cross, was well divided, and of a vastness unequaled. The principal nave was well proportioned, with peristyles forming three naves; the cupola and steps were on the plan of the Parthenon, and the general arrangement of his design resembled the plan of that edifice, being composed of eight masses, between each of which were two columns, forming three intercolumniations. In 1513 the foundation of this edifice was laid, and the work progressed with incredible despatch until the succeeding year, when Bramante died, at the age of seventy, and was pompously interred in St. Peter's, attended by all the papal court, and professors of the Fine Arts. The architects who succeeded him in this great work altered his original design, leaving none of his workmanship standing except the four great arches which support the tower of the dome. Bramante was highly esteemed during his whole life, for his amiable qualities, as well as for his talents. His writings, both in prose and verse, were first discovered in 1756, and were published in the collection of Opusculi, at Milan, in that year.

LAZZARI, GIO. ANTONIO, a Venetian painter of noble descent, was born, according to Melchiori, in 1639, and died in 1713. Lanzi says he was a scholar successively of Cav. Liberi, of Langetti, of Ricci, and of Diamantini. He was more celebrated as a copyist than as an inventive genius. Melchiori says he copied the works of Bassano so skilfully as to deceive the best judges, and to sell them for originals by that master. He also excelled in painting with crayons, and was the instructor of the famous Rosalba Carriera in that art.

LAZZARINI, CANON. GIO. ANDREA, a painter of the Bolognese school, was born at Pesaro in 1730. He studied under Francesco Mancini, and notwithstanding his clerical duties, he executed many beautiful works for the churches. He was a profound scholar and an excellent connoisseur; and Lanzi, speaking of the beauty and propriety of his compositions, says, "How widely different in point of invention appears an artist versed in literature, and one with no taste for letters." He painted two historical pictures for Count Algarotti, representing Cincinnatus called to the Dictatorship, and Archimedes absorbed in his scientific studies during the Storming of Syracuse, which Lanzi pronounces well executed and classical productions, at once noble and graceful, and free from all affectation or parade. He executed many altar-pieces and other subjects for the churches in his native city, and in other places. His master-piece is a picture of the Virgin and Holy Child, between St. Catherine and B. Marco

Fantuzzi, which adorns the chapel of the Counts Fantuzzi in Gualdo, a diocese of Rimini, and which Lanzi says is executed in true *Raffaellesque* style. He had spent several years in Rome, at the house of Cardinal Fantuzzi, for whom he made a superb collection of paintings, among which were several of his own works. He also succeeded admirably in pictures of Magdalens and Madonnas, which he represented with great sweetness of coloring, and appropriateness of expression. A weeping Magdalene in the Varani Collection at Ferrara, is highly commended as a masterly and studied performance. He wrote several admirable treatises on the Fine Arts, especially his *Dissertation upon the Art of Painting*, which has often been republished. He died in 1801, at the great age of ninety-one years.

LAZZARINI, GREGORIO, a Venetian painter, born, according to Zanetti, in 1654; although Longhi places his birth in 1658. He studied under Francesco Rosa, a Genoese painter, then resident at Venice, but soon renounced the gloomy style of that master for one of a more simple and natural character. Although Lanzi asserts that Lazzarini never left Venice, yet his works resemble those of the Roman or Bolognese school. He was highly esteemed by his contemporaries, particularly by Carlo Maratti; for when the Venetian ambassador at Rome proposed to have a picture painted by a Roman artist, to adorn the Sala della Scrutinio of his native city, Maratti refused the offer, saying it would be an act of great injustice, while Venice possessed so great a painter as Lazzarini. The latter was accordingly employed, and produced his admirable work of the Triumph of the Morosini. His best performance, however, is a picture of St. Lorenzo Giustiniani, in the Patriarchal church at Venice. This work was esteemed by Lanzi, as the finest oil painting of the Venetian school of that time, and he highly praises it for grandeur of composition, variety in the heads and attitudes, and elegance of contours. Longhi places the death of this artist in 1730, but Zanetti in 1740.

LAZZARONI, GIO. BATTISTA, a painter of Cremona, was born in 1626, and died in 1698. He studied under Gio. Battista Tortirolo, according to Zaist, and devoted himself mostly to portraiture, in which he became very eminent, and was much employed by the princes and nobility at Milan, Parma, and Piacenza.

LEADER, WILLIAM, an English mezzotint engraver, who executed a number of prints, among which is a small upright plate of Samson in Prison, after Rembrandt.

LEAL, LEON, DON SIMON DE, a Spanish painter, born at Madrid in 1610. He studied under Pedro de las Cuevas, and became eminent in history and portraits, in which last he approached the clear and harmonious coloring of Vandyck. He was appointed painter to the Queen, and was much employed by the Spanish court. There are several historical works by him at Madrid, among which are the Conception, at the Capuchins; and the principal altar-piece, as well as a series of subjects from the Infancy of Christ, in the church of the Noviciado of the Jesuits. He died at Madrid, in 1687.

LEAL, DON JUAN DE VALDES. See VALDES.

LEARCIUS, one of the most ancient Greek sculptors, born at Rhegium B. C. 700. According to some authors, he was a disciple of Dædalus; though others say he studied under Dipenos and Scyllis. Pausanias mentions a statue of Jupiter by Learchus, which was formed out of several pieces, fastened together in a very ingenious manner.

LEBARBIER, JEAN JACQUES FRANÇOIS, a French painter, born at Rouen in 1738. He gained the first prize in the Academy of that city, and then went to Paris, where he studied under Pierre, the first painter to the king. He was afterward sent to Switzerland, to make designs for the beautiful work of Zurlauben, entitled *Tableaux topographiques de la Suisse*. Here he formed a pleasing intimacy with the distinguished Gessner, and afterward visited Rome for improvement, where he made many designs from the most celebrated works of art, and on returning to France distributed them among the different schools of painting. By this means he is said to have prepared the way for the revolution in the French school, commenced by Vien and completed by David. He practised the art for many years with reputation; was a member of the old Academy of Painting, and also of the Institute. He wrote several works on art, which possess considerable merit. He died in 1826.

LEBARRE, ELOI, a French architect, born at Ourchamp in 1764. He early manifested a taste for design, and was sent to Paris in 1782, where he studied under Raymond, architect to the king. He made excellent progress, and gained great reputation. He was made a member of the Legion of Honor, and succeeded Thibaut in the French Institute. He was employed in many important works, among which was the palace intended for the Merchants' Exchange, and the Tribunal de Commerce. He died in 1830.

LEBAS. See BAS.

LEBEL, CHARLES JACQUES, a French painter, who flourished during the first quarter of the present century. He painted portraits and historical subjects, which possess considerable merit. He produced a number of interesting subjects from French history, from 1806 to 1827, among which were the Taking of Paris by Henry IV.; Napoleon visiting the Hospital of St. Bernard, &c. In the collection of Baron Holland was a picture by Lebel, representing Turenne asleep on the Field of Battle, in winter, and his officers covering him with their cloaks.

LEBERECHT, CHARLES DE, a celebrated medalist and engraver on precious stones, born at Meiningen in 1749. At the age of twenty-six he went to Russia, and executed several medals, which attracted the notice of Catharine II., and he was sent to Rome for improvement, at the expense of that Empress. Here he made rapid advances, and on returning to St. Petersburg he soon gained reputation. At the accession of Paul I. he was appointed medalist to the court, and Director of the Mint. In 1806 he was chosen a member of the Academy of Fine Arts; in 1809, Chevalier of the Order of St. Anne; in 1812, member of the Academies at Stockholm and Berlin. Most of his works relate to the history of Russia, among which are the four medals struck in 1803, for the

centennial jubilee of the Founding of Petersburg. Leberecht established a successful school, and instructed many scholars in the art. He died in 1827.

LEBLANC, HORACE, a French historical and portrait painter, a native of Lyons, who flourished in the seventeenth century. He visited Italy, and studied under Lanfranco, but adopted the style of Cav. d'Arpino. On returning to Lyons, he soon gained reputation, and was appointed painter to the city. His portraits were much esteemed for their accuracy of resemblance. Among his principal historical works are, Christ at the Sepulchre, in the church of the Carmelites; and the Martyrdom of St. Irenæus and the first Christians of Lyons, for Les Fenillants. He practised the art at Lyons for many years, and finally died there at an advanced age.

LEBLOND, JEAN, a French painter, born in 1635. He painted history with considerable reputation, and died at Paris in 1709.

LEBRUN, JEAN BAPTISTE TOPINO, a French historical painter, was a native of Marseilles. He studied under David, and painted a number of good works, among which his picture of the Death of Caius Græchus was purchased by the government, and placed in the Museum of Marseilles. This artist became unfortunately involved in a conspiracy against the life of Napoleon, while First Consul, and was condemned to death in 1801.

LEBRUN, MARIE LOUISE ELISABETH, an eminent French paintress, born in 1755. Her maiden name was Vigée, but she married Jean Baptiste Pierre Lebrun, a dealer in works of art. She studied under Davesne, Briard, and Joseph Ver-net; after which she gained great improvement by copying the works of Rubens and Rembrandt; also the beautiful heads of young girls, from the pencil of Greuze. She soon gained a great reputation; was patronised by many distinguished individuals; and, during the whole course of her long career, her talents were very highly esteemed throughout all Europe. Her subjects are principally portraits, semi-allegorical subjects, and landscapes. She painted the famous Count Orloff; Cardinal de Fleury; Marie Antoinette; Madame de Staël as Corinne; Madame Catalina, and many others. She was admitted to the Academy of Paris, and presented her picture of Peace renewing Plenty, as her reception piece. She visited Italy in 1789, and was chosen a member of the Academy of St. Luke, at Rome, where she painted Miss Pitt as a Hebe, an admirable work; also Lady Hamilton as a Sibil and Bacchante; the painter Robert; the Queen of Naples and the royal family. She afterward visited Switzerland, Prussia, Russia, and England, receiving everywhere the most flattering attentions and honors. After spending three years in England, and painting the portraits of Lord Byron and the Prince of Wales, she returned to France. During her travels she painted many admirable landscapes, and the result of her indefatigable exertions during a long life was 662 portraits, 15 compositions, and 200 landscapes. She was honored by admission to the Academies at Paris, Bologna, St. Luke at Rome, Geneva, Berlin, St. Petersburg, Rouen, and Van-cluse. Madame Lebrun died in 1842, aged 87.

LECARPENTIER, C. L. F., a French painter,

born at Rouen in 1750. He is principally distinguished as a writer on the art, and acquired sufficient reputation to be chosen Professor in the Academy at Rouen, and was a member of several literary societies at Paris. One of his principal works was his *Galerie des Peintres celebres, avec des remarques sur la genre de chaque maître*, Rouen and Paris, 1800, 2 vols. 8vo. He died in 1822.

LECCE, or LECCIO, MATTEO DA, called *Perez d'Alesio*. This painter flourished at Rome, according to Baglioni, about 1580. His works are chiefly in fresco, and he attempted the style of Buonarrotti, but with little success. In the Chiesa Nuova is a large altar-piece by him, representing the Transfiguration; and in S. Eligio degli Orefici, is a picture of the Virgin and Infant, with saints. It is supposed he died in 1600.

LECCII, or LECH, ANTONIO, a Venetian painter, eminent for his flower-pieces, who flourished, according to Martinioni, in 1663.


LECLERC, DAVID, a Swiss painter, born at Berne in 1680. He studied under Joseph Werner, and then visited Frankfort, where he practised the art for several years, and acquired considerable reputation for his pictures in oil, miniature, and enamel. He was invited to the court of Hesse Darmstadt, and executed the portrait of the Landgrave, Ernest Ludwig; after which he entered the service of the Landgrave of Hesse Cassel, and remained there thirty years. During this period he visited France; and in 1715 went to England, remaining there two years, after which he returned to Germany, and settled at Frankfort. Most of his works are portraits, in oil and miniature, designed in an elevated style, with a system of coloring founded on those of Rigaud and Rubens. There are also by him a number of fine historical subjects, landscapes, and flower-pieces. Leclerc was much patronized by the German princes. He died at Frankfort in 1738. He had a brother, named Isaac L., a very ingenious engraver on steel and on precious stones, who was appointed medalist to the court of Cassel, and died in 1746. Jan Friedrich, the son of David L., was born at London in 1717, and practised miniature painting, in Germany, with reputation.

LECOMTE, FELIX, a French sculptor, born at Paris in 1737. He studied under Falconet and Vassé, and having gained the grand prize of the Academy, he visited Rome with the royal pension. On returning to Paris, he soon gained a high reputation, and was admitted to the Academy in 1771. By order of the government, he executed the statues of Rollin and Feneclon, the latter of which is in the Hall of the Institute, and is considered his master-piece. During the Revolution Lecomte lived in retirement; but in 1810 he was appointed a member of the fourth class of the Institute; and on the accession of the Bourbons, he was appointed Professor in the Academy of Sculpture. He died in 1817.

LECOMTE, MARGUERITE. This lady was born at Paris about 1719, and distinguished herself by her fine taste for the arts. She engraved a number of portraits and landscapes; also several vignettes for a translation of Gessner, 1764. It would appear that she attained considerable eminence in art and literature, as her portrait, designed by

Watelet, engraved by Lempereur, is inscribed *Marguerite Lecomte, des Academies de Peinture et des Belles-Lettres de Rome, de Bologne, et de Florence.*

**LEDERER, HANS.** There is considerable uncertainty among various authors with regard to this artist. Professor Christ and Malpe attribute to Hans Lederer several engravings marked with the accompanying monogram. Brulliot ascribes to Jerome Lederer four prints expressing the different temperaments, as the Sanguine, the Melancholy, the Choleric, and Phlegmatic. The first, has the name *H. Lederer*; and the second a mark resembling I. L., or H. L. Nagler also agrees with Brulliot, giving the Latinized name as *Hieronymus*.

**LEDERLIN, JACOB,** a German wood engraver, born at Tubingen about 1565.  He executed a number of wooden cuts, some of which are dated 1590; also a set of portraits of some of the professors of the University of that city, published in 1596, by Erhard Zell.

**LEDERSBACH, CHRISTOPHER,** probably a German engraver, who etched a number of plates, among which is a large upright print of the Presentation of Samuel, after *Romanelli*.

**LEDESMA, JOSÉ DE,** a Spanish painter, born in Old Castile in 1630. After acquiring the elements of design in his native country, he went to Madrid, and entered the school of Don Juan Carreno. Palomino highly praises him for his correctness of design and admirable coloring; and mentions his master-piece of the Deposition from the Cross, with the Virgin, Mary Magdalene and St. John, in the church of the Recollets of St. Augustine. He died at Madrid in 1670.

**LEDoux, CLAUDE NICOLAS,** a French architect, born at Dormans, in the department of the Marne, in 1736. He was educated at the college of Beauvais, and then went to Paris, where he learned engraving, and for some time devoted himself to that branch of art. He then applied himself to the study of architecture, and in 1771, Madame Dubarry appointed him her architect. For her he erected the elegant pavilion de Louveciennes, and the chateau de St. Vrin, near Arpagon. Among his other works were a hotel at Paris, for the Count d'Halleville; in Rue Michel Lecomte, that of Prince de Montmorency; the Hotel de Thélusson, with its noble gateway; and the chateau de Benonville, at Caen. His most important work, however, was the Barriers of Paris, which were erected after his designs. The most remarkable part of this great work, is the triumphal columns of the Barriere du Trone. He published a work entitled *L'Architecture Considerée sur le Rapport de l'Art, des Murs, et de la Legislation*, Paris, 1804, 125 plates. Ledoux died in 1806.

**LEEPE, JOHN ANTHONY VANDER,** a Flemish painter of landscapes and marines, born at Bruges, of a distinguished and opulent family, in 1664. Manifesting a strong inclination for art, he was permitted to indulge his desires, by devoting himself to painting. He made nature his chief model, spending much time in the fields and forests, or on the sea-shore; consequently his works are very truthful, particularly his marine views. In his

landscapes he followed the tastes of Genoels and Gaspar Poussin. His coloring is pleasing, though occasionally too cold; and his pencil is free and flowing. In the church of St. Anne at Bruges, is a picture by vander Leepe, representing the Flight into Egypt. His landscapes are generally decorated with the figures of Kerekhove and Duvenende. He died in 1720.

**LEEST, ANTONIUS VAN,** an engraver mentioned by Papillon, as possessing considerable talent, by his cuts of the Four Evangelists.

**LEEUW, GABRIEL VANDER,** a Dutch painter, born at Dort in 1643. He was the son and scholar of Sebastian vander Leeuw, formerly a disciple of Jacob Gerritze Cuyp. He made such rapid progress, as soon to surpass his father, and then went to Amsterdam, from whence he traveled to France, in company with David vander Plaas. After practising the art with good success at Paris and Lyons for four years, he visited Rome for improvement, and studied the works of Benedetto Castiglione, and Rosa da Tivoli. His subjects were usually landscapes with cattle, and he often spent whole days in the fields, designing after nature, by which he acquired great correctness of design and truth of coloring. His compositions are ingeniously arranged, the animals well drawn, and touched in a bold and masterly style. After practising the art for ten years in Italy with excellent success, he returned to Holland, and at first received great encouragement; but as he wrought with surprising facility, his works became less popular, not being finished with the laborious precision of the Dutch artists, but pencilled in a free, bold, and spirited style, and colored in the Italian taste. Discouraged by this ill success, he resolved to return to Italy, but died soon after at Dort, in 1688. He etched a number of plates in the styles of Castiglione and H. Roos, which during his residence in Italy, he signed *G. Leone*; Leone signifying a lion in Italian, as does Leeuw in Dutch. The Italian writers incorrectly ascribe these plates to a *Giuliano Leone*, placing his birth at Parma, in 1644.

**LEEUW, PETER VANDER,** a Dutch painter, the younger brother of the preceding, was born at Dort in 1644, and studied under his father, Sebastian vander Leeuw, mentioned in the foregoing article. He painted similar subjects to those of his brother, and with great merit; but his style of penciling and coloring was better adapted to the taste of his country, his pictures being very neatly and carefully finished. He was a close imitator of the works of Adrian Vandervelde, and his pictures are often mistaken for the productions of that master. His skies are bright and clear, his distances very agreeable, his touch and coloring closely approaching the excellence of Vandervelde, although his animals are inferior to that master, in correctness of design or beauty of finishing. He died at Dort in 1705.

**LEEUW, JOHN DE,** a Dutch engraver, born at the Hague about 1660. In concert with John Lamsvelt, he executed the portraits for le Vassor's History of Louis XIII. There are also a number of other plates by him, among which are the following:

Carolus Niellius, D. Theol. *J. de Leeuw, sc. James*

William Imhof, Senator of Nuremberg; *D. Leeue*, *fec.* Joseph Justus Scaliger. John, Duke of Marlborough; *reni, vidi, rici.* Abraham Cowley, poet; for the edition of his works published in 1700.

LEEUE, THOMAS DE. See LEU.

**W.** or **W.** LEEUE, WILLIAM DE, a Flemish engraver, born at Antwerp in 1610; died about 1665. He studied under Peter Soutman, but instead of adopting the neat and finished style of that master he etched his plates with boldness and freedom, although in a coarse and inharmonious style. He executed a number of plates, which are much esteemed, particularly his paintings, after Rubens, to which his manner was well adapted. The following are the principal:

Lot and his Daughters; *after Rubens*. The first impressions are before the name of *C. Dankertz*. Daniel in the Lion's Den; *do.* The first impressions of this plate are also before the name of *Dankertz*. The Virgin, supported by Angels, called *Mater Dolorosa*; *do.*; scarce. The Martyrdom of St. Catherine; *do.*; fine and scarce. Four large plates of Huntings; *do.* The same subjects are engraved by *P. Soutman*, viz. the Lion-hunt, the Boar-hunt, hunting the Wolf, and the Crocodile and Hippopotamus. Tobit and his Wife; *after Rembrandt*. David playing on the Harp before Saul; *do.* The Portrait of Rembrandt's Wife; *do.* A Female with a Veil; half-length; *do.*; inscribed *Marianne*. St. Francis in meditation; *after J. Lievens*. A set of four large Landscapes; *after Adrian Niculant*. These prints are in a more finished style than is usual with him; they are scarce.

LEFEVRE. See FEVRE.

LEFEVRE, ROBERT, an eminent French painter of portraits and history, born at Bayeux, (Calvados) in 1756. He early manifested an inclination for art, and although of a very poor family, he succeeded in amassing a small sum to enable him to visit Paris. The sight of the works of art in that metropolis, decided him to study painting; and on returning home, he began to practise ornamental painting, for apartments, by which he gained the means of revisiting Paris, where he entered the school of Regnault. His instructor was surprised at his fine coloring, and told him that he could teach him nothing in that department of the art. In 1791, Lefevre exhibited several portraits and other subjects, which were admired, and encouraged him to fresh exertions. In 1804, he exhibited a full length portrait known as *The Lady in black velvet*, which gained him great reputation, and from that time his success was complete. He painted the portraits of Napoleon and Josephine, and made twenty-seven copies for different princes and dignitaries of Europe. At the restoration of the Bourbons, he was employed to paint the portrait of Louis XVIII., for the Chamber of Peers, which gained him the appointment of painter to the King, and admission to the Legion of Honor. Among his other portraits are those of Charles X., and the Duchesses d'Angoulême and de Berri. Among his subjects of history are, Venus disarming Cupid, engraved by Desnoyers; Phocion taking the Poison, treated in a vigorous and elevated style; the Crucifixion, and the Apotheosis of St. Louis, in the Cathedral at Rochelle. He died in 1831.

LEGAT, FRANCIS. This engraver resided at London about 1780. His plates evince an imitation of the style of Sir Robert Strange, though inferior to that master in power and brilliancy of effect. They are executed in a very finished style.

Among them are the following, engraved for John Boydell:

Mary, Queen of Scots, resigning her Crown; *after Gavin Hamilton*. The Continence of Scipio; *after N. Pous-sin*. The King, Queen, and Laertes, in Hamlet; *after West*. Also a Scene in Richard the Third, *after North-cote*; and another Scene in King Lear; *after Barry*.

LEGI, GIACOMO, a painter of Flanders, who, according to Soprani, died young at Genoa in 1640, but left there some exquisite pictures of animals, flowers, and fruit.

LEGNANI, STEFANO, called LEGNANINO, a Milanese painter, born, according to Lanzi, in 1660. After acquiring the elements of design from his father, a portrait painter, named Cristoforo Legnani, he studied successively under Carlo Cignani at Bologna, and Carlo Maratti at Rome. His style combines those of the Roman, Milanese, and Bolognese schools; and he executed a number of subjects from sacred history and the fable, composed with elegance and taste, and evincing great intelligence of the chiaro-scuro, a free and spirited touch, and charming clearness of coloring. He painted a number of pictures at Genoa, and Turin, and particularly several fresco works at Milan, among which is a picture in S. Angiolo, representing a battle fought under the protection of St. Giacomo. At Novara, in the cupola of S. Gaudenzio, is one of his finest productions. He died in 1715.

LEGNANO. See FRANCESCO BARBIERI.

LEGOTE, PABLO, a Spanish historical painter, who practised at Seville about the middle of the 17th century; and was living at Cadiz in 1662, as appears from payments made to him there for painting standards for the Indian naval armament. He was patronized by Cardinal Spinola, Archbishop of Seville, for whom he painted twelve full-length pictures of the Apostles, life size, for the archiepiscopal palace. These works evince an assiduous study of nature, correctness of design, and great truth and beauty of coloring. Several of his paintings have been ascribed by good judges to the elder Herrera and Alonso Cano, particularly twelve half-lengths of the Apostles, in la Misericordia at Seville; and the grand altar-piece of Santa Maria de Lebrixa, in the same church.

LEGRAND, JACQUES GUILLAUME, an eminent French architect, born at Paris in 1753. He was educated for his profession in the school des Ponts et Chaussées, where he attracted the notice of Perronet, and while very young, was commissioned to erect the bridge at Tours. He studied also under Blondel, and after his death, under Clerisseau. In company with Molinos, he made the tour of Italy, but was recalled to Paris by the government, in whose employment he remained twenty years. He erected many public edifices, and restored others, which had fallen into decay. One of his most noted works, which he executed in concert with Molinos, was the cupola of the Halle aux Bleds. He also erected the Theatre Fleydeau, and effected the restoration of the Fountain of the Innocents, the Halle aux Draps, and the interior of the Hotel Marbeuf. He wrote the text for the pictorial works entitled *Edifices de Paris*, and *Galerie Antique*; also the descriptions and criticisms of many architectural subjects in the *Annales du Musée*; the architectural portion of *Cassas' Voyage Pittoresque d'Istrie et de Phenicie*; and also an octavo volume to ac-

company *Durand's Parallèle d'Edifices*. He died in 1806.

**LEIGEL, GODFREY**, a Swiss wood engraver, who flourished from 1527 to 1560, according to Bartsch and Brulliot. Among other prints, he executed a set of wooden cuts of sacred subjects marked with his monogram.

**LEIGH, JARED**, an English amateur painter, a Proctor in the Doctors' Commons. He painted landscapes and marine views, and frequently exhibited at the Society's Rooms in Spring Gardens. He died about 1769.

**LEIPOLDT, J.** There is a small oval portrait of Mary, Queen of Scots, surrounded by the arms of England, Scotland, Ireland and France, marked with the name of this artist.

**LEISMAN, JOHN ANTHONY.** See EISMANN.

**LEJEUNE, LOUIS FRANÇOIS.** This painter was born at Strasburg, in Germany, in 1775. He was an aid-de-camp to Gen. Berthier, and was engaged in many of the battles of the French armies during the career of Napoleon. He made designs of the engagements on the spot, and afterward painted the pictures. Among his principal productions are, the battles of Marengo, Lodi, Aboukir, (on land) Mount Tabor, the Pyramids, Moskowa, and several others. He was honored with the titles of Baron, and Chevalier of the Order of St. Louis; in 1831 he filled the highly honorable appointment of Commander of the Legion of Honor. Bovinet and Coiny have engraved several of his battles.

**LELIE, ADRIAN LE**, a Flemish painter, born at Tilbourg, in the province of Brabant, in 1755. He studied under Quertenmond at Antwerp; but by the advice of Prof. Camper, he settled at Amsterdam, where he was greatly patronized, and practised the art for many years. He painted many portraits and cabinet pictures, which are highly esteemed throughout Holland and Germany, being placed in the choicest collections. He visited Dusseldorf, and copied many portraits by Rubens and Vandyck, as well as historical subjects by Italian and Dutch masters. In the Museum at Amsterdam, is a picture by him, representing the interior of a peasant's dwelling. One of his best works, was a picture of a young student at his lesson, in the collection of Madame Vanderberghe of Ghent. He died at Amsterdam in 1820.

**LELIENBERG.** Little is known of the personal history of this artist. He flourished in Holland about 1663, and painted pictures of dead game and subjects of the chase, in the style of Weenix.

**LELLI, GIO. ANTONIO**, a Roman painter, born, according to Baglioni, in 1591, and painted a number of fine historical subjects for the Roman churches; although he was principally employed on easel pictures for private collections. There is an excellent picture of the Annunciation by him, in S. Matteo in Merulano; but his master-piece is the Visitation, in the cloister della Minerva.

**LELLI, ERCOLE**, an Italian painter, engraver, sculptor, and architect; born at Bologna about 1700. He studied under Gio. Pietro Zanotti, and painted a few pictures, among which is the Virgin and Infant, with saints, in S. Andrea at Bologna; and St. Felice, in the Cappuccini, at Piacenza. As

a teacher of the art, however, he attained great eminence, and held a high reputation for many years. He also taught sculpture and architecture with equal success. He executed many excellent models in wax, for the Bolognese Institute; also a number of fine works in marble, which evince a high order of talent in this branch of art. He wrote a work entitled *Compendio Anatomico per uso de' Pittori e Scultori*. As an architect, none of his works are mentioned. As an engraver, he executed a number of good plates, among which the following are after his own designs: Hagar and Ishmael; the Virgin and Infant; St. Filippo Neri, surrounded by a Glory of Angels; St. Teresa at prayer; a number of portraits, among which is that of his preceptor Zanotti. His plates are usually marked E. L. He died in 1766.

**LELY, SIR PETER**, an eminent German portrait painter, born at Soest, in Westphalia, in 1617. The family name was vander Faes, but his father, an officer in the army, being lodged in the house of a perfumer, the sign of whose shop was a lily, received the appellation of Captain du Lys, or Lely; and the son retained this name. Manifesting an inclination for art, he was placed in the school of Peter Grebber of Haarlem, with whom he continued only two years; having, at the age of twenty, made sufficient progress in portraits and landscape, to enter on his profession. In 1641 he visited England, where Vandyck had died the year before. At first he painted landscapes with historical figures; but soon devoted himself entirely to portrait painting, in the style of Vandyck, and gained great reputation. Through the influence of William, Prince of Orange, who visited England in 1643, Lely was presented to Charles I., and painted his portrait, as well as those of William and the Princess Mary. During the civil wars, he remained in favor with both Royalists and Republicans, and was commissioned to paint the portrait of Cromwell, who said to the artist, "Mr. Lely, I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses and pimples, warts, and every thing as you see me, otherwise I will never pay you a farthing for it." After the restoration, Lely was appointed court painter to Charles II., who also conferred on him the honor of knighthood. He gained great reputation and encouragement, and for many years was the most eminent painter in England. He acquired a considerable fortune by his art, and deported himself in a manner worthy of his success. There are a large number of his works, which are portraits to the knees, mostly of ladies. The backgrounds in his landscapes were usually painted by others, especially when landscape was required. There are a few historical subjects by him, among which is Susanna and the Elders, in the possession of the Marquis of Exeter. His works are characterized by a beautiful and permanent coloring, and graceful attitudes. Inferior to Vandyck in simplicity of design, and purity of coloring, he endeavored to supply his want of taste with affectation in the airs of his heads, and a loose, capricious arrangement of his habiliments, greatly inferior to the tasteful draperies of Vandyck. The eyes of his female figures have a sleepy, languishing look, which in some cases might give a fine effect, but is almost universally visible in his portraits, exposing him to the charge of mannerism.



The hands of his ladies are very beautiful, and some of his female portraits surpass those of Vandyck. There is an etching by Lely of a Shepherd and Shepherdess. He died in 1680, and was buried in Covent Garden, where there is a monument with his bust by Gibbon, and a Latin epitaph by Thomas Flatman.

LEMAIRE, JEAN, a French painter, born at Dammartin in 1597. After acquiring a knowledge of the art from Vignon, he visited Italy, and studied the great remains of antiquity. On returning to France he chiefly devoted himself to historical, architectural, and perspective subjects. He died at Gaillon in 1659.

LEMAIRE, FRANÇOIS, a French painter, born at Maison Rouge in 1627. He painted portraits, and colored them in a good style. He died at Paris in 1688.

LEMBKE, JOHANN PHILIP, a German painter, born at Nuremberg in 1631. He studied under M. Weyer and George Struch. About 1653, he visited Italy, and having a strong inclination for painting battle-pieces, he devoted himself to the study of the works of Borgognone, and became a very reputable artist in that branch. On returning to Germany, he was invited by Charles XI. to the court of Sweden, and executed a number of works, among which two grand battle-pieces in the palace of Drottningholm, attest his talents. He etched a number of plates in a spirited style. He died at Stockholm in 1721.

LEMENS, BALTHASAR VAN, a Flemish painter, born at Antwerp in 1637. He visited England after the Restoration, and painted small historical subjects, characterized by fertility of invention and facility and neatness of execution. Meeting with little encouragement, he devoted himself to painting the draperies and backgrounds in the portraits of other artists.

LE MIRE. See MIRE.

LEMOINE. See MOINE.

LEMOYNE. See MOYNE.

LEMPEREUR, JEAN DENIS, a French amateur engraver, born at Paris in 1710. He etched a variety of plates after P. da Cortona, B. Castiglione, and Vandyck. He was a connoisseur in art, and possessed an extensive collection of drawings and paintings.

LEMPEREUR, JEAN BAPTISTE DENIS, the son of the preceding, was born at Paris in 1740. He etched a number of plates from his own designs, and after different masters, among which are the following: The Angels announcing to the Shepherds the Nativity of Christ, *after Boucher*; the Murder of the Innocents, *after Pierre*; two Landscapes, *after Ruysdael*.

LEMPEREUR, LOUIS SIMON, an eminent French engraver, born at Paris in 1725. He studied under Pierre Aveline, and followed his style. His plates possess great merit, and he was chosen a member of the Royal Academy. The following are the principal:

#### PORTRAITS.

E. Jeanrat, painter to the King; *after Roslin*; engraved for his reception into the Academy in 1775. P. L. E. de Belloy, a dramatic poet; an emblematical portrait, 1765. Philip Cayeux, sculptor; *after Cochin*. Claude Henry Watelet; *do*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Bathers; *after C. Vandoo*. The Triumph of Silenus; *do*. Aurora and Tithon; *after Pierre*. A Sacrifice to Pan; *do*. Bacchus and Ariadne; *do*. The Forge of Vulcan; *do*. The Rape of Europa; *do*. Pyramus and Thisbe; *after J. B. Cazes*. The Garden of Love; *after Rubens*; the same subject is engraved by Clouet and C. Jegher. A Spanish Festival; *after Palamedes*. A pair, Flemish Merry-makings; *after Teniers*. The Rape of Proserpine; *after La Fosse*.

LEMPEREUR, CATHERINE ELIZABETH, a French engraver, the wife of the preceding artist, born at Paris in 1726. She studied under Lawrence Cars and Fessard, and executed a number of prints in a neat and agreeable style, among which are the following:

Two Views of Architecture; *after Pannini*. The Milkmaid; *after Teniers*. The Dangerous Forest; *after Wouwerman*. The Rural Labors; *do*. The Departure of Jacob; *after Boucher*. A set of six Marine Subjects and Sea-ports; *after Vernet*.

LENARDI, GIO. BATTISTA, a painter of the Roman school, who studied under Baldi, and afterward under Pietro da Cortona, in whose style he painted in several churches in the Romagna, especially in the chapel of the B. Rita at San Agostino, and the church of the Buonfratelli at Trastevere. He was not a great, but a reputable artist, and flourished about the middle of the 17th century.

LENCKER, HANS, a German goldsmith and engraver, who flourished at Nuremberg, according to Brulliot, about 1573. That author cites two prints, one of Pyramus and Thisbe; the other of Birds on the Branches of Trees and Stalks of Flowers; marked with his monogram. He observes that these prints ought to be attributed to Lencker, because we are acquainted with other works in the same style, engraved and enameled in silver, and marked with a monogram composed of the letters H. L. N., for *Hans Lencker, Nurembergensis*, dated 1573. It is found on silver enameled arabesques, decorated with birds, animals and figures, among which are the covers of a book of prayers, in the royal library at Munich, which bear the monogram, with Lencker's name, and the date, 1573.

LENDINARA, LORENZO CANOZIO DA, a native of Modena, and a fellow-student of Andrea Mantegna, who was esteemed an excellent artist. He inlaid the whole choir of the church of S. Antonio with beautiful figures. He died in 1477. This edifice was afterward destroyed by fire. None of his works are now certainly known to be in existence, though there are other works of the same kind in the churches at Venice, attributed to him, or to his brother Cristoforo, or to his son-in-law Pier Antonio, who assisted him in his labors, and who are applauded by Siculo as worthy of vicing with Phidias and Apelles themselves. Tiraboschi also commends these artists.

LENFANT, JEAN, a French engraver, born at Abbeville in 1615; died at Paris in 1674. He studied under Claude Mellan, and executed a number of plates with the graver, in a neat but formal manner, following the first style of his instructor, with the cross strokes. His plates are principally portraits, which are his best productions. Among them are the following:

#### PORTRAITS.

The Count de Brienne; *after Le Brun*. Jacobus de Souvre; *after Mignard*. Francisus du Tillet; *Lenfant*



*ad vivum faciebat.* 1664. Nicholas Blasset, architect and sculptor. 1658. Francisus de Harlay, Rothomagensis Archiepiscopus; *after Champagne* Ludovicus Boucherat, D. de Compans. 1670.

## SUBJECTS.

The Bust of our Saviour; oval: *after Raffaele*. The Virgin suckling the Infant; circular; *after An. Caracci*. The Virgin adoring the Infant; oval; *after Guido*.

LENGELE, MARTIN, a Dutch painter, born at the Hague in 1604. He painted history with reputation, and was chosen president of the Academy of Painting at his native city, in 1656. He died at the Hague in 1661.

LENS, ANDREW CORNELIUS, a Flemish historical painter, born at Antwerp in 1739. He studied under Eyckens and Balthasar Besscheij.—Among his principal works are the Annunciation, in the church of St. Michael at Ghent; several pictures from the History of Mary Magdalene, in the church of that Saint at Lisle; and Delilah cutting off the Hair of Sampson, in the Museum at Brussels. He died in 1822.

LENS, BERNARD, the Elder, a mezzotinto engraver, the son of an obscure painter of the same name, was born in 1659, and died in 1725. Besides his mezzotints, he also etched a few plates, in an indifferent style. Nagler mentions about twenty-five of his prints, among which are the following:

David, with the Head of Goliath; *after Dom Fetti*. The Judgment of Paris; *after Sir Peter Lely*. Bacchus, Venus, and Ceres; *after P. Badens*. Three Landscapes, with figures and cattle; *after Berghem*. Rinaldo and Armida; *after J. Vanderecaart*; and about twenty more enumerated by Nagler.

LENS, BERNARD, the Younger, was the son of the preceding, and flourished in England about 1730. He became distinguished as a painter in miniature, and a teacher of drawing, in which capacity he was chosen to instruct the Duke of Cumberland. His chief excellence was in copying the works of Rubens, Vanlyck, and other masters, in water-colors. He etched a few portraits; also two or three drawing-books of landscapes and views, published for the use of his scholars. Nagler mentions twenty-three mezzotints by him. He died at Knightsbridge, in 1741.

LENZEN, J. F., a Flemish painter, born at Antwerp in 1790. He is chiefly known by his successful copies of the pictures of Ommeganck, which have doubtless increased the number of works ascribed to that master. He died in 1840.

LEOCARUS, an eminent Greek sculptor, flourished in the 4th century before Christ, and was the cotemporary and rival of Polycles, Cephisodorus, Scopas, Bryaxis, and Timotheus. In concert with the three latter, he executed the famous tomb of Mausolus, for Queen Artemisia. (For a description of this work, see BRYAXIS.) Leocarus also made the bronze statue of Isocrates, for the temple of Eleusis; the Colossus in the temple of Mars at Halicarnassus; the statues in gold and ivory, of Amyntas, Philip, Alexander, Olympias, and Eurydice, which were consecrated by Philip, after the battle of Cheronea, in a temple erected at Olympia. Many other of the works of Leocarus are mentioned by Pausanias, Pliny, and other writers, but his most admired production seems to have been a group of Ganymede carried off by the Eagle; a statue of Autolyceus; and a statue of Jupiter, placed in the capitol at Rome.

LEON, DON SIMON DE, a Spanish historical painter, born at Madrid in 1610. Under the able instructions of Pedro de las Cuevas, he made rapid advances; and by studying the works of Vandyck, he acquired a brilliant and vigorous system of coloring. He was commissioned by Cardinal Everard to execute some paintings in the church of the Jesuits at Madrid, where he painted the grand altar-piece, representing the Apparition of the Father and the Son to St. Ignatius; and also the dome of the same church, in twenty-one compartments, representing the History of the Infant Jesus. The Cardinal was so highly pleased with his talents, that he recommended him to the Queen, and he soon attained a high reputation. He painted many fine works for the churches of Madrid, which were highly esteemed. He died in 1687.

LEON, FELIPE DE, a Spanish painter, who flourished at Seville in the first part of the 18th century. He painted several historical subjects from his own designs, in a style closely resembling that of Murillo, among which is a picture of Elijah ascending to Heaven in a Fiery Chariot. He copied the works of Murillo with great exactness, and many of his copies were formerly at Seville, where they were highly esteemed. He died in that city, in 1728.

LEON, CHRISTOPHER DE, a Spanish painter, brother of Felipe de L., was born at Seville about 1650. He studied under Murillo and Valdes, and nearly approached the style of the latter master. He painted history with reputation, and executed a number of good works in oil and fresco, among which are twenty-eight portraits in S. Felipe de Neri, at Madrid. He died at Seville in 1729.

LEON, or LEONI, CARLO, a native of Rimini, who is commended in the *Guida da Rimini* for his fresco paintings in the churches of that city. He also painted several pictures in the church and convent of the Conventuali at Venice, which are highly extolled. He died at Rimini in 1700.

LEON, or LEONI, GIOVANNI, a native of Carpi, was born in 1639, and died in 1727. He studied with Griffoni, and was a very eminent artificer in his time of works in *scagliola*. Two very beautiful specimens of his work are preserved in the Ducal Museum at Modena. He resided chiefly at Cremona, where he introduced this then new art. See *del Conti*.

LEON, or LEONI, GIROLAMO DA', a painter of Piacenza, who, according to Orlandi, lived about 1580. The *Guida da Parma* also makes mention of some of his works in that city.

LEONARD, JOHN FRANCIS, a Flemish engraver, born at Dunkirk in 1633; died at Nuremberg in 1687. Among other plates, he executed the portrait of Merstraten, Syndic of Brussels, and his wife, *after Vandyck*; also a part of the portraits for the History of the Emperor, published at Vienna in 1674.

LEONARDIS, GIOVANNI, an Italian engraver, born at Venice in 1712. He studied painting under Gio. Battista Tiepolo, but afterward devoted himself to engraving. There are a number of etchings by him, after various Italian masters, among which are the following:

Cupids at Play; *after Giulio Carponi*. The Triumph of Silenus; *do*. Neptune and Thetis; *after Seb. Conca*. 1765. The Rape of Europa; *do*. Two subjects of the

Amusements of the Carnival; *after Tiepolo*. The Golden Calf; *after Tintoretto*. 1768. The Last Judgment; *do*. 1768.

LEONARDO, FRA. AUGUSTIN, a Spanish historical and portrait painter, born at Madrid, according to Palomino, in 1580; though other writers place his birth at Valencia. He was a monk of the Order of St. Felipe, and painted several pictures for the monastery Nuestra Señora de la Merced. His portraits are said to possess great merit. Among his subjects of history was a Battle between the Moors and Spaniards, with St. George assisting the latter. Palomino highly praises his picture of the Miracle of the Loaves and Fishes, in the Refectory of the convent de la Merced at Toledo. He died at Madrid in 1640.

LEONARDO, JOSÉ, an eminent Spanish painter of battles, born, according to Palomino, at Madrid in 1616, though Martinez says he was a native of Catalonia. He studied under Pedro de las Cuevas, and became so distinguished as to be appointed painter to the King. He executed a number of excellent works for the palace of Bueno Retiro, among which are the Siege of Breda; and a large composition of great merit, representing a March of Soldiers, with the Duke of Frias conversing with an Officer. He was poisoned in 1656, probably by those jealous of his merits.

LEONARDONI, FRANCESCO, an Italian painter, born at Venice in 1654. He visited Spain, and settled at Madrid. According to Palomino he gained great eminence in portrait painting; and also executed several historical works for the churches, characterized by a grand style of design, bold and spirited touch, and great intelligence of chiaro-scuro. Among his principal works is a large altar-piece of the Incarnation, in S. Gerónimo el Real, at Madrid; and two subjects from the Life of St. Joseph, in the church of the Colegio d'Atocha. He died at Madrid, in 1711.

LEONBRUNO, LORENZO, an Italian painter, not mentioned by Lanzi and other writers on art. In 1825, Girolamo Prandi, professor of the University at Bologna, published a notice of the life and works of this artist. He was born at Mantua in 1489, and studied under Count Castiglione, the friend of Raffaello. Appointed painter to the Duke of Mantua, he gave offence to Giulio Romano, and was obliged to quit Mantua, and settle at Milan, where he died about 1537. There are three pictures by Leonbruno at Mantua, which are very highly praised, even to a comparison with the works of Annibale Caracci and Domenichino.—They are St. Jerome, the Metamorphosis of Midas, and the Body of Christ in the Arms of the Virgin.

LEONCINI, FRANCESCO, an engraver mentioned by Strutt, as the artist of a plate representing the Flight into Egypt. It is etched in a slight, free style, and signed *Francesco Leoncini di S. Geminiano, inv. et f.*

LEONE, GUGLIELMO. The plates attributed to this imaginary artist, who, according to the Italian writers, was born at Parma in 1644, are in reality by Gabriel vander Leeuw, *which see*.

LEONE, ARTO, called CORIARIO. This painter was born in 1498, and studied under Cornelius Engelbrechtsen. He painted sacred and poetical subjects in a grand style, decorated with architect-

ture, which he designed and executed with great freedom and taste. The figures in his works are generally of life-size, and sometimes larger. He died in 1564.

LEONI, GIOVANNI DA, a painter briefly mentioned by Vasari, of whom little more is known than that he studied under Giulio Romano at Rome.

LEONI, LUIGI, called IL PADOVANO, a reputable Italian painter, engraver, and modeler, was born at Padua in 1531, but practised at Rome. He painted history with reputation, both in oil and fresco. As an engraver, he executed several plates, coins, and medals. His models in wax, however, were greatly admired, and it is said that after once seeing a person he could easily model a correct likeness. He died at Rome, in 1606.

LEONI, CAV. OTTAVIO, called IL CAV. PADOVANO and PADOVININO, the son of Luigi L., was an eminent Italian painter and engraver. His family was from Padua, which gave him his surname; but he was born at Rome, according to Nagler and other authorities, in 1574; died in 1628. Baglioni says he was the son of a painter; and during the pontificate of Urban VIII. he was held in high esteem for his talents in portrait and history, being employed to paint the pope, cardinals, and principal nobility of the time. Among his historical works is the Virgin and Infant, in S. Maria della Minerva; the Annunciation, in S. Eustachio; and St. Carlo, St. Francesco, and St. Nicolo, in S. Urbano. He was chosen Director of the Academy of St. Luke, and was appointed Knight of the Order of Christ, on which occasion he painted the Martyrdom of St. Martina, for the church of the Academy.

As an engraver, Cav. Ottavio Leoni executed about forty plates, described by Bartsch and Nagler, among which are about twenty portraits of painters, engraved in a singular manner, but producing a very pleasing effect. The hair and draperies are engraved with strokes; the shadows assisted with strokes; the faces delicately dotted; the heads finely drawn, and the whole highly finished. Among them are the following, signed *Eques. Ottav. Leonus. Romanus pictor, fecit*:

#### PORTRAITS

Ludovius Leonus, Pictor et Sculptor celebris. 1625. Eques. Ottav. Leonus, se ipse fec. 1625. Joannes Franciscus Barbieri, Centinus pictor. 1623. Marellus Provenzalis, Centensis. 1623. Eques Christophor. Ronchalis de Pomerancius, pictor. 1623. Eques Joseph. Cæsar Arpinas, pictor. 1621. Antonius Tempesta, pictor Florentinus.—1621. Thomas. Salinus, Romanus, pictor. 1625. Fr. D. Antonius Barberius. 1625.

LEONI, LEONE, an Italian sculptor and medalist, a native of Arezzo, in Tuscany. He gained a high reputation, and was commissioned to execute the magnificent bronze mausoleum in honor of Giacomo de' Medici, brother to Pius IV., erected in the cathedral at Milan. This work greatly increased his reputation, and he was patronized by the Emperor Charles V., who assigned him apartments in his palace at Brussels. He executed three marble statues of the Emperor, his Empress, and their son, Philip II. He also cast a bronze colossal statue of Charles V., at Madrid, and made several bronze and marble statues for the Escorial. He died in 1660.

LEONI, GIACOMO, a Venetian architect, who

visited Germany, and was employed by the Elector Palatine, for whom he erected a number of good edifices. He afterward visited England, and published at London a fine edition of the Works of Palladio, in 1742. He died in 1746.

LEOPARDI, ALESSANDRO, an eminent Italian sculptor, born at Venice about 1450. Little is known of the circumstances of his life, but his works are very highly esteemed for their elegant and masterly execution. Among his finest productions, according to Cicognara, is the Mausoleum of the Doge Andrea Vendramino, in the ancient church of the Serviti. It is enriched with a great number of admirable statues and bas-reliefs. The three bronze pillars in the Piazza di San Marco, which support the standards of the Republic, are also by this artist; and the elegance and perfection of their proportions have been highly praised. He executed the bronze equestrian statue of the Colleon, after the design of Andrea da Verocchio. He died in 1510.

LEPICIÉ, BERNARD, a reputable French engraver, born at Paris in 1699, and died there in 1755. He formed his style upon that of Jean Audran, of whom he was probably a pupil. At the invitation of Claude du Bosc, he visited England to assist that artist in engraving the Cartoons of Raffaele for the print-sellers. These plates, however, are far below his other productions. On returning to Paris, he engraved a number of plates which gained him great reputation, and he was chosen a member of the Royal Academy, of which he was appointed secretary and historian. He published two works relating to art, entitled *La Description des Tableaux du Roi, and Les Vies des premiers Peintres du Roi, depuis Charles le Brun, jusqu'à François le Moine*. The following are his principal prints:

#### PORTRAITS.

Nicholas Bertin, painter to the King; *after Lien*; engraved for his reception into the Academy in 1740. Louis de Boullongne, first painter to the King; *after Rigaud*. Philibert Orry, Minister of France; *do*. Peter Grassin, Director of the Mint; *after Largillière*. Charles Capperonier, Librarian to the King; *after Ared*. Francis d'Aubigné, Marchioness de Maintenon; *after Mignard*. John Baptist Molière; *after Charles Coypel*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Circumcision; *after Giulio Romano*; for the Crozat collection. Jupiter and Io; *do*. Jupiter and Juno; *do*. St. John preaching in the Wilderness; *after Buccicchio*. Vertumnus and Pomona; *after Rembrandt*. Two Subjects; *after Teniers*. The Chess-players; *after C. de Moor*. The Players at Piquet; *after G. Netscher*. Town Love and Village Love; *after Charles Coypel*. The Pacha having his Mistress' picture painted; *after C. Vanloo*; fine. Charles I. taking leave of his Children; *after Raoux*.

LEPICIÉ, RENÉE MARIE ELIZABETH, was the wife of the preceding, and engraved a number of plates in a neat style, after Boucher, Vanloo, Chardin, Rigaud, and others, among which are a pair *after Chardin*. Saying Grace, and the Industrious Mother; also the Flemish Cook, *after Teniers*. She died in 1752.

LEPICIÉ, NICHOLAS BERNARD, a French painter, the son of Bernard L., born at Paris in 1735. He studied under Carl Vanloo, and gained some distinction by his picture of William the Conqueror. In 1768 he was admitted to the Academy, for his picture of Chiron instructing Achilles in music. In 1770 he exhibited several pictures, among

which were Narcissus metamorphosed, and the Martyrdom of St. Andrew. His works are quite numerous, but they are abundantly open to criticism for their unstudied and unnatural design, and their false system of coloring. He died in 1784.

LEPRINCÉ, A. XAVIER, a reputable French painter, who flourished in the first quarter of the present century. He painted landscapes, fairs, carnivals, and various other subjects, which are to be found in some collections. A few partially finished compositions which he left at his death, in 1826, were completed by Renou and Potdevin.

LERCH, J. M., a German engraver of little note, who flourished at Vienna about 1670. He executed several portraits for Priorata's History of the Emperor Leopold, and a large print, in three sheets, in concert with *Hoffman*, of the Siege of Brandenburg.

LEROY, JEAN DAVID, an eminent French writer on architecture, born at Paris in 1728. He early manifested a strong inclination for art, and visited Greece in order to collect materials for his work which appeared in 1758, entitled *Ruines des plus beaux monuments de la Grèce*. In 1770 he published a revised edition, which was greatly admired. He was made a member of the Academies of Inscriptions and of Fine Arts at Paris, and also of the Institute; member of the Bolognese Institute; and was also Professor of Architecture in the French Academy for many years. Leroy wrote several excellent works on architecture and engineering; and by his teachings and writings succeeded in greatly elevating and improving the architectural taste of France. He died in 1803.

LERPINIERE, DANIEL DE. This engraver flourished in England in the latter part of the 18th century. Nagler mentions a print by him, dated 1790. He was probably of French extraction, and a pupil of F. Vivares. There are several naval subjects by him, engraved in concert with Fittler; also a number of landscapes and views, which possess great merit. Among them are the following:

A Landscape, with the Flight into Egypt; *after Claude Lorraine*. The Companion, with St. George and the Dragon; *do*. A grand Landscape, with the Israelites worshipping the Golden Calf; *do*. A Sea-piece, a Calm; *after Fernet*. The Companion, a Storm; *do*. Two Italian Landscapes; *after the designs of John Taylor*. Two Landscapes, with cattle; *after Cuyp*. A Landscape, Evening; *after Pynaeker*. Six Views of Sea-fights, &c.; *after R. Paton*.

LESCOT, PIERRE, an eminent French architect, born at Paris in 1510. He has the credit of being among the first to reform the Gothic and bastard styles of architecture, which till then prevailed in France. Convinced of the surpassing excellence of the beautiful remains of antiquity, he endeavored to substitute them in place of the prevalent modes, and to reform the public taste. The first important work confided to Lescot, was the Louvre, commenced in 1541, under Francis I. The Hall of the Hundred Swiss, was much esteemed; and the Fountain of the Innocents, in which the genius of the sculptor Goujon is united with that of Lescot. This artist died in 1571.

LESCOT, HORTENSE VICTOIRE HAUDEBOURT, a reputable French paintress, born at Paris in 1785. She studied under Lethière, the severity of whose

style scarcely admits of the supposition that she could adopt that for which she was afterward distinguished. When Lethiere was appointed Director of the French Academy at Rome, she also accompanied him thither, and produced several works in that city, which gained her considerable reputation. She first exhibited at the Louvre in 1810; and in 1812 she produced the "Salutation of the Feet of St. Peter;" and the "Confirmation," in the church of St. Agnes at Rome; which are now in the gallery of the Luxembourg. In 1814 she married M. Haudebourt, the architect; after which she was appointed artist to the Duchess de Berri. Her pictures were mostly historical, very numerous, and remarkable for felicity in the selecting of the subjects. She practised the art with considerable success till her death, which occurred in 1844.

LETELLIER, C. F., a French engraver, who flourished about 1780. He executed several plates of conversations, &c., with the point and graver, after the French painters and other masters.

LETH, HENRY DE, a Dutch engraver, who resided at Amsterdam, and according to Basan, executed many views of Kennemland, in a poor style.

LETHIERE, GUILLAUME GUILLON, an eminent French painter, born at St. Anne, in the island of Gaudeloupe, in 1760. He was sent while very young to France, and after receiving a very liberal education, was placed under a professor of the art at Rouen, where he remained three years, and then studied at Paris, under Doyen. In 1786, having gained the grand prize of the Royal Academy, he visited Rome for improvement, and made rapid advances. His classical education, and the stirring scenes then transpiring in France, suggested the representation of subjects connected with resistance and destruction of tyranny, and he therefore painted several pictures of the Death of Virginia, the Death of Caesar, and Brutus condemning his Sons. The latter he sent to Paris, where it was received with great applause, and gained for Lethiere a great reputation. In 1792 he returned to France, where he became involved in the Revolution, but without participating in its excesses. He formed a friendship with Louis Bonaparte, which was of great advantage to him during the Consulate, but subsequently obliged him to follow his protector into exile. Through his influence Lethiere obtained the Cross of the Legion d'Honneur, and the directorship of the French Academy. In 1815 he was chosen a member of the fourth class of the Institute, and although Louis XVIII. refused at first to confirm him, yet by the same prince he was afterward appointed Professor of Painting. His works are characterized by great elevation of design, evincing a mind enriched with classical and poetical beauties, and may be ranked among the greatest historical productions of modern art. In 1816 his pictures of the Judgment of Brutus, and Homer reciting his verses to the Greeks, were exhibited at London with great applause. Among his other most important works, are *Æneas* and *Dido* fleeing from the Storm, exhibited in 1819; and *Philoctetes* in the Isle of Lemnos. Lethiere died in 1832.

LEU, THOMAS DE, a French engraver, born at Paris in 1562, and died about 1620. It is unknown under whom he studied, but he engraved a large number of plates of distinguished person-

ages, and a few other subjects, possessing much merit, executed entirely with the graver, in a neat, finished style, somewhat resembling that of the Wierixes. His prints are generally marked with his name, among which are the following:

PORTRAITS.

Henry III., King of France and Poland. Henry de Bourbon, Prince of Conde, at the age of nine years. Cesar, Monsieur, the companion, aged five years. Bust of Henry IV.; after *Bund*. Busts of Henry IV. and Mary of Medicis; after *Quenel*. Mary of Medicis; *T. de Leu, fec.* Mary, Queen of Scotland and France; *T. de Leu*. Charles de Bourbon, Count of Soisson. Francis de Bourbon, Prince de Conte. Charles de Lorraine, Duke du Mayne. Henry de Savoy, Duke of Nemours. Henry de Montmorency, Constable of France. Louisa de Lorraine, Dowager of France. Anne, Duke of Joyeuse, Admiral of France. Charles de Biron, Marshal of France.

SUBJECTS.

Twenty-five plates of the Life of St. Francis. The Twelve Sibyls; from his own designs. Justice rewarding the Labor of the Husbandman; after *F. Zuccherò*. The Ecce Homo, with Angels bearing the Instruments of the Passion.

LEUPENICIE, J., a Dutch engraver, and probably a painter, who flourished about 1677. There are a few slight but spirited etchings, retouched with the graver, representing views in Holland, which appear to be the work of a painter, signed and dated as above.

LEUR, NICHOLAS VANDER, a Dutch painter, born at Breda in 1667, and died there in 1726. He went to Italy while young, and spent several years at Rome, diligently studying and copying the best works of the great masters. On his return to Holland he acquired considerable reputation, both as an historical and portrait painter, in which last branch he excelled, and might have been without a competitor. Had he confined himself to it, but he aspired to a higher rank without properly estimating his own capacity. His drawing and coloring were good, and he understood perspective and architecture well, but his imagination was cold, his invention narrow and confused, and his composition labored. His best work is an altar-piece in the church of the Recolets at Breda.

LEVASSEUR. See VASSEUR.

LEVESQUE, PIERRE CHARLES, a French engraver, born at Paris about 1727. He is better known as the continuator of the *Dictionnaire des Beaux Arts*, begun by M. Watelet, than for his works as an engraver, although he executed a number of plates which possess considerable merit. The following are the principal:

PORTRAITS.

Louis Phelippeaux, Duke de la Vrilliere; after *Vanloo*. Michael Francis Sedaine; after *J. L. David*. John Causeur, aged 130 years; after *Caffieri*.

SUBJECTS AFTER VARIOUS MASTERS.

Venus and Cupid; after *Pierre*. 1770. Cupid sharpening his Arrows; after *Cazes*. Sleeping and Waking; after *Boucher*; two prints. 1765. The Dutch Toilet; after *Metzu*. Lot and his Daughters; after *Diepenbeck*.

LEVO, DOMENICO, a painter of Verona, who, according to Pozzo, flourished about 1720, and was an excellent painter of flower-pieces, which he composed and executed with great elegance and truth. Lanzi says his works were extremely admired.

LEYDEN, LUCAS JACOBS, called LUCAS VAN LEYDEN, from the place of his nativity, was born in 1494. He was

the son of Hugo Jacobs, an obscure painter, who instructed his son in the rudiments of art. Almost in infancy, he exhibited the greatest passion for the fine arts, and an extraordinary precocity of genius. He bestowed all his time, night and day, to his favorite pursuits, and had scarcely attained his ninth year, when he produced some plates from his own designs. His father now placed him with Cornelius Engelbrechtsen, to study painting, under whose instructions, he made such progress, that at twelve years of age he produced his picture of St. Hubert, the excellence of which, astonished the artists of his time, and procured him the greatest applause, only stimulating him to greater exertions. In 1508, when he was fourteen years of age, appeared his celebrated print of Mahomet drunk, having killed the Monk Sergius. Cotemporary with Albert Durer, there existed between these distinguished artists the most intimate friendship and correspondence, which was never interrupted by any jealousy occasioned by their noble emulation of excelling each other in art. He is allowed to have surpassed Durer in composition, though inferior to him in design. He painted in oil, in distemper and on glass, and treated with equal success, history, landscape, and portraits. His coloring is fresh and clear, and his pencil is light, though his pictures are highly finished. His drawing is taken from the model in the stiff Gothic style, then universally prevalent throughout Germany and Flanders, divested of grace and elegance, and his heads, though they have an expression of truth, have neither dignity or beauty, and there is too great a similarity in them. His draperies are stiff, and broken into too many folds. He had an imperfect acquaintance with the principles of perspective, then not well understood in his country, but he endeavored to overcome this difficulty by apportioning the strength of his coloring to the different degrees of distance in which his objects were placed. These defects, however, may be fairly attributed to the predominant taste of his country, which he had no opportunity of improving by the advantages of travel. His most famous pictures are the Last Judgment, an immense composition, with a multitude of figures, in the Town House at Leyden. Christ curing the Blind Man at Jericho, dated 1531; the Virgin and Infant holding a bunch of Grapes, in the imperial collection at Vienna, dated 1522, and the Descent from the Cross, in the church formerly of the Jesuits at Paris.

"As an engraver," says Strutt, "Lucas van Leyden claims particular attention. At a period when Albert Durer had carried the art of engraving to such perfection in Germany, and Marc' Antonio exercised it with the greatest reputation in Italy, Lucas disputed the palm with those celebrated competitors, in the Low Countries. He learned the use of the point and graver from a goldsmith, which he carried to a surprising pitch of perfection for the short time he lived. His style differs from that of Albert Durer, and seems to have been built on that of Israel van Mechem. His execution is neat and clean; but as his strokes are equally fine in objects in the foreground, as in those in the distance, and as there is a want of connexion in the masses, his plates, though extremely neat, are inferior to those of Durer in firmness and harmony of effect. His figures are tall and meagre, the extremities rather mannered than correct, and

though his attitudes are not ill chosen, they are generally stiff and ungraceful. He engraved on wood as well as on copper, but his cuts are not very numerous. They are spirited and masterly, though inferior to those of Albert Durer."

Lucas van Leyden died in 1533, aged 39. It is said that he was fond of display and corporal enjoyments, and that he indulged himself to such an extent as to destroy his constitution. His chief companion in dissipation was John de Mabuse. Yet he executed an astonishing number of works for so short a life. There are considerably over one hundred paintings, (of which above eighty are historical subjects) considered genuine by him in the galleries and collections of Europe. Doubtless some of these were executed by cotemporary artists, who availed themselves of his prints and drawings in imitating his style. It is the fate of all imitators to have their best works attributed to their prototype, and the possessor never has any doubt of their originality. His prints are very numerous. Bartsch, Zani, and Ottley, agree that Lucas van Leyden did not engrave on wood; that he merely traced the design and employed others to execute the work. The same has been said of Albert Durer and other eminent artists, whose wooden cuts are so highly prized.—(See Durer.) The following list comprises all his principal prints, of which fine impressions are now very scarce and valuable. For further details, and catalogues of his prints, the reader is referred to Bartsch's *Peintre Graveur*, and to Ottley's *History of Engraving*. His prints are usually marked with the Gothic letter L:

#### SUBJECTS OF THE OLD TESTAMENT.

A set of six, of the Creation and Fall of Adam and Eve. 1529. Adam and Eve driven from Paradise. 1510. Cain and Abel 1524. Abraham and the Angels. Abraham sending away Hagar; one of his first plates; very scarce. The same subject, differently treated; smaller; called the Little Hagar. Lot and his Daughters; 1530; fine. A set of five of the History of Joseph. 1512. Jephthah and his Daughter. Samson and Dalilah. The Triumph of David. David praying, with an Angel appearing to him. 1520. David playing on the Harp before Saul. Solomon worshipping the Idols. 1514. Esther before Ahasuerus. 1515. Susanna and the Elders; one of his earliest prints.

#### SUBJECTS OF THE NEW TESTAMENT.

St. Joachim and St. Anne. 1520. The Annunciation. The Visitation. The Adoration of the Magi; very fine. 1513. St. Goltzius has engraved the same subject, with very little difference. The Repose in Egypt; one of his early prints. The Baptism of Christ; a composition of many figures. Christ tempted by the Devil. 1518. The Resurrection of Lazarus; one of his early prints. A set of fourteen, of the Passion of our Saviour. Another set of nine, circular prints, of the Passion. The Ecce Homo; a rich composition; engraved in 1510. The Crucifixion; another capital composition; one of his finest prints. 1517. Christ appearing to Magdalene. 1519. The Prodigal Son; fine.

#### SUBJECTS OF THE VIRGIN, SAINTS, &c.

The Virgin and Infant, with St. Anne. 1516. The Virgin and Infant, with a Glory of Angels. The Virgin and Infant, seated at the foot of a tree. The Virgin and Infant, in a landscape, with two Angels; very fine. 1523. The Holy Family, with St. Joseph presenting an Apple. A set of thirteen, of Christ and the Twelve Apostles. The Four Evangelists; in four plates; dated 1518. St. Peter and St. Paul; half-length. 1517. The Conversion of St. Paul. 1509. St. Peter and St. Paul, in a landscape. 1527. St. Christopher carrying the infant Jesus. 1521; very fine. St. John the Baptist in the Desert. 1513. The Decollation of St. John. St. Jerome, with a Book, a Skull, and a Lion. 1521. The Martyrdom of St. Sebastian. St. Anthony, the Hermit. The Temptation of St. Anthony.—

1509; very fine; engraved when he was thirteen. St. Francis receiving the Stigmata. St. George combating the Dragon. Mary Magdalene in the midst of the Pleasures of the World; the celebrated print called *Magdalene's Dance*; very fine, and extremely rare. Mary Magdalene in the Desert. St. Catherine; half-length. 1520.

## VARIOUS SUBJECTS

The Monk Sergius, killed by Mahomet, who is sleeping; dated 1508; very fine, engraved when he was fourteen.—The Seven Cardinal Virtues; in seven prints. 1530. The Death of Lucretia, by some called the Death of Dido.—Pyramus and Thisbe. 1514. Mars and Venus. 1530. Minerva seated; supposed to have been his last plate, which he did not quite finish. The Standard-Bearer. A young Man at the head of an armed company, listening to a Man who is speaking to him, with his hat in his hand; fine. The Wedding-Ring; an old Man putting a Ring on the finger of a young Woman; a highly finished etching; scarce. An old Woman, with a Bunch of Grapes. The Musicians. 1524. The Surgeon performing an Operation. 1524. The Quack-doctor. 1523. The scarce and celebrated print called the *Uylenspiegel*. It represents a man playing on the Bag-pipes, carrying two children in a basket, and a woman with a child on her shoulder, leading an ass with panniers, in which are three more children. This group is preceded by the *Uylenspiegel*, in the form of a boy, with a hood, having an owl on his shoulder, carrying a pitcher and a staff. The extreme rarity of this print is well known to the collectors. It was for some time believed to be unique, and existing only in the collection of the King of France; but it has since appeared that an impression of it was in Mariette's collection; and it is thought that there are not more than four or five of them in existence. Its scarcity constitutes its great value, as it is very inferior to many of his works. It was copied by Hondius and others; and Basan mentions another copy of it, without the name of the engraver, so exact as easily to be mistaken for the original. It is dated 1520.

## PORTRAITS.

The Emperor Maximilian I.; after a picture painted by Lucas when he visited Leyden. The head is executed with the graver, the rest etched, and in parts harmonized with the graver. 1520; very fine and scarce. The Portraits of Lucas van Leyden, inscribed *Effigies Lucae Leidensis propria manu incidere*. A young Man, half-length, with a cap and feathers, holding a skull; usually called his own portrait, though it bears no resemblance to the preceding one.

## WOODEN CUTS, ALL SCARCE.

The Kings of Israel; in chiaro-scuro. The illustrious Women of the Old Testament. Four large Tournaments.

LEYSEBETTEN, PETER VAN, a Flemish engraver, born at Brussels about 1610. In conjunction with John van Troyen, he engraved part of the plates for the *Gallery of Teniers*. The drawing is incorrect, and they are executed in a coarse, tasteless style. Among others are the following:

The Portrait of David Teniers, the elder; after *P. van Mol*. Jupiter and Danae; after *Titian*. The Marriage of St. Catherine; after *P. Veronese*. The Visitation of the Virgin to St. Elizabeth; after *Palma*. The Virgin, with the Infant Jesus and St. John; *do*. Cupid presenting Fruit to Venus; after *Paris Bordone*. Diana and Endymion; *do*.

LEYSSENS, NICHOLAS, a Flemish painter, born at Antwerp in 1661. After studying under Peter Eyckens in his native city, he went to Rome, where he resided several years, assiduously studying nature and the works of the best masters, became an elegant designer, and had already acquired considerable reputation in that metropolis of art, when he was summoned home to attend his father, who was poor, aged, and in declining health. He instantly obeyed the summons, left his bright prospects and hastened to comfort his parent with every filial duty, and never left his side except to attend to his professional or religious duties. Providence

rewarded the goodness of his heart, and he found abundant employment at Antwerp in decorating the saloons and ceilings of the mansions of the wealthy. He designed historical and mythological subjects with great taste, and he excelled in his nymphs, cupids, and statues; his drawing was extremely correct and his tone of coloring pleasing. He frequently inserted the figures, with great elegance and propriety, in the works of Boschaert, Verbruggen, and Hardime. He died at Antwerp in 1710.

LEYTO, ANDRES, a Spanish historical and perspective painter, who flourished at Madrid about 1680. In conjunction with José de Sarabia, he executed a series of pictures in the cloister of the convent of S. Francesco at Segovia. But his chief excellence lay in painting perspective, or the decorations of interiors, in which branch he had few equals among the Spanish painters.

LEYVA, FRAY JACOB DE, a Spanish painter, born at Daro de la Rioja, about 1580. After acquiring the elements of design in his native country, he visited Rome for improvement, and on returning to Spain, settled at Burgos and soon gained reputation. In 1628, the clergy of Burgos commissioned him to paint a number of portraits of eminent personages, and several historical subjects, which were distinguished for their fine composition and coloring, although they lack elevation of design. At the age of fifty-three he lost his wife, and entered the monastery of Miraflores, which he decorated with several pictures. He died in 1637.

LIAGNO, TEODORO FILIPPO DA, a Neapolitan designer and engraver, who flourished about 1635. There is a set of military and other costumes, designed and engraved by him, and published at Rome by G. Rossi, in 1635. Bermudez and others, from the similarity of names, confound him with Felipe Liano.

LIANO, FELIPE, a Spanish painter, born at Madrid in 1575, and died in 1625. According to Bermudez, he studied under Alonzo Sanchez Coello, and excelled in painting small portraits, which such fidelity of resemblance and such beauty of coloring, that he acquired the title of *El Titiano Pequino*. He found abundant employment among the nobility at the Spanish court.

LIANORI, PIETRO, a Bolognese painter, of whom are notices from 1415 to 1453, and some of whose works are to be found in the churches and collections of his native city. He enjoyed considerable reputation in his day, but Lanzi says his works partake of the Gothic dryness of an earlier age, and his contours and folds are overcharged with dark lines. He signed his pictures *Petrus Joannis*.

LIART, MATTHEW, a French engraver, born at Paris in 1736. He went to England, where he was employed by Boydell in engraving some of the numerous plates he published. The following are among his best prints:

The Sacrifice of Abraham [of Noah?]; after *Andrea Sacchi*. The Convention between Jacob and Laban; after *P. da Cortona*. The Jovial Companions; after *Ostade*. Venice lamenting the Death of Adonis; after *West*. Cephalus and Procris; *do*.

LIBERAL, GIORGIO, an Italian painter and en-

graver, who flourished at Venice about 1548. In conjunction with M. Wolfgang Miererpeck, he executed on wood the cuts of animals and plants for *Matthiolus' Commentaries on Dioscorides*, published at Venice in 1548. He is styled by that writer, *Homo Artis pingendi peritissimus*.

**LIBERALE, DA VERONA**, an Italian painter, born at Verona in 1451. He was a disciple of Vincenzo di Stefano, but he imitated the style of Giacomo Bellini and Andrea Mantegna. Some of his works contain a multitude of figures of small size. Vasari mentions his Adoration of the Magi as containing an infinite number of small figures, horses, camels, dogs, and other animals, in which the whole were so highly finished as to give the work the appearance of a miniature rather than an oil painting. His design was good, his drawing precise, his coloring excellent, the expression in his heads graceful, and he finished his pictures with extraordinary care and neatness; for which reason he was much employed in illuminating missals, which are now to be found at Verona and Siena—or, as Lanzi will have it, he acquired this extraordinary expertness in finishing, from his habit of illustrating books. Vasari says he invariably adhered to the style of Bellini, but his Descent of the Holy Ghost in the dome of the Cathedral at Verona is more in the style of Mantegna. He died in 1536, aged 85.

**LIBERALE, GENZIO**, a painter of Udine, who flourished about 1568. Ridolfi calls him Genneseo and Renaldis Giorgio, or Genneseo. His forte was in painting fish, which he executed with extraordinary truth.

**LIBERI, CAVALIERE PIETRO**. This eminent painter was born at Padua in 1605, and studied under Alessandro Varotari, called Il Padovanino. He ranks among the great men of his art, and is esteemed by many as the most learned in point of design, of all the Venetian school. He carefully studied the antique, and the works of the most famous Italian masters, as Michael Angelo, Raffaele, Correggio, and Titian, and from these he formed a style of his own, partaking of every school, which gained him great celebrity, not only in Italy but in Germany, and the titles of Cavaliere and Count, with abundant means to support these dignities at Venice. Few artists have discovered so great a variety of character in their works as Liberi, and Lanzi says in order to estimate his merits rightly, we ought not to consider him as a painter in one style, but in many. According to his own confession, he employed for the inspection of true judges a free and rapid pencil; and for the less intelligent a very careful and finished one, in which the very hairs might almost be counted. These last he executed on panels of cypress wood. Lanzi also says the works of this artist may be distinguished into the sublime and the beautiful, but he produced fewer specimens of the former than of the latter. Among the sublime, he cites his Murder of the Innocents, at Venice; Noah just landed from the Ark, in the Cathedral at Vicenza; and the Deluge, in the church of S. Maria Maggiore, at Bergamo—all of them grand in design, displaying a fine variety of foreshortenings and of attitudes, with naked parts in grand character, more in imitation of the Caracci than of Buonarroti. Others of his grand pictures are, the Destruction of Pharaoh's Host, in the Cathedral at

Vicenza; Moses striking the Rock, at Bergamo; and the Story of Job, in the Palazzo Zambecari at Bologna, which last shows the styles of Caravaggio and Calabrese. He was more employed in depicting fabulous than sacred subjects. He sometimes painted *capricci* and allegorical subjects, too obscure for Ædipus himself to unravel, but he more frequently painted naked figures, as Venus, in the style of Titian, which are esteemed his master-pieces, and acquired for him the name of Libertino. His coloring is sweet and rosy, with the delicate shading of Correggio; his profiles often borrowed from the antique, and frequently repeated, and his touch is free and elevated. His easel pictures are very numerous, and are found in the best collections in Italy, as well as other European countries. He died in 1687.

**LIBERI, MARCO**, was the son and pupil of the preceding artist, born at Venice about 1650. He copied his father's works so accurately that they might easily be mistaken for originals, but when left to his own invention he did not rise above mediocrity. His best originals are cabinet pictures of mythological subjects, which are found in numerous collections beside those of his father, greatly to their detriment.

**LIBON**, an eminent Grecian architect, who flourished about B. C. 450, and erected the famous temple of Jupiter, near Olympia. According to Pausanias, this famous structure was of the Doric order, two hundred and thirty feet long, ninety-five wide, and sixty-eight high; surrounded by marble columns, and covered with marble cut in the form of tiles. The famous statue of Jupiter in gold and ivory, executed by Phidias, was in this temple. The pediment in front, as well as that of the rear of the temple, was adorned with sculptures; the interior was of two orders of columns, supporting lofty galleries, through which there was a passage to the throne of Jove, glittering with gold and gems.

**LIBRI, GIROLAMO DA**, a painter of Verona, born in 1474. He was instructed in the art by his father, who was a miniature painter, and was much employed in illuminating books, and hence he acquired the name of da' Libri. According to Vasari, at the age of sixteen he painted a Descent from the Cross, for the church of S. Maria in Organo, at Verona, which excited universal admiration. Lanzi says he frequently painted in conjunction with Francesco Morone, to whom he was bound with the strictest ties of friendship from his youth, but that he excelled him in taste and celebrity. In the church of S. Giorgio at Verona, which is extremely rich in master-pieces of art, is a small altar-piece by him, representing the Virgin between two Saints, with three Cherubs, dated 1529, which Lanzi says "shines almost like a precious jewel, surprising the spectator by an indescribable union of what is graceful, bright, and lucid." There are several of his works in the churches and public edifices of Verona. Dr. Franz Kugler says his earlier works decidedly incline to the manner of Andrea Mantegna, and his later ones approach nearer to that of Jacopo Bellini.

**LICINIO, GIOVANNI ANTONIO**, called IL PORDENONE, from the place of his nativity, a small town in the Friuli, where he was born in 1484. The family name of this great artist was Licinio, or Licino. He is also called Corticellis, Sacchiense,



and Regillo, which last name he adopted, and renounced all title to his family name, in consequence of a quarrel with his elder brother. The following inscriptions are found on his paintings. *Lycinus P.—Joh. Antonius Corticellis P., 1520—Joh. Antonius Regillus P. 1535*, and in the marriage contract of his daughter with Pomponcio Amalteo, he is styled *D. (Domino) Jo. Antonio Sacchiense*. But he is almost universally known by the name of Pordenone. It is said that he showed an early passion for the fine arts, but it is not known from whom he derived his instruction. Some have supposed that he first studied in the school at Castelfranco, and Renaldi, that he was a fellow-student with Titian, under Giovanni Bellini. Lanzi adopts the opinion of Ridolfi, that he studied under Pellegrino di San Daniello at Udine, and subsequently under Giorgione at Venice, whose manner he adopted, modified by the bias of his own genius,—the surest guide to an artist in the formation of his style. Other followers of Giorgione acquired something of his manner, but Pordenone adopted his mind, and the grandeur of his compositions. "In this province," (Friuli) says Vasari, "there flourished during his time many excellent artists, but he stood preëminent above all, surpassing his predecessors in the conception of his pieces, in design, in boldness, in the use of his colors, in his frescoes, in rapidity, in grandeur of relief, and indeed in every other attribute of the art." After a residence of some years at Venice, he returned to his native town, where he painted, in 1515, his picture of the Holy Family with St. Christopher, for La Collegiata, and soon afterwards the Annunciation, an admirable performance, for the church of S. Pietro Martiro, at Udine. He returned to Venice, where he painted his celebrated picture of S. Lorenzo Giustiniani, with St. John the Baptist, and St. Agostino, in the church of S. Maria dell'Orto, one of his greatest works. The celebrity of this and other performances brought his talents into comparison with those of Titian, who is said to have conceived some apprehension as to his success, and to have expressed no little indignation at being put in competition with Pordenone. This jealousy was considerably aggravated by his being commissioned to paint a picture of the Annunciation for the convent degli Angeli, at Murano, instead of one by Titian, which was rejected on account of the exorbitant price demanded for it, and at length, when he painted his frescoes in the cloister of S. Stefano, avowedly in competition with Titian, this jealousy or enmity ran so high that Pordenone deemed it but prudent to paint with arms at his side. This state of open hostility little congenial to the disposition of Pordenone, occasioned him to quit Venice and go to Mantua where he painted the façade of the Palazzo de' Cesarei. From thence he went to Piacenza, where he was employed to paint a picture of St. Agostino, in the tribune of S. Maria di Campagna, and two chapels in fresco, in one of which he represented the history of St. Catherine, and in the other the Nativity and the Adoration of the Magi. He next went to Cremona, Trevigi, and Parma, where he was successively employed in executing works for the churches. At length he returned to Venice, when he was immediately engaged to paint the cupola in the church of S. Rocco, one of his most considerable works, where he represented the Four Evangelists

and the Four Doctors of the church. Also in the great niche over the altar he painted the Transfiguration, with the Prophets and the Apostles. The reputation of Pordenone reached Germany, and he was invited to Prague by the Emperor Charles V., who employed him to decorate a grand saloon in his palace, with emblematical subjects representing the Cardinal Virtues, with the execution of which he was so much pleased that he conferred upon him the honor of knighthood. Pordenone's last works were a series of cartoons, representing the Labors of Hercules, for Ercole II., Duke of Ferrara, designed for tapestry. He died at Mantua in 1540, strongly suspected of having been poisoned by some one of his envious rivals. Pordenone, though posterity has given the palm of Victory to Titian, must be allowed no small honor to have contended with so transcendent a genius, and to have acquired at least the second rank in the Venetian school at a period so prolific in excellent artists. Less tender in his tones, and less seductive in his contours than Titian, he at least rivals, and some say surpasses him in the energy of his style and the boldness of his execution. To a grand character of design, he added the rich and glowing coloring of Giorgione, with an admirable chiaro-scuro. He was more successful in the robust and muscular delineations of men than in the delicacy and softness of female forms, on which account his frescoes are preferable to his oil paintings, though he arrived to great excellence in the latter. His best works are at Venice, where the emulation and enmity between him and Titian, like the rivalry of Michael Angelo and Raffaele, was of the greatest advantage to both, and, as in the latter instance, the one excelled in strength, the other in grace of hand.

LICINIO, BERNARDINO DA PORDENONE, probably a nephew, and certainly a relative and pupil of the preceding, was an artist of considerable merit, but the glory of the great Pordenone so completely eclipsed him that little is known of his history or his works. There is an altar-piece in the church of the Conventuali at Venice by his hand, quite in the style of the elder P. He excelled in portraits, which are still preserved in the different collections, and are often attributed to his master.

LICINIO, GIULIO DA PORDENONE, was the nephew and scholar of Gio. Antonio Licinio, born at Pordenone in 1520. According to Sandrart and others, he distinguished himself as an historical painter, particularly in fresco, and imitated the manner of his uncle so closely that his works are often attributed to him—the certain fate of all imitators—so that now there are no authenticated works by him in Italy, unless, as Lanzi supposes, he is the same as Giulio Lizino, who, in competition with Paul Veronese, Schiavone, and other artists, produced the three circular pictures in the Library of S. Marco at Venice in 1556. According to Sandrart, however, he passed a great part of his life in Germany, where he left many proofs of his ability, especially at Augsburg, where he died in 1561.

LICINIO, GIO. ANTONIO DA PORDENONE, the Younger, was a younger brother of Giulio C., and is more commonly called Sacchiense. According to Renaldi, he followed the school of Licinio, and his works are highly commended; but Lanzi says



there are no longer any authentic works by him, not even in Como, as far as he could learn, where he lived, and died in 1576.

LIEFRINCK, HANS. See LENCKER.

LIEMAEKER, NICHOLAS, called the ROSE, an eminent Flemish painter, born at Ghent in 1575. He first studied under Mark Gerardus, and, after the death of that master, with Ottovenius, whose school was then the most eminent in the Low Countries. Rubens was his fellow student, and the emulation that existed among the pupils contributed to the production of several artists of great celebrity. On leaving Ottovenius, he was invited to the court of Prince Paderborn, where he met with liberal encouragement; but the climate not agreeing with his health, he returned to his native city, where he settled, and exercised his talents with great reputation during the remainder of his life. The name of Rose was given to him when a boy, on account of his ruddy cheeks, by which appellation he was generally known. He was one of the most eminent painters of the Flemish school, and his works are in almost every town in the Low Countries. He painted sacred and historical subjects. His design was grand, his composition good, his drawing correct, his coloring rich and harmonious, and he wrought with great facility. According to Descamps, Rubens, having been applied to by the confraternity of St. Michael at Ghent to paint them an altar-piece, refused the commission in the most liberal manner, observing that, "while you possess so fine a Rose, you may well dispense with flowers of foreign growth." In the church of St. Nicholas at Ghent are two of his best works, the Good Samaritan and the Fall of the Rebel Angels, which last is considered his master-piece. Also in the church of St. James are several of his works, one of which is a grand composition, with a multitude of figures, representing the Last Judgment. He died at Ghent in 1647.

LIENARD, JEAN BAPTISTE, a French engraver, born at Lisle about 1750. He was a pupil of Jacques Philippe Bas, whose style he imitated with considerable success. He executed some plates of views and landscapes, and he engraved a part of the plates for the *Voyages des Rois de Naples et de Sicile*, by the Abbé de St. Non.

LIENDER, PETER VAN, a Flemish painter, born at Utrecht in 1727, and died there in 1797. He painted landscapes and views of cities with considerable success. His favorite subjects were scenes on the Rhine.

LIERRE, JOSEPH VAN, a Flemish painter, born at Brussels in 1530. He settled at Antwerp, but in consequence of the troubles of the times, was obliged to take refuge at Frankendael, where he practised the art with reputation, but embracing the principles of Calvin, he became a Protestant preacher. His works are much sought after for their rarity and beauty. He died at Swinrecht in 1583.

LIEVENS, JOHN, an eminent Dutch painter and engraver, born at Leyden in 1607. He discovered a passion for the fine arts in his childhood, and his father placed him under the direction of George van Schooten, to learn the rudiments of design, and when he was ten years of age with Peter Lastman, with whom he remained only two

years, and it does not appear he had any other instruction. When he was only twelve years old, he copied two pictures of Democritus and Heraclitus, by Cornelius van Haerlem, so exactly that his copies might have been mistaken for the originals. He occupied himself diligently in studying after nature, and before he was eighteen he had acquired an established reputation as a portrait and historical painter; he was applauded by the artists, and his praise sung by the poets of his time. About this time he painted a portrait of his mother, which is described as a wonderful performance. Another picture of Lievens, which gained him great applause as well as great benefit, was the Student in his Library, with figures of life size. This picture was purchased by the Prince of Orange, who presented it to Charles I. of England, who was greatly pleased with the excellence of the work, and astonished when informed that the artist was not above twenty years of age. This picture procured him a favorable reception at the court of England, where he resided three years, and painted the portraits of the king and other members of the royal family, also some of the principal nobility of his court. On leaving England, he went to Antwerp, where he was incessantly occupied in executing large works for the churches and convents, and smaller historical subjects for private collections. At Brussels, in the church formerly belonging to the Jesuits, is his Visitation of the Virgin, and in the church of St. James at Antwerp, a fine picture of the Holy Family. In 1641 he returned to Leyden, where he executed his celebrated pictures of David and Bathsheba, the Sacrifice of Abraham, and the Continence of Scipio, in the Town Hall of Leyden, which last is one of his finest works. Every one of these is a sufficient proof of his genius for composition, the sweetness of his coloring, and the excellence of his pencil so highly commended.

Lievens distinguished himself not less as an engraver than as a painter. His plates are partly etched, and finished with the graver, in a manner somewhat resembling that of Rembrandt, and little inferior to the admirable prints of that great master, either in picturesque style of execution, or the charming effect of chiaro-scuro. His celebrated print of the Raising of Lazarus is superior to that of Rembrandt of the same subject in composition, and equal to it in execution. His prints amount to about sixty, and are usually marked with his name, which is sometimes spelt *Lycyns*, and sometimes with his initials I. L. only. He died, according to Nagler, in 1663. The following is a list of his best prints:

#### PORTRAITS AND HEADS.

Ephraim Bonus, seated in a Chair; *Joannes Lycyns, fecit.* Joost Vondel, Dutch poet. Daniel Heinsius, Professor of History at Leyden; very fine. Jacobus Gouters, musician; very fine. The Bust of an old Man, bald, with a long beard. Bust of a Man with a furred Cap; after Rembrandt; fine. Several Busts and Studies of Heads, &c.

#### VARIOUS SUBJECTS.

The Holy Family, with figures kneeling. The Virgin presenting a Pearl to the Infant Jesus; fine and scarce. The Raising of Lazarus; a grand composition; fine and scarce. St. John the Evangelist. St. Jerome in a Cell, holding a Crucifix. St. Francis holding a skull. St. Anthony; one of his early plates; scarce. Mercury and Argus. An Oriental Figure, with a furred cloak and cap. Another Oriental Figure, with a gold chain. The half-length of a Man,

with long hair over his shoulders; a wooden cut; rare. A Landscape with three trees; a wooden cut; fine and scarce.

**LIGARIO, GIO PIERRO**, an Italian painter, born at Sondrio, in the Valteline, in 1686. After learning the elements of the art in his own country, he went to Rome, where he studied for some time under Lazzaro Baldi. He then went to Venice, and carefully studied the works of the most eminent masters of the Venetian school. On his return to his native place, he executed some works for the churches, well designed, correctly drawn, and beautifully colored. He also painted small historical subjects for private collections in a style of excellence. He died in 1748, or, as some say, 1752.

**LIGHTBODY, JOHN**, an English engraver of little note, by whom there are a few small etchings of beggars, very indifferently executed.

**LIGHTFOOT, WILLIAM**, an English painter, engraver, and architect, who flourished about the middle of the 17th century. He painted landscapes and perspective views, and as an architect he was employed at the building of the old Royal Exchange in London. Evelyn says he was little inferior to Wierix for the neatness of his graver, and that he "published two or three Madonnas with much applause." He died about 1671.

**LIGORIO, PIRRO**, a Neapolitan nobleman, born in 1493. He studied painting, but devoted himself principally to architecture and the study of the antique. He was employed as an architect by Paul III., Paul IV., and Paul V.; and after the death of Michael Angelo, he was appointed to superintend the building of St. Peter's, in concert with Vignola. Pius IV. employed him to design the sepulchre of Paul IV.; and he also erected the small palace in the Belvidere wood, besides the Lacillotti palace, on the Piazza Navona, on the Cuccagna. Ligorio was strongly attached to the study of the antique, and designed a vast number of monuments, medals, &c., with the intention of making a complete collection of the kind for the illustration of the writings of antiquity. His reputation caused him to be invited to the court of Alfonso II., Duke of Ferrara, who gave him the title of Antiquary to the court, in 1568. He wrote several works, among which is a treatise on the Antiquities of Rome, printed in 1553. He died at Ferrara in 1573.

**LIGOZZI, JACOPO**, an Italian painter, born at Verona, in 1543. He first studied under Giovanni Ermanno, and subsequently, according to Baldinucci, Paul Veronese, while that artist was at Verona. He painted both in oil and fresco, acquired great distinction, and was appointed by Ferdinand II., Duke of Florence, court painter and superintendent of the Ducal Gallery, in preference to the many able Florentine painters of his time, which offices he held for many years—an honorable testimony of his abilities. He executed some works at Rome, and "introduced," says Lanzi, "at Florence a freedom of pencil, an art in composition, a taste for the ornamental, and a grace and elegance till then rare in that city. His design was sufficiently correct, and he uniformly improved while in Tuscany. His coloring, although not that of Veronese, was full of truth and vigor." His seventeen semi-circular fresco paintings in the cloisters of the Ognissanti (All Saints) at Florence are particularly valued, especially the one represent-

ing the Interview between Sts. Francis and Dominic, the founders of the Order, on which he wrote "To the confusion of our friends," meaning the envious and malignant. This is considered his master-piece in fresco. He painted more frequently in oil colors for the churches. His St. Raymond reanimating a Child, in the church of S. Maria Novella, is a picture full of art; and his Martyrdom of St. Dorothea, in the Conventuali at Pescia, Lanzi does not hesitate to call a wonderful picture, in which we recognize a disciple of the school of Paul Veronese. He thus describes it: "The scaffold, the executioner, the prefect on horseback ordering him to strike, the great crowd of spectators variously affected, and all the apparatus of a public execution, strike and astonish equally the connoisseur and the unskilled in painting; the holy martyr especially interests us, who, on her knees, with a placid composure, willingly resigns her life, and is about to receive from angels the eternal crown purchased with her blood." He executed many works for the churches and public edifices. He also painted many cabinet pictures for individuals, which are admirably designed and colored, and very highly finished. Some of his works were engraved by Agostino Caracci and others. He also etched some prints after his own designs. Some say that he engraved both on copper and wood, but Zani denies that he ever engraved on wood. He died in 1627.

**LILIO, ANDREA**. See ANCONA.

**LIMAN, LUDWIG DIRK**, a German architect, born at Berlin in 1788. In 1811 he visited Paris, and studied under Percier; in 1814 he visited Italy, and made a large number of designs after the antiquities of Rome, Herculaneum, Pompeii, and Paestum. On returning to Berlin, in 1819, he soon manifested fine talents, and was chosen Professor in the Academy of Architecture. In 1820, Baron Minutoli formed a project for visiting Egypt and the ancient Cyrene, with a view of publishing a pictorial work descriptive of those countries. He accordingly formed an expedition, of which Liman was a member; and they visited Upper Egypt and the temple of Jupiter Ammon, in the Libyan Desert. Liman died at Alexandria, on the 11th of December, 1820. He made many designs for the work, which was published at Berlin in 1824.

**LIMBORGII, HENRY VAN**, a Dutch painter, born at Rotterdam about 1675. He studied under Adrian Vanderwerf, and painted small historical pictures and portraits in the polished and highly finished style of that master, and though much inferior they are highly esteemed, and are to be found in the best collections. One of his best works, representing the Holy Family, is in the Gallery of the Louvre. His name is variously spelled, Limborgh, Limborch, and Limburg. He died in 1758.

**LIN, HANS VAN**, a painter of whom little is known, and who flourished, according to dates on his pictures, from 1667 to 1675. He painted battles and hunting pieces with great spirit and truth, and his works are highly esteemed. Authors frequently call him Jan (James), which they mistake for John or Hans, and Zani calls him Giovanni van Lint. His pictures are marked H. V. L., for Hans van Lin, his true name.

**LINAIUOLO, BERTO**, a Florentine painter, who flourished about the middle of the 15th century, and obtained considerable celebrity for his cabinet pictures, which were held in great repute in the private collections. According to the account of Vasari, he received several commissions from the King of Hungary and other princes for his works.

**LF**, **LINCK, HANS** or **JOHN VAN**, a German engraver, mentioned by Professor Christ, who executed some prints bearing the above monogram, but which he does not specify.

**LINDAER, GIACOMO**, a painter of German descent, born at Florence in 1488. He studied under Domenico Ghirlandaio, and afterward went to Rome to improve himself by studying the works of Michael Angelo. He designed in a grand style, and was a reputable historical painter.

**LINGELBACH, JOHN**, an eminent painter of the Dutch school, born at Frankfort on the Maine, in Germany, in 1625. It is not known by whom he was first instructed, but he went to Amsterdam when very young, and in 1642, at the age of seventeen, he had made such progress that he resolved to go to Italy, and set out for Paris in search of employment, to raise the means. In this he happily succeeded, and after a residence of two years in that city, he proceeded to Italy, where he passed six years, mostly at Rome, studying and designing from the most remarkable objects in and near that metropolis, with great assiduity. In 1650 he returned to Amsterdam, with his portfolio filled with the studies he had made during his tour, of which he made ample use in the compositions of his pictures. He acquired great reputation, and his works are still prized and found in the best collections.—His usual subjects are fairs, mountebanks, markets, landscapes, sea-ports and quarries, and naval engagements. His landscapes are enriched with ancient ruins, animals, and spirited figures. His sea-fights are full of expression, exciting pity and terror. He introduced into his Italian sea-ports a multitude of figures, habited in the costumes of the different nations, touched with great spirit, and with a character as expressive as varied. He was equally successful in his representations of fairs, Italian markets, the amusements of the Carnival, with appropriate figures, ingeniously grouped, of mountebanks surrounded by crowds of spectators, and other assemblages. His figures, cattle and animals are correctly drawn, and touched with great neatness and spirit. His skies and distances are treated with an exact attention to aerial perspective, and his coloring is clear and agreeable. His pictures are embellished with architecture, and the ruins of ancient monuments and statues, introduced with the happiest effect. In painting figures and animals he had a wonderful readiness of pencil, for which reason he was employed by several of the most eminent artists of his time, particularly by Wynants and Ruysdael, to decorate their works with these objects. He also executed some very spirited etchings of his favorite subjects, after his own designs. He died at Amsterdam in 1687.

**LINSCHOOTEN, ADRIAN VAN**, a Dutch historical painter, born at Delft in 1590. After learning the elements of the art in his own country, he

went to Rome, where some say he studied under Spagnoletto. At all events, he studied the works of Michael Angelo Caravaggio, whose vigorous style he followed with considerable success, and on his return to Holland might have gained a distinguished reputation, had he not indulged in such excessive dissipation that his employers could with difficulty get him to finish their commissions.—Two of his most esteemed works are at the Hague, and represent the Denial and Repentance of St. Peter. He died in 1678. The history of this artist seems imperfect and unfair. A *very dissipated* man would not be likely to attain the great age of 88 years.

**LINSEN, JOHN**, a Flemish painter who, after having studied the art in his own country, went to Italy, where he resided several years. His subjects were marines and naval engagements. While he was making a cruise in the Mediterranean, the ship was captured by an African corsair, and his best picture is a representation of this engagement. He gave promise of distinction, but was killed in the prime of life in a quarrel with a gamester.

**LINT, PETER VAN**, a Flemish painter, born at Antwerp in 1609. After being instructed in the rudiments of the art in his native city, at the age of seventeen he went to Italy, and passed several years at Rome, where he studied diligently, in the Academy, and after nature. At length his talents attracted the attention of Cardinal Gevasi, Bishop of Ostia, who employed him seven years in the execution of works for his Cathedral, and in the chapel of La Santa Croce in S. Maria del Popolo at Rome. After an absence of nine years he returned to Antwerp, whither his reputation had preceded him, and where he found abundant employment in executing works for the churches and private collections. His design was correct, his composition good, and his coloring excellent. In the church of St. James, at Antwerp, is a fine picture by him, representing the Virgin and Infant, with several Saints, and in the church of the Carmelites, one of the Virgin making a gift to the monks of that order, painted in the manner of Vandyck, and not much inferior to that master. He painted in distemper as well as in oil. His easel pictures of historical subjects are highly esteemed, and he received several commissions from the King of Denmark. He also painted portraits with great reputation, many of which are still to be found in the Low Countries, where they are highly esteemed. The time of his death is not exactly known; some say he died in 1668, and others say that he was living in 1675.

**L**, or **E**, or **V**, or **P. v L**

**LINT, HENRY VAN**, called *Studio*, was the son of the preceding, who instructed him in the first principles of the art, and sent him at an early age to Rome, where he passed the greater part of his life. He spent all his leisure hours in studying and designing after nature, the beautiful scenery and rich remains of antiquity in the vicinity of that city; and so great was his assiduity that the Bentevogel Society named him *Studio*, by which appellation he was afterward known. He painted landscapes and views in the vicinity, in the style of John Francis van Bloemen, called Oriz-

zonte, with great reputation, and his works are to be found in the collections in Italy. Lanzi calls him *Wallint*, confounds him with his father, and says that he painted small landscapes and sea views, with very beautiful figures, and that he imitated Claude Lorraine. There are several of his pictures in the collections of the nobility of England. He etched a few spirited plates of landscapes from his own designs, some of which are dated about 1680. The time of his birth and death are not known.

LINTHORST, J., a Dutch painter, born at Amsterdam in 1755, and died there in 1815. He excelled in painting fruit and flower-pieces, which he executed with a delicacy, freshness, and brilliancy of coloring rivalling nature. There are two fine specimens of his skill in the Museum at Amsterdam, and his works are received into the best collections.

LINTMEYER, or LINDMEYER, DANIEL, a Swiss painter, born at Schaffhausen about 1540. He was an eminent painter on glass, and his works are admired for their ingenuity of composition and brilliancy of coloring.

LIONE, ANDREA DI, a Neapolitan painter, was born in 1596, and died about 1675. Lanzi says he painted battle-pieces in the style of Falcone, his cotemporary, but his works are easily distinguished from those of that master, by less fire and animation, and the more timid touch of an imitator.

LIONI, CAVALIERE OTTAVIO. See LEONI.

LIOTARD, JOHN STEPHEN, called the TURK, a Swiss painter, born at Geneva in 1702. His father intended to bring him up to mercantile pursuits, but discovering an early passion for the fine arts, he allowed him to follow the bent of his genius, after he had successfully copied a miniature by Petitot. He went to Paris in 1725, where he soon got into practice in painting portraits in crayons, miniature and enamel. In 1738, he accompanied the Marquis de Puisieux to Rome, and while in that city became acquainted with the Earls of Sandwich and Bessborough, who engaged him to go with them to Constantinople. There he got the patronage of the English Ambassador, Sir Edward Faulkener, on whose recommendation he went to London, where he resided two years, and then returned to Switzerland, where he died about 1776. Liotard painted portraits exquisitely, but with such rigid fidelity that they failed to please, for he would not suppress any blemish that he might perceive in his sitter's countenance. While at Vienna he painted the portraits of the Emperor and Empress, and by the imperial command he drew his own likeness, which is in the Florentine Gallery. When he went to Constantinople, he adopted the Turkish dress, and would never wear any other; hence his cognomen, the Turk. There are several pastel paintings in the Gallery at Dresden by this master, among which is a portrait of Marshal Saxe. He etched a few plates, among which are the following: The Empress Maria Theresa, in a Turkish dress. The Archduchess Maria Christina; the same. René Herault, Lieutenant-General of police. The Portrait of John Stephen Liotard, with a long beard. The Sick Cat, with some French verses.

LIOTARD, JEAN MICHEL, was the brother

of the preceding. He went to Paris, where he learned the art of engraving under Benoit Andran, whose style he imitated. He afterward went to Venice, where he appears to have settled, or at least resided many years. The following are his principal prints: Five large plates; from the Cartoons, painted in fresco, in the Palace of the Duke of Parma, by *Carlo Cignani*, representing Venus in her Chariot. Apollo rising from the Waves. Bacchus and Ariadne. Pan and Syrinx. The Rape of Europa. A set of prints of subjects from the Bible; after *Sebastiano Ricci*.

LIPARI, ONOFRIO, a Sicilian painter, who studied at Naples, and settled at Palermo, where he flourished in the latter part of the 18th century, and executed some works for the churches, particularly two pictures of the Martyrdom of St. Olivia in the church de' Paolotti.

LIPPI, GIACOMO, called GIACOMONE DA BUDRIO. He studied in the school of the Caracci. He was a distinguished artist, and a universal genius; and executed some excellent works for the churches at Bologna and other places. Lanzi says that "in his fresco histories in the Nunziata, we trace the pupil of Lodovico Caracci, not so select, but of a prompt and practised hand."

LIPPI, FRA. FILIPPO, an old Florentine painter, born, according to Baldinucci, about 1400. When a youth, he was received into the convent of the Carmelites at Florence, where the works of Masaccio, several of which were in the convent, inspired him with such ardor, that he set himself to copying them, in which he made extraordinary progress, and ultimately imitated his style so exactly that he was called the "Spirit of Masaccio." Lanzi says that Vasari was in error, from the above circumstance, in making him a pupil of Masaccio. The applause he received only stimulated him to greater exertions, and he forsook the convent, threw off the habit, and devoted himself entirely to the profession of painting, in which he acquired great renown, and was accounted among the greatest of the Italian painters from the time of Masaccio to that of Raffaele. Some of his first performances after he left the convent, when he was seventeen years of age, were several small pictures for the sacristy of the church of S. Spirito, and a picture of the Virgin and Infant, with a choir of Angels in the church of S. Ambrogio, at Florence, in which the expression of the heads is far more graceful and pleasing than any thing that had preceded him. About this time, as he was making a voyage to Ancona, the ship was captured by a Barbary corsair, and he was carried into captivity, in which situation he continued eighteen months, when, one day, having sketched an exact likeness of his master on the wall with a piece of charcoal, the latter was so pleased with it, that he generously set him at liberty. On his return to Florence, he was constantly employed in executing works for the churches, the Grand Duke, and the nobility. He was the first of the Florentine painters who attempted to design figures as large as life, and the first who remarkably diversified the draperies, or gave his figures the air, dignity, and grace of the antique. His coloring was excellent, and peculiarly his own; his tints very clear, but delicate, and often subdued by a purplish hue, not common to other painters. In the parochial church

at Prato, he painted in fresco, the Martyrdom of St. Stephen, and the Decollation of St. John, the figures larger than life, which, in the opinion of Vasari, were his most capital works. He also executed many works at Naples, Padua, and other cities. He died at Spoleto in 1469, while engaged in executing a grand altar-piece, which he left in an unfinished state. Lanzi says that Lorenzo the Magnificent paid extraordinary respect to his memory by demanding his ashes of his townsmen, which being refused, he erected a handsome monument to his memory, with an inscription by Angelo Poliziano, in the Cathedral at Spoleto. There is an astonishing amount of fiction and contradiction, among authors about the minutiae of this artist's life, which are not worthy of mentioning.

LIPPI, FILIPPINO, was the natural son of Fra Filippo Lippi, born at Florence in 1460. According to Vasari, he was a disciple of Sandro Boticelli, who had studied with his father. He assisted Boticelli in the execution of his works. He excelled in portraying the usages of antiquity, and Vasari says he was the first among the moderns who decorated their paintings by the introduction of grotesques, trophies, armor, vases, edifices, and draperies, copied from the models of antiquity. This however had before been attempted by Squarcione. Cellini also says that he had seen several books of antiquities drawn by Lippi. He did not design the human figure so well. At Florence, in his pictures of St. Bernardo in the Abbey of that name, the Adoration of the Magi, in the Florentine Gallery, and his two pictures of St. John and St. Philip, in the church of S. Maria Novella, he is more admired for the admirable accessories he introduced into them, than for the figures themselves. He was invited to Rome, to paint a chapel in the church of S. Maria della Minerva, where he represented the Assumption of the Virgin, and some histories from the life of St. Thomas d'Aquinas, in which he shows great improvement in his heads. He died in 1505.

LIPPI, LORENZO, a Florentine painter, born in 1606. He was a boon companion of Salvator Rosa, and, like him, divided his time and attention between painting, poetry, and music. Lanzi says that his poem *Il Malmantile Racquistato*, (the Ragged Cloak Recovered,) is a model of Tuscan purity of language, sprinkled with those graceful Florentine idioms that are regarded as the Attic salt of Italy. He first studied painting with Matteo Roselli. "In looking about," says Lanzi, "for a prototype among the artists of his own school, guided by a similarity of genius, he made choice of Santo di Titi. A delineator of the passions accorded with the genius of the poet, and a painter of the choicest designs was highly congenial to an elegant writer." Lippi added to the style of Titi, a greater force of coloring; in his draperies, he followed the practice of the Lombard school, and of Federigo Baroccio. The delicacy of his pencil, the softness and beauty of his coloring, and the general good taste pervading his works show that he had a feeling of natural beauty superior to most of his cotemporaries. Roselli admired his pictures, and with a liberality seldom found among painters, frankly admitted his superiority. He acquired great distinction, was invited to the court of Inspruch, and appointed court painter,

where he resided many years. He executed many works at Florence, the best of which are a Crucifixion in the Ducal Gallery, and the Triumph of David, in the hall of Angiolo Galli, in which he introduced the portraits of his seventeen children, the eldest as the son of Jesse, and the other sixteen, as the youths and virgins that, with songs and timbrels, greet the victor, and hail the deliverance of Israel. He died in 1664.

LIPPO, ANDREA DE, an old architect and sculptor of Pisa, who was employed on the cathedral of Orvieto about 1336, probably the same as Andrea Pisano, which see.

LIPS, JOHANN HEINRICH, a Swiss designer and engraver, born at Kloten, near Zurich in 1758. He settled at Zurich and distinguished himself by his engravings after the Italian and Flemish masters, executed in a very masterly manner. He also engraved many portraits and book illustrations. He was living in 1817.

LIPS, JOHANN JACOB, a son of the preceding, was born at Zurich in 1790. He first was instructed by his father, and afterward went to Munich for improvement. He was an engraver of ability, and executed some historical plates, as well as portraits and other subjects.

LIS, or LYS, JAN VANDER. This eminent artist was born at Oldenburgh, in Germany, in 1570, but studied at Haarlem, under Henry Goltz, and adhered to the style of that master, until he went to Italy, where he studied with great assiduity the works of P. Veronese, and Domenico Peti, and changed his manner entirely. His compositions were universally admired for their correct design, fine expression, lively and natural coloring, and sweetness and delicacy of pencilling; although he could never totally divest himself of the taste he had acquired in Holland. He became so eminent that he has been compared with Rubens and Vandyck. His subjects are principally taken from sacred history. The principal of them are a picture of Adam and Eve mourning over the Body of Abel; and in S. Nicolo at Venice, is a celebrated painting by him, representing St. Jerome in the Desert, with an Angel sounding a Trumpet, which is designed in an admirable style. Lis died at Venice in 1629.

LIS, or LYS, JAN VANDER, a Dutch painter, born at Breda in 1600. He studied under Cornelius Poelenburg, and imitated his style with such success that many of his works are attributed to that master. He painted subjects of history, landscapes and conversations; some of which he engraved. At Rotterdam is a picture by Lis, representing Diana in the Bath, attended by her Nymphs; but his most capital performance is said to be in England, in the collection of Lord Middleton. He is supposed to have been the same as *Gioranni Lutz*, after whom Mogalli engraved the Sacrifice of Abraham. He died in 1657.

LISEBETTEN. See LEYSEBETTEN.

LISSANDRINO. See MAGNASCO.

LITTERINI, AGOSTINO, a Venetian painter, born in 1642. According to Melchiori, he was an eminent artist in his time, and painted much at Venice and in the State. His works were well designed, and distinguished for clearness and boldness of style. He was living in 1727. He had a

son named Bartolomeo, who was born in 1669, and who excelled his father. Also a daughter named Caterina, born in 1675, whom Melchiori also highly commends for her small historical and cabinet pictures. Lanzi says the works of these artists are well known in Venice.

**LITTRET, CLAUDE ANTOINE**, a French engraver, born at Paris in 1735. He engraved some plates of historical subjects and portraits, executed with the graver in a neat, clean style, which possesses considerable merit. He went to England about 1768, but not meeting with much encouragement, he returned to France and died at Rouen in 1775. Among others, we have the following by him :

#### PORTRAITS.

Madame de Pompadour; *after Schenau*. Mademoiselle Clairon, celebrated actress; *do.* J. J. Rousseau; *after la Tour*. P. L. de Belloy. M. de la Sartine, Lieutenant General of Police; *after Viger*. Antoine de Malvin, Archbishop of Lyons; *after Vanloo*.

#### VARIOUS SUBJECTS.

Venus sleeping; *after St. Quintin*. Diana reposing; *do.* Love conducted by Fidelity; *after Schenau*. Love distributing his Gifts; *do.* Two Views of the Rhine; *after Weiröter*. The Concert of the Grand Sultan; *after C. Vanloo*.

**LIVE, ANGE LAURENT DE LA**, a French amateur engraver, who executed a few plates *after Boucher* and *Greuze*, a few portraits, and a set of caricatures *after Salis*.

#### LIVENS. See LIEVENS.

**LIVERSEEGE, HENRY**, an English painter, born at Manchester in 1803. He was from his birth deformed and weakly, and being neglected by his father, his lot had been sorrowful indeed, but for a kind uncle who took him under his own protection and educated him, and was rewarded by seeing him rise to eminence. It is not known under whom he learned painting. He first tried portraits, but failing in this branch, he directed his attention to fancy subjects, which were more congenial to his nature, and in which he met with such success that his works found ready purchasers, and are well known by engravings from them. Such are, Adam Woodcock, from Scott's romance of the Abbot; Isabella and the Recluse, from the Black Dwarf; the Inquiry; the Cobbler reading Cobbett's Register. Percie Shafton and Mysie Happer; the Fishermen; Don Quixote in his study, &c. He died suddenly in 1832, aged 29. As an artist, his powers lay in the delineation of character, and his early death has left it doubtful whether he would have excelled most in seriousness or comic humor.

**LIZINI, GIULIO**, an Italian artist, who, according to Zanetti, painted in competition with Paul Veronese and Schiavone, the three circular pictures in the Library of St. Mark at Venice, in 1556. Renaldi asserts the same, and calls him a Roman artist, perhaps from his long residence at Rome. Lanzi says he believes this artist to be the same as Giulio Licinio da Pordenone, which see.

#### LLANOS. See VALDES.

**LLORENTE, DON BERNARDO GERMAN**, a Spanish painter, born at Seville in 1685. He was the son of an obscure painter, who instructed him in the art. He carefully studied the works of Murillo, and acquired so much distinction that, when Philip V. visited Seville, he was commanded to paint the

portrait of the infant Don Philip, which gave so much satisfaction, that he became the favorite painter of the court. Notwithstanding this honorable and flattering patronage, from some religious feeling, or other fancy, he retired from the world. In his seclusion, however, he continued to exercise his art in painting pictures of the Virgin and other religious subjects, which partake of the sweet and simple style of Murillo. One of the most esteemed, represents the Virgin as a Shepherdess, in the midst of her flocks. He died in 1757.

**LLOYD, MARY**, an English paintress, whose maiden name was Moser, the daughter of George Michael Moser, who instructed her in the art. She distinguished herself so much by her admirable flower-pieces, that she was elected a member of the Royal Academy. After her marriage, she practised the art only for amusement. She died in 1819.

**LOCA, BATTISTA**, a Neapolitan painter, who, according to Dominici, studied under Gio. Antonio d'Amato il Vecchio, but adopted the manner of Andrea da Salerno, and acquired considerable reputation. He executed some works for the churches, the chief of which is the Conversion of St. Paul, in the church of Il Spirito Santo at Naples, dated 1543, which is pronounced an admirable performance.

#### LOCATELLI. See LUCATELLI.

**LOCHOM, MICHAEL VAN**, a Dutch engraver, who resided at Paris, and was chiefly employed by the booksellers. He executed some portraits and frontispieces in a poor, indifferent style. He engraved some portraits for the works of Hippocrates, published at Paris in 1639, and the plates for *Les Peintures de la Bible*, published in 1656.

**LOCHOM or LOCHON, B. V.**, a Dutch engraver, who, in conjunction with H. Janssens, executed a set of plates of ornaments for goldsmiths, after designs by Tanguen. He also engraved a set of Huntings of various kinds, executed in a neat style.

**LOCHON, RENÉ**, a French engraver, born at Poisy about 1630. He went to Paris, where he engraved some portraits and other subjects, in which he imitated the style of Nanteuil, though greatly inferior to that master. Among others, we have the following by him :

#### PORTRAITS.

Charles de Bourbon, Bishop of Soison. 1657. Eustache de Lesseville, Bishop of Coutances. 1661. Felix Vialart, Bishop of Chalons. B. Philipeaux de la Vrilliere. 1667. Jerome Bignon. Louis de Marilla, Doctor of Sorbonne. Hardouin de Perex, Archbishop of Paris; *after Champagne*. Antoine Arnault, Priest of the Oratory; *do.*

#### SUBJECTS.

Christ bearing his Cross; *after Caracci*. The Virgin and Infant, with St. John; *after N. Coypel*.

**LOCKLEY, DAVID**, an English engraver, who flourished at London about 1719, and engraved a few plates of views and portraits in a poor style.

**LODER**, a German painter and engraver of little note, mentioned by Basan, who flourished about 1760. He etched a few plates after his own designs.

**LODGE, WILLIAM**, an English designer and engraver, born at Leeds in 1649. He received a liberal education, and

studied law at Lincoln's Inn. He went to Venice in the suite of Lord Bellarsye, in his embassy to Venice, where he improved his abundant leisure, in studying the fine arts. During his travels, he sketched various scenes which he afterwards etched. On his return to England, he was employed by Dr. Lister to draw some rare shells and fossils, which were transmitted to the Royal Society, and published in their Transactions. He died at Leeds in 1689. He etched the following prints, marked with his monogram :

The Pont du Gard, in Languedoc ; with cipher. A View of Gaeta, with the Mole and Planens' Tomb. Pozzuolo, Caracalla's Mole, Baia, &c. Ruins of the Amphitheatre and Aqueduct at Minturnum. Promontory of Circe, Temple of the Sun, &c. Lambeth Palace, from the Thames. Westminster Hall and the Abbey. The Monument. Sheriff Hutton Castle. Clifford's Tower. View of York.—Leeds, with a View of Kirkstall and Fountain Abbeys. The Portrait of Oliver Cromwell, and his Page. The Portrait of Samuel Malines ; *after Claret*.

LODI, CARLO, a Bolognese painter, was born in 1701, and died in 1765. He studied with Nunzio Ferrainoli at Bologna, in whose style he painted. According to Crespi he was an excellent painter of landscapes in the style of Poussin, but Lanzi considers him only a tolerably good landscape painter, yet he says, "he was an excellent disciple of his master." To understand the criticism of Lanzi, it should be observed that he takes occasion to censure the Padre Orlandi for his partiality to Ferrainoli, whose friend he was, and whom he compares to Poussin, and Claude Lorraine.

LODI, ALBERTINO DA, an old painter, who flourished at Milan from 1447 to 1466. He is briefly mentioned by Lomazzo, as excelling in "the art of correctly viewing objects," or perspective. He executed some works for the churches at Milan, and perhaps other cities.

LODI, CALLISTO PIAZZA. See PIAZZA.

LODI, ERMENIGILDO, a painter of Cremona, who flourished in 1616. He studied under Cav. Gio. Battista Trotti, called Molosso ; was one of his most successful pupils, and assisted that master in the execution of many of his works. Baldinucci and Orlandi speak of him in terms of high commendation, and assert that it is difficult to discern which of two paintings belonged to the master and which to the scholar. Lanzi conjectures that this arose from painting under the eye of his preceptor, and says that if we consult a few which he executed alone, particularly at the church of S. Pietro, we shall not find it difficult to make the distinction.

LODI, MANFREDO, was a brother of the preceding artist, and studied under the same master. He was a reputable painter. There is an altar-piece by him in the church of S. Agostino at Cremona, dated 1601.

LOEMANS, ARNOLD, a Flemish engraver and printseller, who flourished at Antwerp about 1690. He engraved some prints after the Flemish masters, and a few portraits, among which is one of J. Callot.

LOFVERS, PETER, a German painter, born at Groningen in 1710. He studied under John Abel Wassenberg, whose subjects and manner he at first adopted. He afterward directed his attention to marine views, in which he excelled, and his pictures were in great request not only in Ger-

many but in France and England. He died in 1788.

LOFVERS, HENRY, was the son of the preceding, born in 1739. He was instructed in the art by his father, and he painted marine subjects, fruit and flower-pieces with ability. He died at Groningen in 1805.

LOGGAN, DAVID, a Prussian engraver, born at Dantzic in 1630. He is said to have received his first instruction from Simon de Passe, in Denmark ; and afterward passing through Holland, he studied under Hondius. He went to England before the Restoration, where he found full employment. He engraved forty plates of views of the public buildings of the University of Oxford, which were published collectively in 1675, under the title of *Oxonia Illustrata*, in a folio volume ; thirty plates do, of the University of Cambridge, published in 1688 ; a set of plates of costumes for the *Oxonia Antiqua*, and a set of eleven plates for a work entitled *Habitus Academicorum Oxoniae a Doctore ad Sericentem*. His works are executed with the graver in a neat but formal style, among which are the following :

Charles I. on horseback ; scarce. Henrietta Maria, his Queen. Charles II. ; four plates. Catherine, his Queen. James, Duke of York. George, Duke of Albemarle ; fine. Sir Edward Coke, Chief Justice. Edward Hyde, Earl of Clarendon ; fine. James Stanley, Earl of Derby ; rare. Lord-keeper Guilford ; fine. James, Duke of Monmouth ; fine. James, Duke of Ormond. Crew. Bishop of Durham. Sancroft, Archbishop of Canterbury. Sir Henry Pope Blount. Pearson, Bishop of Chester. Sir George Wharton. George, Prince of Denmark. Mother Louse, of Louse-Hall ; one of his earliest prints.

LOIR, NICOLAS, a French painter and engraver, born at Paris in 1624 ; died in 1679. He was the son of a goldsmith, who, perceiving his inclination for art, placed him under Sebastian Bourdon ; on leaving whom, he visited Italy, at the age of twenty-three. Being in easy circumstances, he devoted his time to contemplating, rather than copying the works of the great masters, and his memory was so retentive that, on arriving at his rooms, he was able to sketch the pictures which had pleased him most. He became particularly attached to the works of Nicolas Poussin, and his best productions are his easel pictures, painted in the style of that master. After remaining at Rome for two years, Loir returned to Paris, and met with good encouragement. He was employed in several important works for Louis XIV., in the palaces of the Tuilleries and Versailles. His pictures are lacking in the dignity of the figures and elevation of the conceptions ; but he had great facility of invention, and a rapid manner of pencilling ; his female figures and children were characterized by graceful forms and attitudes. In 1663, Loir was chosen an academician, and presented, as his reception piece, the Progress of Painting and Sculpture. Among his finest productions, is the Marriage of St. Catherine, in the church of St. Bartholomew. As an engraver, Loir etched a large number of plates in a slight but spirited style, among which are the following :

Set of Twelve, subjects, Virgin and Holy Families. The infant Jesus embracing the Cross. The Judgment of Paris. Apollo and Daphne. Cleobis and Biton drawing the Chariot of their Mother to the Temple of Juno. Two large Landscapes. See Dumesnil, P. G. Français, tom. iii, for a description of 113 prints by *Nicholas Loir*. He conjectures that the number mentioned in the text is an exaggeration



by D'Argenville, who probably included some of the anonymous pieces, which were executed by his brother *Alexis*.

**LOIR, ALEXIS**, a French engraver, the younger brother of the preceding, born in 1630; died in 1713; although some authors place his birth in 1640. He was brought up to his father's profession of a goldsmith, but became eminent as an engraver. His drawing is correct; his execution rapid and spirited; and he had the peculiar excellence of faithfully preserving in his plates the different styles of the masters after whom he engraved. He etched several plates after his brother's designs; also a number of others, among which are the following:

The Education of Mary de' Medeis; *after the picture by Rubens in the Luxembourg Gallery*. Time discovering Truth; *do.* The Fall of the Rebel Angels; *after Le Brun*; fine. The Massacre of the Innocents; *do.*; *do.* The dead Christ in the lap of the Virgin; *after Mignard*. The Finding of Moses; *after N. Poussin*. Venus giving the Arms to Æneas; *do.* The Presentation in the Temple; *after Jouvencé*. The Descent from the Cross; *do.*; fine. The Virgin with the Infant sleeping; *after N. Loir*. The Holy Family; *do.* Mary Magdalene praying; *do.*; fine.

**LOISEL**, an obscure French engraver, who flourished at Paris about 1645. All that is known of him is that he engraved the plates for the folio volume of Plans and Views published by Beaulieu in 1645.

**LOISI, or LOISY**. There were four French engravers of this name, who flourished at Besançon in the 17th century, but did not attain much distinction. Pierre de L., called *the Elder*, was a medalist, and was appointed engraver to the mint at Besançon. Jean de L., his son, executed the plates for the work of Jean Terrier, entitled *Portraits des S. S. Vertus de la Vierge*, Paris, 1635. Besançon, 1668. Pierre de L., called *the Younger*, applied himself more particularly to engraving medals, although he executed several plates. Claude Joseph de Loisy, his son, engraved the plates for the Breviary published by the Archbishop of Besançon.

**LOLI, LORENZO**, a Bolognese painter and engraver, born in 1612. He was a favorite disciple of Guido, for which reason he is called by the Italians Lorenzo del Signor Guido Reni. He painted some altar-pieces for the churches at Bologna, in imitation of the style of his master, the most admired of which is his St. Antonio di Padova in the church of S. Caterina de Strada Maggiore. He also distinguished himself by his etchings, which he executed in a slight but spirited manner, in imitation of Guido, and though greatly inferior to the works of that master, they possess much merit. He sometimes signed his plates with his name, and at others, L. L. F., or Lo. F., or Laur. Lol. The following are his best prints. He died in 1691.

The Flight into Egypt; *after Guido*; there is a fine print by Poilly of this subject. The Holy Family, with St. John, in which St. Joseph is leaning on a Pedestal; *do.* The Holy Family, with St. Elisabeth and St. John; *after Sirani*. The Virgin with the Infant sleeping; *after Elis. Sirani*. The Virgin, with the Infant, to whom an Angel presents a Basket of Flowers; *after Sirani*. The Assumption of the Virgin; *do.*; fine and scarce. St. Jerome; *do.* Mary Magdalene, with a Crucifix; *after his own design*. The Virgin appearing to St. Francis and St. Augustine; *do.* Fame flying over a Globe; *after Sirani*. Perseus and Andromeda; *do.* Cupid breaking his Bow; *after his own*

*design*. Infant Bacchanalians; *do.* A similar subject; *do.*

**LOLMO, GIOVANNI PAOLO**, a native of Bergamo, who flourished at Venice in the latter part of the 16th century. According to Tassi, he was an excellent artist, and excelled in cabinet pictures. There is an altar-piece by him in the church of S. Maria Maggiore at Venice, dated 1587, highly commended for its design and execution. Lanzi says he was a good artist in diminutive pictures, and a diligent and minute observer of refinement in figures, though he displayed a great partiality for the design of the 14th century. He died in 1595.

**LOMAZZO, GIO. PAOLO**, a Milanese painter and writer on the fine arts, born in 1538. He studied under Gio. Battista della Cerva, and afterwards traveled through Italy and acquired a profound knowledge of art. He was a man of genius, and rose to considerable eminence as an historical painter, but unfortunately lost his sight at thirty-three years of age, when he devoted himself to literary pursuits. He painted both in oil and fresco, and executed some works for the churches and convents of Milan and Piacenza, the best of which are Christ giving the Keys to St. Peter, in the church of St. Marco; the Sacrifice of Melchisedec, in the library de Passione, at Milan; and the Forty Days' Fast, in the refectory of S. Agostino at Piacenza. As an author, he wrote a *Treatise upon Painting*, published at Milan in 1584, which he condensed in his *Idea of the Temple of Painting*, printed in 1590. Lanzi finds a good deal to condemn, but enough to commend to think it worth while to remodel them, and separate the fruit from the husk. They contain much historical information, with excellent observations upon the practice of the best masters, and much critical knowledge relating to the mythology, history, and customs of the ancients. His rules of perspective were compiled from manuscripts of Foppa, of Zenale, of Mantegna, and of Vinci, and are therefore particularly valuable. He died in 1600.

**LOMBARD, LAMBERT**. There is, perhaps, no name in art about which there is so much contradiction and confusion as that of Lambert Lombard, arising from the confounding together three artists, viz.: Lambert Lombard, born in 1506; Lambert Suterma or Suavius, his disciple, both natives of Liege; and Justus Sustermans, born at Antwerp in 1597. Part of this confusion arose from Sandrart's assertion that Lambert Lombard and Lambert Suavius were one and the same artist, and as Lambert Lombard and Justus Sustermans both studied in Italy, the Italian authors, even Lanzi, confound them together. Baron Heineken, however, has settled the whole question, and we cannot discuss it any farther, but refer the reader to *Lambert Suterma* and *Justus Sustermans*.

Lambert Lombard was born at Liege, according to Lampsonius, his biographer, in 1506, (others say in 1500,) and first studied under Arnold Beer, and then under John de Mabuse. At the age of thirty-two he went to Italy, in the suite of Cardinal Pole, at the recommendation of Erard de la Marck, bishop of Liege. During his residence in Italy he studied the works of the great masters, both in painting and architecture with



intense application. Lampsonius says he did not remain in Italy, being compelled to return to Liege, in consequence of the death of his patron, the bishop of Liege; and he describes him as a man possessing uncommon knowledge of ancient art and literature, self-acquired, and an artist consummate in design. Sandrart says he studied under Andrea del Sarto, which the foregoing account would lead us to doubt. On his return to Liege, he rose to great distinction, and introduced a more elevated style of painting among his countrymen. He taught them a better taste of design by substituting the antique for the Gothic, and thus enabled them to distinguish between the simplicity and elegance of the former and the unnatural stiffness of the latter. He also taught them rules of perspective, and to enrich their works with noble architecture. His academy became the most celebrated of the time in his country, and he has the credit of having been the instructor of some of the most eminent Flemish artists of that period, as Francis Floris, Hubert Goltzius, William Key, and others. He designed and wrought with great facility, and it is said that he could produce in a short time more works and better finished, than others could by long continued application; that he availed himself of this facility while in Italy to copy some of the works of the best Italian masters, and that he imitated Correggio so exactly that several of his works passed for originals by that master. But this does not accord with the works now attributed to him. What renders it difficult to decide on his merits is the fact, that the king of Bavaria collected all his best works in his palace at Bonn, where they fell a prey to the flames when that city was bombarded. Several of his works were engraved by his pupil, Lambert Suterman. The time of his death is uncertain, but probably about 1565.

**LOMBARD, or LOMBART, PIERRE,** a French designer and engraver, born at Paris about 1612. It is said that he learned the principles of design under Simon Vouet, but it is not known who was his instructor in the art of engraving. He went to England before the Reformation, where he was much employed by the booksellers, for whom he executed a large number of subjects, chiefly vignettes and portraits, executed with the graver, in a neat but rather tasteless style. His portraits are his best works, and the following are his principal plates:

#### PORTRAITS.

A set of twelve plates, half-length, two of the Earl of Arundel and Earl of Pembroke, and ten of Ladies, called the Countesses; *after Vandyck*. Charles I. on horseback; *do*. After the death of that monarch, the head of Cromwell was substituted for that of the King. Oliver Cromwell, with his Page; *after Walker*. Walker, the Painter; *after a picture by himself*; oval. Sir Samuel Morland; *after Lely*. Anne Hyde, Duchess of York; *do*. Brian Walton, Bishop of Chester; *scarcely*. Jeremy Taylor, Bishop of Downe. De la Font, Gazetteer of Holland, 1667; *scarcely*. Samuel Malines, Sir Henry Wootton. Dr. Charlton.

#### VARIOUS SUBJECTS.

St. Michael vanquishing the Demon; *after Raffaele*. The Virgin and infant Jesus; *after Ann. Caracci*. The Nativity, or Adoration of the Shepherds; *after N. Poussin*. The Last Supper; *do*. The Angel appearing to St. Joseph; *after Ph. de Champagne*. The Crucifixion; *do*. The Holy Family; *after C. le Fevre*.

**LOMBARDELLI.** See DELLA MARCA.

**LOMBARDI, ALFONSO,** an Italian sculptor, born at Ferrara in 1487. He studied under Nicolo da Puglia, and soon became distinguished for his medallion portraits in wax, plaster, and terra cotta. He was patronized by various distinguished personages, among whom were Andrea Doria, the Duke of Ferrara, Clement VII., and Ariosto. He was also commissioned with more important works, among which is the marble tomb of Ramazetto, in S. Michele at Bologna. His group in terra cotta, in the same city, has been greatly admired for the extreme beauty of the heads. Lombardi executed a medallion portrait, in marble, of the Emperor Charles V., which so highly pleased that monarch that he recommended him to Cardinal Ippolito de' Medici, who received him into his palace, and commissioned him to execute the tomb of Clement VII.; but in consequence of the death of the Cardinal, it was given to Baccio Bandinelli. Lombardi died in 1536.

**LOMBARDI, GIO. DOMENICO,** an Italian painter, born at Lucca in 1682. He was a pupil of Pietro Paolini, whose manner he adopted, but considerably improved by studying the design of the Caracci, and the best colorists of the Venetian school. "The genius of this artist," says Lanzi, "his taste, his grand and resolute tone, appear in several of his pictures executed in his best time and with real pains. Such are his two laterals in the choir of the church of the Olivetani, which represent St. Bernard, their founder, administering relief to the citizens infected with the plague. There are two others in the Chapel of S. Romano, painted with a magic force approaching to the best manner of Guercino." Lanzi further remarks that he should always have painted thus, and never prostituted his pencil to manufacture pictures at all prices. He died in 1752.

**LOMBARDO, BIAGIO,** a Venetian landscape painter, who flourished in 1648. According to Ridolfi, he was an excellent artist, rivaling both the French and Flemish painters in his landscapes, which are admirably designed, enriched with figures and animals, and touched in a very spirited manner.

**LOMBARDO, GIULIO CESARE,** a painter commended by Zanetti, who flourished at Venice in the latter part of the 16th century. He was a good perspective painter, and was employed in decorating the churches and the palaces of the nobles.

**LOMBARDO, GIROLAMO,** an Italian sculptor, born at Ferrara about 1510. He studied under Andrea Contucci, and finished a bas-relief of the Adoration of the Magi, left incomplete at the death of that master. He settled at Recanati, and practised the art with reputation for many years. His works are distinguished for their delicate and tasteful execution. The principal are, a bronze statue of the Virgin, in the façade of the Capella Santa; and the four magnificent bronze gates of the Santa Casa. Lombardo had four sons, named Antonio, Pietro, Paolo, and Giacomo, who were reputable sculptors. Their principal work was the middle gate of the Santa Casa, enriched with many beautiful ornaments, and representing the History of Adam and Eve.

**LOMBARDO, FRA AURELIO,** an Italian sculp-

tor, the brother of Girolamo L. He took the monastic habit, but continued to prosecute his art. Invited by his brother to Recanati, he assisted him in several of his works, particularly a magnificent bronze tabernacle, which was intended by Paul V. for the Pauline chapel in the Vatican, but was presented by Pius IV. to the Cathedral at Milan.

**LOMBARDO, PIETRO**, a Venetian sculptor and architect, who flourished in the latter part of the 15th century. In 1482, he sculptured the tomb of Dante, near the church of S. Francesco at Ravenna. In concert with his sons, Tullio and Antonio, he executed the sepulchre of Cardinal Zeno, in S. Marco.

As an architect he erected, according to Milizia, the church of Sts. Giovanni and Paolo, at Venice. It is designed in the Greek style; of a quadrangular form, with an elevated chapel at the extremity, the ascent to which is by sixteen steps, ornamented with a balustrade. The exterior is of two orders, the first Corinthian, the second Ionic, divided into arches supporting a rich entablature, over which is a circular pediment, also ornamented. The clock-tower in the square of St. Mark, does him great honor. A vaulted portico, supported by Corinthian columns and pilasters, rises majestically from the piazza, surmounted by three stories, ornamented with Corinthian pilasters, each having a cornice. In the first is the dial plate; in the second a tabernacle, with a Madonna in metal; in the third a large lion in marble; at the top is a terrace and the bell, on which the hours are struck by two bronze giants. Lombardo also designed the church of S. Maria Mater Domini; the school of the Misericordia; and many other excellent works.

**LOMBARDO, ANTONIO**, the son and scholar of Pietro L., was a reputable sculptor, and flourished about 1510. He was commissioned to complete the works in sculpture in the chapel della Scarpa in S. Marco at Venice, which had been left unfinished by Alessandro Leopardi. Among his other works were two statues of the grand altar of S. Justino at Venice; and the beautiful bas-reliefs in the Capella del Santo, at Padua, which he executed in concert with his brother Tullio.

**LOMBARDO, TULLIO**, a sculptor and architect, the son and scholar of Pietro L., flourished about 1525. As a sculptor, he executed the statues of Adam and Eve, at the mausoleum of Andrea Vendramino; the two marble lions, at the entrance of the college of S. Marco; the bas-reliefs of the twelve Apostles, in the church of S. Giovanni Grisostomo, and the grand bas-reliefs in the Capello del Santo, with figures of nearly life size, in which he was assisted by his brother Antonio.

As an architect, he erected, among other works, the church della Madonna Granda, at Treviso; three chapels in S. Paolo; and the chapel della Sacramento, in the Cathedral. He died in 1559.

**LOMBARDO, SANTE**, the nephew and scholar of Tullio L., born at Venice in 1504. He gained a high reputation for his abilities in architecture, and executed the Palazzo Vendramini, which, according to Milizia, deserves great praise for its admirable proportions, and superb entablature. He also executed the façade and steps to the college of S. Rocca. The Palazzo Gradenigo, and the Palazzo Trevisani, at S. Maria Formosa, are also attributed to this architect. He died in 1560.

**LOMBARDO, MARTINO**. This architect was of the same family as the preceding. His principal work was the College or Confraternita of St. Marco, at Venice, consisting of two ample halls; one distributed into three naves, by two files of Corinthian columns; the other with a chapel at the end, divided from the hall by three intercolumniations. The church of S. Zaccaria has also been attributed to him. Moro Lombardo, the architect of S. Giovanni Grisostomo, is supposed to have been his son.

**LOMBARDO, CARLO**, an Italian architect, born at Arcetino in 1559. According to Milizia, he was both a civil and a military architect. He visited Rome, and rebuilt a small palace for the Vitelli family, on Monte Magnanapoli, which afterward belonged to the Pamfilj inheritance. He also erected the façade of Santa Francesca Romana, in Campo Vaccino; and for the Cardinal Giustiniani he designed a villa without the Porta del Popolo. He died in 1620.

**LOMI, ALESSANDRO**, a Florentine painter, born in 1655; died in 1702. He studied under Carlo Dolce, and was an exact imitator of his style. According to Baldinucci, he not only copied and repeated the works of his master, but painted the same class of subjects from his own designs. Doubtless some of the works now claimed to be originals by Carlo Dolce, were executed by him. He was employed for several years by the Grand Duke of Tuscany; and among the celebrated paintings in the Florentine Gallery is a picture by Lomi, which, although of very small size, contains nearly one hundred figures, all well disposed, judiciously grouped, and most delicately colored and pencilled.

**LOMI, AURELIO**, an Italian painter, born at Pisa in 1556. He first studied under Bronzino, but afterwards with Lodovico Cardi, called Cigoli. He painted both in oil and fresco, and is considered the head of the school of Pisa. His frescos in the dome of the Cathedral of Pisa, partake of the manner of both his masters, though when compared to Cigoli, he is more minute, and has much less softness. Lanzi says his aim appears to have been to surprise the multitude by an agreeable coloring, and a magnificence of draperies and ornaments. This style pleased at Florence and Rome, and more especially at Genoa, where he was preferred to Sorri, an artist many years established in that city, and in good repute. He executed several works for the churches and convents of Genoa, the best of which is his St. Antonio, in the church of the Franciscans; and his Last Judgment, in the Church of S. Maria di Carignano. The first is graceful, and rich but modest in the tints; the second is grand and terrible, and the colors more vivid than those he usually employed. His St. Jerome, in the Campo Santo at Pisa, is less glowing, but is esteemed by the Pisanese his most capital work. This picture is signed with his initials, A. L., 1595. He died in 1622.

**LOMI, ORAZIO**, called **GENTILESCHI**, an Italian painter, born at Pisa in 1563. He studied under Aurelio Lomi, his half-brother, and adopted the name of Gentileschi from his maternal uncle. After a few years he visited Rome, and formed his style from the finest works of art in that city, assisted by his friend, Agostino Tassi. The latter was an eminent landscape painter, and Gentileschi

executed appropriate figures to his inventions in the Loggia Rospigliosa, in the saloon of the Quirinal palace, and in other places. He also painted several smaller pictures in Rome, particularly in la Pace, though these are greatly inferior to his subsequent productions. In the Palazzo Borghese is a fine specimen, representing St. Cecilia and St. Valeriano, admirably colored, with great intelligence of chiaro-scuro. Lanzi says the choicest are in the royal palace of Turin, and several mansions at Genoa. In the collection of Cardinal Cambiasi is a picture of David and Goliath, so admirably relieved, and with tints so vivid and well contrasted, that it gives the idea of a style entirely new. Gentileschi was so highly esteemed as to be invited to England by Charles I., who gave him a pension, and employed him in several works for the palaces, and in painting some ceilings in that of Greenwich. He was highly esteemed by Vandyck, who painted him in his series of portraits of one hundred illustrious men, which has been finely engraved by Vorsterman. Gentileschi painted two pictures for the Duke of Buckingham, of a Magdalene and a Holy Family. After the death of Charles I., when his valuable collection was sold, nine pictures by this artist brought £600, and are now in the Hall at Marlborough House. He died at London in 1647, aged 84.

LOMI, ARTEMISIA, called GENTILESCHI, an eminent Italian paintress, the daughter and disciple of the preceding, born at Rome in 1590. She followed her father to England, and painted some portraits for the nobility, and several historical pictures for the king, the best of which was David with the Head of Goliath. Her best years, however, were passed in Italy; she resided a long time at Naples; married there a Pietro Antonio Schiattesi; was greatly improved by Guido Reni; and studied attentively the works of Domenichino. Lanzi highly praises her picture of Judith slaying Holofernes, in the Ducal Gallery at Florence; and another of Susanna and the Elders, in the collection of Sig. Averardo de' Medici, remarkable for the elegance of the principal figure, and harmony of coloring. She was more celebrated for her portraits, however, in which she surpassed her father, attaining great reputation throughout Europe. She died in 1642.

LOMI, FRANCESCO, called GENTILESCHI, was the son of Orazio L., who instructed him in the art; but he afterward entered the school of Domenico Fiasella, called Sarzana. He flourished chiefly at Genoa, and, according to Soprani, painted several pictures for the churches of his native city.

LOMIO, BACCIO, an Italian painter, who flourished at Pisa in the latter part of the 16th century. According to Lanzi, he was a reputable artist, and executed some works for the churches and convents of his native city, the best of which is an Assumption of the Virgin at the residence of the Canons. His works, though partaking of the hardness of the age, are well designed and colored.

LOMMELIN, ADRIAN, a Flemish engraver, born at Amiens about 1636. He went to Antwerp, where he learned the art of engraving (his master is not mentioned) and took up his residence. He engraved quite a large number of plates, many of them after the best works of Rubens and Vandyck. His drawing is incorrect,

and his plates are executed with the graver in a heavy, coarse, and tasteless style, possessing little interest, except from the selection of his subjects. The portraits he engraved after Vandyck are his best prints. The following are his best works:

#### SUBJECTS AFTER RUBENS.

Abigail appeasing David with her presents. The Adoration of the Magi. The Circumcision. The Baptism of Christ. Christ washing the Feet of his Apostles. Christ appearing to Magdalene. The Triumph of Charity. Time discovering Truth. The Assumption of the Virgin. St. Cecilia. The Judgment of Paris. Christ taken in the Garden; after Vandyck. The Virgin and Infant, with the four Doctors of the Church; after Diepenbeck.

**XL or AL.** LONDERSELL, or LONDERSEEL. ANASUERUS VAN, a Dutch engraver

on wood, born at Amsterdam in 1548. His wooden cuts, marked with his monogram, are executed in a very neat style, resembling that of Virgilius Solis. Among these, the principal are some Bible cuts; some small prints for an *Herbal*, by *Matthias de Lobel*; and others to illustrate *The Travels of Nicolas de Nicolay into Turkey*, published at Antwerp in 1576. There are prints by him dated as late as 1599.

**J. L.** LONDERSELL, or LONDERSEEL, JOHN VAN, a Flemish engraver, born at Bruges in 1582. He is supposed,

from resemblance of style, to have been a pupil of Nicholas de Bruyn. His plates are executed with the graver, in a neat, finished style, but there is not much effect in his prints, from his ignorance of the principles of chiaro-scuro, yet some of them possess considerable merit. He usually signed his plates with his name abbreviated, as *J. Lond.*, or *J. Londer., fec.* The time of his death is not recorded. Among others, are the following:

Faith, Hope, and Charity; represented by allegorical figures; from his own designs. The Five Senses, emblematically represented; *do.* A set of Landscapes, with figures; after *J. Sacary*. Four Landscapes, with biblical subjects; after *G. Hondcoeter*. Four Landscapes, with the same; after *G. Coeninxloo*. Nine Landscapes, with the same; after *D. Vinckenbooms*. A View of the interior of St. John of Lateran; after *Hendrick Arts*.

LONDONIO, FRANCESCO, an Italian painter and engraver, born at Milan in 1723. It is not known under whom he studied. He first attempted historical painting; but failing in this, he directed his attention to landscapes with animals, and making nature his model, he gained considerable reputation. His landscapes, with herds of cattle; and his rural and pastoral views, with shepherds' cots and flocks; are highly esteemed, and are to be found in the noble collections of Milan, Genoa, and Naples. He etched a large number of plates of similar subjects after his own designs, in a spirited and painter-like style. Nagler gives a list of ninety-four. Stanley says that some years ago, a large number of his studies in oil and on paper, chiefly of goats and horned cattle, were brought to England. He died in 1783.

LONGE, UBERTO or ROBERTO LA, a Flemish painter, born at Brussels. According to Lanzi, he passed his life in Italy, and died at Piacenza in 1709. He is also called by the Italians *Il Fiammingo*, an appellation that has given rise to many mistakes, and caused much confusion; especially with regard to Flemish artists; as the Italians ap-

plied this name not only to the Flemings, but to their own countrymen who were their imitators. Roberto la Longe frequented the Academy of Agostino Bonisoli, at Cremona; and if he was not a pupil of that school, he adopted much of its manner, though he occasionally conformed to that of Ma-sarotti. He resided mostly at Cremona and Piacenza, and executed some excellent works for the churches. Lanzi says that in his histories of St. Teresa, in the church of S. Sigismondo at Cremona, he emulates the style of Guido, and in his histories of S. Antonio Martire, in the church of that name at Piacenza, he approaches Guercino. In other works he displays a strength, delicacy, and beauty peculiar to himself, as in his fine picture of the dying St. Saverio, supported by Angels, in the Cathedral at Piacenza. He enriched his pictures with beautiful landscapes in his backgrounds, which give his figures a singular attraction. In the *Guida da Piacenza*, the name of this artist is written Da Longe.

LONGEUIL, JOSEPH DE, a French engraver, born at Lisle in 1736. It is not mentioned under whom he studied. He engraved some plates after various masters, executed with the graver in a clean, neat style, which possess considerable merit, but he engraved more for the booksellers. The following are among his best prints :

Two Allegorical Subjects; *after Cochin*. Heroic Fidelity; *after Moreau*. Two Rural Subjects; *after Lepicé and Aubrey*. A pair of Dutch Merry-makings; *after Ostade*. The Fishermen; *after Vernet*. A View of the Environs of Naples; *after Mettai*. A Sea-storm; *do*.

LONGHI, GIUSEPPE, an Italian painter and very distinguished engraver, born at Monza, in 1766. His father was a silk mercer, and intended his son for the church, but Giuseppe was so much opposed to this course, and showed so strong a predilection for the fine arts, that he was induced to place him with Vicenzio Vangelisti, the Florentine artist, who was Professor in the Academy of the Brera at Milan, from whom he learned the art of engraving. He afterward went to Rome, where he studied some time, and formed an acquaintance with Raffaele Morghen. He soon distinguished himself by his print after the Genius of Music by Guido, in the Chigi Palace, which raised him high in public estimation. After his return to Milan, he is said to have principally occupied himself with miniature painting. In 1798, on the death of Vangelisti, he was appointed his successor in the Academy, and filled his professorship with great honor and distinction, and to him many of the most distinguished Italian engravers of the present day owe their education. He taught and practised as a first principle, that an engraver should make the means subservient to the end, and not the end to the means; in other words, in copying a painting, he should endeavor to give as nearly as possible the characteristics of the original, and that he should invariably make cleverness of line and manual dexterity subservient to this end. The etching needle was accordingly his chief instrument. Few engravers have excelled him in this first great principle of his school. He also excelled in chiaro-scuro. Among his great works are the Vision of Ezekiel, the Marriage of the Virgin, and a Holy Family, *after Raffaele*; the Entombment, *after D. Crespi*; the Magdalene, *after Correggio*; the Madonna del Lago, *after*

*Leonardo da Vinci*; Galatea, *after Albano*; and many heads *after Rembrandt*. It would occupy too much space for the limits of this work, to specify all the productions of Longhi's graver worthy of enumeration. But the fine series of portraits published at Milan under the title of *Vite e Ritratti di Illustri Italiani*, must not be omitted; of those he engraved the portraits of Napoleon with the Iron Crown on his head, as King of Italy; Michael Angelo; and Dandolo, Doge of Venice; all of them master-pieces of the art. The superb work entitled *Fasti di Napoleone il grande*, after the designs by Appiani, was in part engraved by Longhi, and the whole of it, as far as it exists, under his direction. Six of the plates were entirely engraved by him in what the Italians call *semilibero*\* manner; five of those represent the Battle of Marengo, and the sixth, Time with the Fates. The rest are by Michele Bisi, Giuseppe Benaglia, and the two brothers Rosaspina; all of them worthy disciples of their master. This work was commenced by the order of Napoleon, and prosecuted at his expense till his abdication, when, it is said, its further progress was forbidden, and the plates destroyed! By whose soever order this sacrilege was committed, it shows a littleness and baseness of soul, incapable of appreciating genius, or of performing any nobler deeds than those of a Tarquin or a Nero. In 1827, Longhi commenced his last and greatest work, the Last Judgment, *after Michael Angelo*, which, though far advanced, he left incomplete at the time of his death, which happened in 1831, by apoplexy, in the 65th year of his age.

LONGHI, LUCA, an Italian painter, born, according to Lanzi, at Ravenna, in 1507. As there are many conflicting statements concerning the time of his birth and death, Lanzi gives for his authority the formal oration pronounced by Vincenzio Carrari, which states that he died August 12th, 1580, aged 73 years. He passed his life at Ravenna, where he executed many works for the churches and public edifices. He also painted many portraits, which are now to be found at Ravenna, Ferrara, Mantua, and Padua. The author above referred to says that his style was correct and highly finished, his conceptions sweet, varied, and graceful, with a powerful union of colors more nearly resembling those of Innocenzo da Imola, than any other artist of the time, though inferior to him in point of grandeur and beauty. His best pictures are in the churches of S. Vitale, S. Agata, and S. Domenico, at Ravenna, all of which are representations of the Virgin, between two or more saints, with some graceful cherubs above. In the church of S. Benedetto also is an admirable picture of the Circumcision. Vasari regrets that he should always have resided in his native place, as with the advantages of study and travel, he might have become a very distinguished artist.

LONGHI, FRANCESCO, was the son and scholar of the preceding, and painted history and portraits in the manner of his father, though greatly inferior to him. In 1576, he painted an altar-

\* *Semilibero*. *Semi-free*, in imitation of painting, in which the heads and extremities require a higher finish than the draperies and accessories. So in this method of engraving, some parts are highly finished, and others executed with great boldness and freedom.

piece for the church of the Carmine at Ravenna ; and there are accounts of him down to 1610.

LONGHI, BARBARA, was a daughter of Luca L., and older than her brother Francesco. She was instructed in the art by her father, and painted history and portraits with considerable success.

LONGHI, PIETRO, a Venetian painter, born in 1702, and died in 1762. He first studied under Antonio Balestra, and afterward with Cav. Giuseppe Crespi. According to Zanetti, he acquired considerable reputation by the beauty and novelty of his works. Lanzi says "he aimed at pleasing the eye with harmonious representations of masks, of conversations, and landscapes, &c., which are found in the collections of various noble houses," which last part is a proof of high estimation.

LONGHI, ALESSANDRO, an Italian painter and engraver, the son of Pietro L., born at Venice in 1733. He studied under Giuseppe Nogari, and painted many portraits for the Venetian nobility. He also prosecuted the art of engraving, and in 1763 published a folio volume of the Lives of the Venetian Painters of that age, illustrated with their portraits. In this work he has not forgotten to place his own portrait, with a favorable notice ; and he is said to have omitted, from jealousy, the names of many distinguished artists. He died in 1813. The following are his principal plates :

#### PORTRAITS OF PAINTERS.

Giacomio Amiconi. Antonio Balestra. Sebastiano Ricci. Gio. Battista Piazzetta. Gio. Battista Tiepolo.

#### SUBJECTS.

A Venetian Masquerade. A Gondolier dancing with a Lady. A Quack Doctor on his stage. A Moor beating a Drum. The Philosopher Pythagoras.

LONGRAFF, a Dutch engraver, who flourished about 1698. There is a set of ornaments for goldsmiths by him, well designed and executed with the graver in a very neat style.

LONI, ALESSANDRO. See LOMI.

LONS, DIRCK EVERSEN, an obscure Dutch engraver, who flourished in the first part of the 17th century. There is a Holy Family with St. Elizabeth and St. John, engraved by him, *after A. van Nieulandt*, dated 1612, spiritedly executed, but incorrectly drawn ; and four landscapes, each having a windmill, dated 1622.

LONGUEIL, JOSEPH DE, a French engraver, a native of Givet, who flourished about 1770. He acquired the elements of design at Lisle, and then visited Paris, where he entered the school of Aliamet, of whom he became a distinguished scholar. His best plate is *Les Pecheurs*, after Vernet. He also engraved many illustrations for several editions of the *Counts of Lafontaine*, and of the *Henriade*. Among his principal plates are the following: An Interior of a Flemish Tavern, *after Ostade* ; the Housekeeping of Good People, and the Companion, *after Lepicie and Aubry* ; View of the Environs of Naples, with Vesuvius in the distance, *after Le Moyet* ; View on the coast of Campania, with a wreck in the foreground, *do* ; the Russian painter in his atelier, *after Le Prince* ; also several Battles in China, from designs sent to France by the missionaries, and published by order of M. Bertin.

LONSDALE, JAMES, an English portrait paint-

er, born in Lancashire in 1777, and died at London in 1839. He was not a *fashionable portrait painter*, therefore his practice was mostly confined to male sitters ; but he showed great discrimination of character in his likenesses, and painted some of the really great men of his time.

LONSLING, FRANCIS JOSEPH, a Flemish painter and engraver, born at Brussels in 1743. He was intended for the military profession, and entered as a cadet in one of the Belgian regiments in the service of Austria. Being in garrison at the citadel of Antwerp, he showed such a taste for the fine arts, that Prince Charles of Lorraine, the governor of the Low Countries, took him under his protection, and allowed him to frequent the academy which he had organized. Lonsling made such progress that in 1759 he obtained the principal prize, a gold chain and medal, bearing the effigy of the Prince, with the inscription, *Artis delineatorice premium*. After this he entered the school of Martin J. Geeraerts, a distinguished painter of bas-reliefs, and continued to improve so much to the satisfaction of his patron, that he sent him with a pension to Rome, where he became a pupil of Raffaele Mengs. In 1772, he made the acquaintance of Sir Wm. Hamilton, who employed him to engrave some of the plates for his *Schola Italica Picture*. The rest of his life is somewhat obscure. It is not known how long he resided at Rome, or whether he returned to his own country. He is known to have practised at Paris, at Lyons, and at Bordeaux, in which latter city he died in 1799, while engaged in adorning the mansion of a rich merchant. He devoted his attention chiefly to portraits, though he painted some pictures of historical subjects in a mixed style, partly Flemish and partly Italian, which proved attractive from its novelty. He designed and composed with facility, disposed his groups with intelligence, and was a good colorist.

LOO, PETER VAN, a Flemish painter, born at Haerlem in 1731. He painted landscapes, fruit, and flower-pieces, in the latter of which he particularly excelled. He died in 1784.

LOOFF, PETER, an obscure Dutch engraver, who executed some portraits and a print of Frederick Henry, Prince of Orange, drawn in a triumphal car, dated 1630.

LOON, PETER VAN, a Flemish painter, who flourished at Antwerp about 1600. He painted architectural pieces with considerable reputation. His pictures are very carefully finished.

LOON, THEODORE VAN, a Flemish painter, born at Brussels in 1630. It is not known with whom he first studied, but he went to Italy when young, where he resided several years, chiefly at Venice and Rome. While in the latter city, he formed an intimate friendship with Carlo Maratti, who was five years older than himself, and the two friends continued their studies in amicable competition, drawing after the works of Raffaele, from whom each of them derived the simplicity, dignity and beauty, found in their compositions. All the works of van Loon partake much of the style of Maratti. His design is correct, the character of his heads noble and dignified, and his coloring excellent, except that his shadows are frequently rather sombre and heavy. There are some of his earlier works still preserved in the churches and

palaces at Rome and Venice. On his return to Brussels he acquired a high reputation, and executed many works for the churches of that city and its vicinity. In the church of St. Gery at Brussels, is a series of his pictures, representing the Life and Passion of Christ; and in the Abbey Dillinghem, near that city, a fine picture of the Nativity. His most esteemed works are a series of seven pictures of the History of the Virgin in a church at Aerschot, near Mechlin. He died at Brussels in 1678.

LOON, H. VAN, a Flemish engraver, probably a relative of the preceding. He went to Paris, where he engraved some of the plates for a work entitled *Les Forces de l'Europe*, consisting of fortifications, plans of towns, &c., published at Paris in 1695.

LOON, VAN, a painter of Amsterdam, whose subjects were birds, fruit, and flowers, ingeniously composed and highly finished. He died in 1787, aged 60.

LOPEZ, JOSÉ, a Spanish painter, who flourished at Seville about 1670. He was a disciple of Murillo, whose style he closely imitated. He had a passion for painting pictures of the Virgin, who is the theme of most of his works, represented as a lovely girl just bursting into womanhood, a gentle shepherdess, or a yearning mother. These subjects gained him great credit, and are still highly esteemed for their simplicity and beauty.

LOPEZ, PEDRO, a Spanish painter, who flourished at Seville about the beginning of the 17th century. He was a pupil of El Greco, and executed some excellent works for the churches and convents of that city. His Adoration of the Kings in the convent of the Trinitarians at Toledo, is pronounced by his countrymen a magnificent picture, alone sufficient to entitle him to the rank of a great artist. It bears his name, and the date of 1608.

LOPEZ, GASPERO, a Neapolitan painter, who first studied under Dubbisson, and afterward with Belvedere, and who, according to Dominici, painted cabinet pictures of flowers in such an exquisite manner that his works were preferred before those of all other artists of his time, in the same line. He traveled through Italy, and wherever he went, he found abundant employment, and his works are sought after for the best collections. He is sometimes called Gaspero da Fiori, or *Gaspar, the flower painter*. He also was a good landscape painter. He died at Florence, or, as some authors say, at Venice, in 1732.

LORICH. See LORICH.

LORENZETTI, AMBROGIO, an old Siennese painter, born in 1257. Vasari erroneously states that he was a pupil of Giotto, who was born in 1276. His style is also different from that of Giotto in design, color, and drapery. Vasari says he was the first who attempted to describe in landscape, storms of wind, tempests and rain, which he represented with great success. He was considered a great artist in his time. His invention was very ready, the disposition of his figures good, and his coloring lively. For the most part, he painted in large size; in small, as in the History of S. Nicolo in the church of that name, at Florence. His principal work, as described by Lanzi, is a large emblematical picture in the public palace at Siena,

representing the effects of good and vicious government. He says farther, "had there been a greater variety in his heads, and a superior arrangement in his composition, this picture would have been little inferior to the finest in the Campo Santo at Pisa." He had a brother named Pietro, who was also an able artist, and assisted him in his works, or painted conjointly with him. Vasari erroneously calls him Pietro Laurati. On a picture painted by them, is this inscription, *Hoc opus fecit Petrus Laurentii et Ambrosius ejus frater*, 1335; and on one painted by Pietro alone, *Petrus Laurentii de Senis me pinxit anno 1342*. Ambrogio died in 1340. There were several Siennese artists of this name, who flourished in the 15th century, but their works, if any remain, possess no interest.

LORENZI, FRANCESCO, a Venetian painter, was born in 1719, and died in 1783. He studied under Gio. Battista Tiepolo. Lanzi says he was distinguished for his works both in fresco and in oil, and that he always adhered to the example of his master. There are some of his ceilings, and works in oil at Verona and at Brescia, which evince an able artist.

LORENZI, STOLDI DI GINO, an eminent Italian sculptor, a native of Settignano, who flourished in the latter part of the 16th century. He at first studied painting, and was a fellow disciple of Girolamo Macchietti; but at length devoted himself to sculpture, in which he became very distinguished. He executed an admirable statue of St. Paul, which was so greatly admired by a rich Pisan, named Martini, that he invited Lorenzi to his house, where he remained six years. He decorated the Palace of the Grand Master of the Order of St. Stefano at Pisa, with two fine statues of Justice and Religion; and a statue of Diana, which adorns the gardens of Don Garcias di Toledo, at Chiaja, near Naples. On his return to Florence, the Grand Duke Cosmo commissioned him to execute the bronze Fountain of Neptune, in the gardens of the Palazzo Pitti. He was afterwards invited to Milan, where he decorated the façade of S. Celso with four beautiful statues in marble, of Adam, Eve, the Virgin Mary, and the Angel Gabriel. In the Duomo at Pisa, he executed in 1583, the Angel in bronze, which supports a very beautiful candelabra. This statue is replete with grace and beauty, and covered with a light and delicate drapery. Lorenzi also executed many other capital works, by which he gained great distinction. The time of his death is not recorded.

LORENZI, ANTONIO DI GINO, the brother of Stoldo L., was also a native of Settignano, and a good sculptor; flourished in the latter part of the 16th century. He studied under Tribolo, and is chiefly known as the author of the admirable statue of Matteo Corte, which decorates the tomb of the Grand Duke Cosmo, erected by that *savant*. This work has been often attributed to his brother Stoldo, but Morona shows conclusively that it was by Antonio, from the design of Tribolo. He also executed several works in the Ducal Palace and gardens at Castello.

LORENZI, CAV. GIO. BATTISTA, an Italian sculptor, born at Florence in 1528. He studied under Baccio Bandinelli, and soon became distinguished in the art. His first works were the statues of the Four Seasons, executed for the Sig-

nori Guadagni. After producing many other fine works, he was commissioned to execute the beautiful statue of Painting, and the bust of Michael Angelo, which adorn the tomb of that great master. For Giacomo Salviati he made a marble statue of Perseus, and a group of St. Michael overthrowing Lucifer. He died in 1594.

LORENZINI, FRA. GIO. ANTONIO, a Bolognese painter and engraver, born in 1665; was a scholar of Lorenzo Pasinelli. Little is known of his works as a painter, but he executed a large number of spirited etchings after the best Italian masters, some of which are scarce and very valuable. In 1699, he was employed at Florence in conjunction with Theodore Ver Cruys, Mogalli and others, to engrave the pictures in the gallery of the Grand Duke, which were published in a single volume, under the title of "Gallery of the Grand Duke of Tuscany," consisting of 147 subjects, engraved on 167 plates. This work is extremely scarce. A full description of it may be found in Bohn's *Guinea Catalogue*, p. 66. His plates are almost entirely etched. Nagler gives a list of seventy-six of his prints, of which the following are the principal. He died in 1740.

St. Anthony of Padua working a Miracle; *after Pasinelli*. The Martyrdom of St. Ursula; *do*. St. John preaching in the Wilderness; *do*. The Ascension; *after L. Caracci*. The Virgin and Child; *after Ag. Caracci*. St. Dominic taken up into Heaven; *after Guido*. St. Philip Neri kneeling before the Virgin; *after C. Maratti*. St. John, surrounded with Angels; *after Correggio*. The Annunciation; *after P. Veronese*. The Baptism of Christ; *do*. The Raising of Lazarus; *do*. Noah building the Ark; *after Giac. Bassano*. St. Augustine with a Glory of Angels; *after Tintoretto*. Joseph sold by his Brethren; *after Andrea del Sarto*. Joseph governing Egypt; *do*. David with the Head of Goliath; *after Guercino*. Christ, with the Disciples at Emmaus; *do*. St. Peter delivered from Prison; *do*. The Holy Women at the Sepulchre; *after P. da Cortona*. Venus and Cupid; *after Carlo Cignani*.

LORENZINI, LORENZO, an Italian engraver, who flourished about the middle of the 18th century. He engraved a part of the plates for the pictures in the collection of the Marquis Gerini.

LORENZINO, DA VENEZIA, a Venetian painter of whom little is known. According to Ridolfi, he studied under Titian, and was an excellent artist. Lanzi says there is an excellent picture of the Virtues, with several finely designed ornaments, in the church of Saints Giovanni and Paolo at Venice. The figures are nobly designed, and much admired for their symmetry, their attitudes, and their coloring.

LORENZINO, DA BOLOGNA. See SABBATINI, and LOLI.

LORENZO, FIRENZE OR FIORENZO DI, a painter of Perugia, who is mentioned by the celebrated Mariotti in his catalogue of the painters of the 14th century, as one of the first artists of his time. There are pictures by him dating from 1472 up to 1521.

LORENZO. See BICCI.

LORENZO, DON, called CAMALDOLESE, an old Florentine painter, of the order of the Camaldulites; was a scholar of Taddeo Gaddi, and flourished about the end of the 14th century. He is honorably mentioned by Vasari, and executed numerous excellent works in Florence, most of which have been destroyed in the sieges which that

city has endured. He had considerable facility of invention, and a more bold and correct design than most of his contemporaries. Most of his pictures were in chiaro-scuro, and some of them are still preserved in the monastery degli Angeli. The works of this artist most regretted were the portraits of Petrarch and Dante, painted after nature, in the church of S. Trinita at Florence. Lorenzo died, according to Baldinucci, aged 55, but the time is not recorded.

**ML**, or **MF** LORICH, or LORCH, MELCHIOR, a German engraver on wood and copper; born at Flensburg, in the Duchy of Sleswick, in 1527. His wooden cuts are executed in a bold, free style, and his copper-plates are engraved with great neatness and delicacy. He sometimes signed his prints with his name and date; at others, with the above monogram. The following are the principal. He died in 1586.

#### PORTRAITS.

The Portrait of Martin Luther; inscribed, *Faciebat Flensburg*, 1543. The Portrait of Albert Durer. 1550; scarce. Aristoteles Stagiritis Philosophus; with the cipher. 1561. St. Jerome at Prayer. 1546. A Woman's Head. 1551. Two Portraits of the Grand Signior and his favorite Sultana; very scarce.

#### WOODEN CUTS.

A Set of Prints of the Habits, Customs, &c. of the Turks; dated from 1570 to 1581. A Sibyl. 1571. A Woman standing, pressing her breasts, with a variety of animals below, with an inscription at the top, *Ops Saturni conjur que Mat- v Drorum*; dated 1565. A Lady in full dress. 1551. The Deluge; a large print, in two sheets.

LORIO, CAMILLO, a native of Udine, who flourished about 1650. He was a reputable artist, and executed some works in his native city, and in other places.

LORIONE, probably an Italian painter, whose name is found attached to some etchings of landscapes, with ruins and figures, executed in a free painter-like style.

LORME, A. DE, or DE L'ORME, a Dutch painter, of whom little is known. His pictures are frequently met with in Holland, and represent interiors of churches and other edifices. They are remarkable for great delicacy of penciling, and the peculiar manner in which the lights are introduced and distributed. The figures were usually inserted by Terburg, and other eminent artists. Some of his pictures are dated about 1660. It is surprising that so able an artist is not better known.

LORME, PHILIBERT DE, a French architect, born at Lyons in the beginning of the 16th century. At the age of fourteen, he visited Italy to study the antique, and was patronized by Marcello Cervino, afterward Pope Marcellus II. With a mind highly enriched, he returned to France in 1536, and exerted all his industry to strip architecture of her Gothic dress, and clothe her in that of ancient Greece. On visiting Paris, for the Cardinal du Belley, his merit was soon discovered by King Henry II., and afterward by his successors. He erected a staircase at Fontainebleau, and designed the castles of St. Maur and Meudon. He also rebuilt a number of royal houses, and was employed by Catherine de' Medici to build the palace of the Tuileries—a superb edifice, in which the architect displayed his most magnificent ideas;



but in consequence of some unfavorable astrological predictions, the Queen stopped the works when partially completed. De Lorme was elected almoner and counsellor to the king, and was enriched with a number of abbeys. He left a treatise on the manner of building well at a small expense, besides ten books on architecture. He died in 1577.

LORO, CARLO DA. See PORTELLI.

LORRAIN, ROBERT LE, an eminent French sculptor, born at Paris in 1666. He was instructed in drawing by Lemonier; and at the age of eighteen entered the school of Girardon, who commissioned him to execute, in concert with Noulisson, the tomb of Cardinal Richelieu in the Sorbonne; and also his own tomb, in St. Landres, at Paris. In 1690 he went to Rome, and on his return to France was appointed to complete several works of sculpture at Marseilles, which had been left imperfect at the death of Puget. In 1701, he was elected a member of the Academy, when he designed his statue of Galatea, a work universally admired. In 1717 he was chosen Professor of Sculpture; and in 1737, Director of the Academy. Among his principal works, are his sculptures in the episcopal palace at Saverne, which are greatly admired for their grace and purity of outline. He also executed a Bacchus for the gardens at Versailles; a Faun and several bronze statues for those of Marly. He died in 1743.

LORRAINE, CLAUDE, or CLAUDE GELÉE. This illustrious painter was born in the small town of Chamagne, in the diocese of Toul, in Lorraine, in the year 1600. As there are many absurd traditional errors respecting this great artist, (such as his having been brought up a pastry cook, his going to Italy in that capacity, his imbecility of mind, his being employed by Agostino Tassi to grind his colors and clean his brushes, and other ridiculous nonsense,) the author has written a somewhat lengthened notice of his life and works, condensed from the most reliable authorities.

His parents, Giovanni Gellée and Anna Podosa, according to Baldinucci, were very poor, and had several children, of whom Claude was the third of five sons. The death of both his parents happening when he was about twelve years of age, he was thrown upon the world; and traveled alone, on foot, to Fribourg, to seek the protection of his eldest brother, who was an engraver on wood, and who instructed him in the first rudiments of art. How long he continued with his brother is not known, but it is certain that while he was thus engaged, the latent seeds of his extraordinary genius began to germinate, and to show decided proofs, at least to discerning eyes, that it would ultimately produce abundant fruit. He was anxious to go to Rome, to pursue his studies in that greatest storehouse of art, and an opportunity soon presented itself by the arrival of a relative, a dealer in lace, then on his journey through Fribourg to Rome, who offered to take the young artist under his protection, which liberal offer was gladly embraced. This period of his history on his arrival at Rome is quite obscure, nor is it known whether he, at this time, had any other instructor than nature and the world of art before him; but it is evident that he was at least partially sustained by this same relative, that he studied with the utmost assiduity, and that he made great progress in his

studies; for while he was thus engaged, accidentally seeing at one of the public fairs some of the superb architectural views of Godfrey Waal, which had been sent on from Naples for sale, these works so won his admiration, that he resolved to go to Naples, and place himself under the instruction of that master. While impatiently waiting for promised remittances from his relative, he received the mortifying intelligence that, in consequence of heavy losses by the conquest and pillage of his goods by the Swedish armies, it was impossible for him to render him any further assistance. In this forlorn situation his courage did not forsake him; gathering his scanty means, and animated with a zeal that shows at least a resolute and undaunted mind, determined to triumph over every difficulty, he set out for Naples on foot. Here history again announces the simple fact that Waal admitted the young painter into his academy, that he soon won the esteem and friendship of his master, who took every occasion to promote the advancement of his pupil; that he probably remained in Waal's studio about two years, and acquired that knowledge of architectural painting and the science of perspective, which he subsequently used to such advantage in his landscape scenery; that he felt that this class of art, however well performed, was only a part or adjunct of the beautiful scenery around him that daily attracted his admiration and inspired him with a desire to depict what appeared so lovely to his eye; and that, having accidentally heard that Agostino Tassi, a famous landscape painter, had just arrived at Rome, he resolved to return to that city and place himself under his instruction; and that Waal learned his resolution with deep regret. These simple facts leave little for the imagination to conjecture, but merely show that the simple tale of the young enthusiast completely won the painter's heart, and that his talents, and respectful and urbane deportment gained him the esteem and warm friendship of his instructor.—There was evidently something in the character and manners of Claude that won for him the esteem and friendship of those with whom he became acquainted, for Tassi, soon after his arrival at Rome, not only gave him the benefit of his instruction, but took him into the bosom of his family, and made him his familiar companion. This gave rise to the story of his having had compassion on the *poor boy*, and employed him to grind his colors; whereas, at this very time, he must have been an artist of extraordinary promise. And let it be remembered that the most eminent artists, in those days, often prepared their own colors, and the grateful pupil would not have thought any service beneath his dignity which such a master might require. Under the able instructions of Tassi, Claude pursued his studies with the utmost zeal and assiduity, and so successfully imbibed his principles and style, that his earlier works bear a close resemblance to those of that master.

Claude, naturally of a contemplative and religious disposition, feeling profound gratitude for the many benefits he had received, and the happy change in his circumstances, soon after leaving Tassi and quitting Rome, about 1625, made a pilgrimage to the Holy Virgin of Loretto, where he remained some days in devotional meditation. From thence he made a tour through Italy, trav-



ersing Romagna, Lombardy, and on to Venice, where he is supposed to have remained some time, in the study and practice of his profession—for he was always a student of nature, nor did he neglect to study art. It was his intention to return direct to Rome on quitting Venice, but circumstances induced him to bend his course toward his native country, taking a circuitous route through Germany, in order to view and study the beautiful scenery of the Tyrol and other picturesque regions. This journey was far from being propitious, for he was attacked with a severe fit of illness on the way, and robbed of all his money while confined to his bed. After much delay he arrived at Lorraine in a sad state of health and spirits, where he remained a short time to recruit, and then proceeded to Nantes. Here it is said he met with a relative, an artist, engaged at that time to execute some works for the Duke of Lorraine, to decorate the church of the Carmelites, who invited him to his house, and induced him to assist in the execution of the works, to which proposition Claude reluctantly acceded, on certain conditions, one of which was that he should paint the landscape and architectural parts.

Claude soon grew weary of this unprofitable and humiliating employment, which offered no scope for his genius, and from which he could derive no reputation. He daily sighed to contemplate the beautiful prospects and serene skies of Italy, which had become to him as it were his native land, continually haunting his imagination; and he resolved to put an end to the engagement as soon as possible. His relative endeavored in vain to dissuade him from these intentions. At length an event occurred, which hastened his departure, and caused him to abandon his work and bid adieu to his country forever. While he was engaged with his relative at work, the scaffolding gave way and precipitated them to the ground, and though they both escaped serious injury, yet the effect from fright acted so powerfully on his sensitive mind that he fainted; and taking it for an evil omen, he could not be persuaded to resume his work, but set out in a few days for Italy, by way of Lyons, and thence to Marseilles. In the latter city, he was attacked by another severe and dangerous illness. While thus suffering, some villain stole his money and left him almost penniless. But undismayed by this misfortune, he obtained a commission from a wealthy merchant for two pictures, which put him in possession of sufficient funds to pursue his journey, and he joyously embarked in the first vessel sailing for an Italian port. He was again doomed to disappointment, however; a tremendous storm nearly wrecked the vessel; but after much delay he got safely into port, and arrived at Rome in 1627. There he took up his permanent abode, and soon found abundant employment. One of his earliest patrons was the Cardinal Bentivoglio, for whom he painted two pictures, which so much delighted his eminence that he showed them to the Pope (Urban VIII.), who commended them exceedingly, and desired to see the artist. The interview was highly flattering to Claude, and ended by his receiving an order to paint four pictures, representing the following subjects: A View of the Port of Marinella; a Sea-port, embellished with noble edifices and numerous vessels; a Pastoral Scene; and an Arcadian Landscape, with Nymphs

and Satyrs dancing. The production of these pictures established his reputation, for although he was little more than thirty years of age, yet they exhibited all the science and skill of an experienced master, and soon rose exceedingly in public estimation. About this time he was employed by the Cardinal Crescenzi to decorate the rotunda of his palace; he was also similarly engaged in the Muti of the Holy Apostles, and of the Medici alla Trinità de' Monti. These were succeeded by the following commissions; the Duke of Bracciano, the Duke de Bouillon, and the Prince de Leancour, for each a picture; the Signor de Bourlemont and the Cardinal Mellini, for each five pictures; for the Cardinal Giori, seven; the Constable of Colonna, eight; Prince Paul Falconieri, Prince Pamphili, and Count Valdestain, for each four. He also painted, by order of Pope Alexander V., several pictures for the Ghigi family. The fame of Claude now extended to every part of Europe, and he received commissions from the most distinguished persons, beyond his ability to supply. A reference to the *Liber Veritatis* shows that his orders were not confined to Rome, Milan, Parma, Lombardy, and Venice, but extended also to Paris, Lyons, Montpellier, Avignon, Antwerp, Amsterdam, and Madrid. He painted eight pictures for the King of Spain.

Among the many pictures from his pencil, Pascoli mentions one in particular, representing a woodland scene, which he painted with extraordinary care, from the choicest groups of trees in the vicinity of Madama Villa and Mount Marius. This he constantly placed near his easel as a model to work from. This exquisite study so delighted the Pope, that he offered to cover it twice over with gold, if the artist would part with it; but such was its value and importance to him that he respectfully declined to do so on any terms, giving as a reason that it was indispensably necessary as a model to govern his eye, and that it would be still more needful in case he should leave behind him any unfinished works, or be confined to his house by sickness. This apprehension was not without reason, for towards the middle of his life he was affected by the gout, which often prevented him from pursuing his profession, and which increased with his years. Notwithstanding these severe visitations, his patience and good humor never forsook him, and if unable to paint, his greatest pleasure was in conversing on the subject of his profession, and freely communicating his opinions on the principles and practice of his art. When surrounded by his intimate friends, he took great delight in recounting the events of his life, the struggles and privations of his boyhood, and the difficulties and dangers he had experienced in his maturer years; for though Claude was gentle and unassuming in his manners, kind and communicative to his professional brethren, and generous to a fault, yet his great talents and reputation gained him bitter and malignant enemies. Artists who pretended to be his friends would often visit him while painting, with a view of borrowing his ideas and compositions, and then imitate his works and sell their productions secretly under his name, and thus injure his reputation. In order to prevent a practice so injurious to himself and others for the future, he made drawings of every picture he painted, and wrote the name and place of residence of every purchaser on the back,

with the date. This precaution was rendered still more necessary by the frequent applications he received from persons possessing spurious pictures, which they continually sent to him to be identified, having purchased them as his productions. The enemies of his fame and prosperity being thus checked, and their designs frustrated, spread a report that he now rarely wrought with his own hands, but employed a clever man, named Giovanni Domenico to execute his orders. The latter was a cripple, whom Claude had compassionately taken into his service, and employed to grind his colors and wait upon him while painting. At length they carried their malice so far as to suborn this servant, who, instead of requiting his kind master with gratitude, assumed an air of importance, declaring that he had served him thirty years, not in the capacity of a servant, but his assistant, and demanded the payment of a suitable salary. Claude, now in his old age, having ever led a peaceful life, and abhorring dispute and litigation, paid the unjust demand. These malignant attacks tended greatly to disturb his calm and peaceful disposition, and embitter his latter days. He died of a severe attack of the gout, which had afflicted him more or less for forty years, on the 21st of November, 1682.

Claude left a property of only 10,000 scudi, which, together with the whole of his effects, he bequeathed equally to three of his nephews, for whom, as well as all his relations, he had ever shown the warmest regard. To his free and generous disposition must be attributed the smallness of his fortune, for he executed an amazing number of works, and received for them his own prices. Claude did not attain the proud position of the first landscape painter of modern times by his genius alone, but he united with it wonderful energy and perseverance in the study of nature as well as works of art. He exerted his utmost industry to explore the true principles of his art. He made his studies in the open fields, where he frequently continued from early dawn till the dusk of evening, compelled him to withdraw from his contemplations. He drew the most beautiful groups of trees so accurately that the different species could at once be distinguished. Every beautiful appearance in the sky, every curious tinge of light on all kinds of objects, he marked in his sketches with similar colors. Sandrart relates that Claude, with the precision of a philosopher, used to explain to him, as they walked through the fields, the causes of the different appearances of the same prospect at different hours of the day, from the reflections or refractions of light, and from dews and vapors in the morning or evening. He also frequented the Academy, and took great pains to acquire a knowledge of the drawing of the human figure, but although he succeeded so well as not to offend the eye, even of the critic yet he was sensible of his defect, and used jocosely to say that he "sold his landscapes, and gave his figures into the bargain." He sometimes employed Filippo Lauri, Courtois, or Jan Miel to execute his figures. Architecture, in his early life, was a favorite branch of the art with him, for which he possessed a refined taste and ready invention; and he lost no opportunity of showing his predilection for such subjects whenever his scenes permitted. His works, therefore, are combinations of beautiful objects borrowed from the inexhaustible source of

nature, enriched by art, and exhibited under the most lovely forms and alluring media. Sir Joshua Reynolds says, in his Discourses, that Claude Lorraine "was convinced that taking nature as he found it seldom produced beauty." If the scene represents the early morning, the hemisphere is suffused with light and warmth, and all nature visibly feels their influence; the mists are seen dispersing, and the cool freshness of the dawn of day is yielding to the absorbing rays of the sun; the soft zephyrs appear to agitate in gentle ripples the surface of the lucid streams, and to breathe in whispers among the foliage of the surrounding groves. The shepherd is seen leading his flocks to the pastures, or Diana with her attending nymphs is sallying forth to the chase. Every period of the day, with all its elemental vicissitudes, has been successfully embodied by his magic pencil, and even the gorgeous splendor of a summer evening, with all its dazzling brightness, was not beyond the reach of his master hand. His pictures are enriched with palaces, temples, and other noble edifices; and the ruins of ancient mighty structures are so appropriately introduced, and composed with so much skill and taste, that it is easy to imagine that they once had existence at some glorious era of the Greek or Roman States. This illusion is still farther heightened by the introduction of some event from sacred or profane history, poetry, or romance, which accords with the style of the buildings and the scenes depicted. The landscapes of other great artists, as Gaspar Poussin and Salvator Rosa, engage little of our time and contemplation to run over the scanty confines of their scenery, compared with the august and boundless expanse of Claude. He presents the beholder such an infinity of objects, and conveys him over such a "variety of hill and dale and misty mountains" that the eye seems to be constrained, as it wanders, to repose on the way.—His marines and magnificent sea-ports contend for superiority with his inimitable landscapes, in the purity and freshness of the atmosphere, and the gentle, undulating swell of the water, sparkling with the reflection of a clear and brilliant sunshine.

Claude painted his great works for public places, and sometimes for private dwellings, in fresco. The following description of a grand saloon, with lofty ceilings, painted for a nobleman at Rome, will give a good idea of the grandeur and beauty of these works. On the first side he represented the vestiges of an ancient palace, bounded by a deep grove, incomparably expressed as to the forms, stems, barks, branches, and foliage of the trees, the proportional grandeur of which, as well as the length of the grove, were perspectivevely and beautifully set off by the shrubs and plants with which the ground was diversified. The eye was pleasingly conducted to the second wall, which seemed, by an artful contrivance and disposition, to be only a continuation of the same scene, the same elevation of the horizontal line being observed throughout the work. On this side he showed an extensive plain, interspersed with mountains and waterfalls, groves, travelers, flocks and herds, which connected with the third wall, and on which a lengthened prospect showed a sea-port at the foot of some high hills, with a view of the ocean, and vessels laboring amongst the waves, which appeared in violent agitation. On the fourth wall he represented a wild scene, with caverns among

rude rocks, ruins of temples and antique statues. This composition, though divided into so many parts, constituted but one entire, connected prospect, the beauty, truth, and variety of which the power of language cannot express.

Claude was accustomed to preserve, as before mentioned, in a book, drawings of the different subjects he executed. He left, at his death, six of these registers, which he called *Libri di Verità*. One of these, containing two hundred drawings, is in the possession of the Duke of Devonshire; they were engraved by Earlom, and published by Boydell under the title of *Liber Veritatis*. The pictures of Claude Lorraine are exceedingly valuable, and command enormous prices. Some of the choicest are valued as high as five thousand guineas. England is said to be richer in his works than all the rest of Europe together. In Smith's Catalogue raisonné, part viii., may be found a descriptive account of four hundred of Claude's works; their sizes; the names of those who formerly had them in their collections; the names of the present possessors; and the prices they have brought at various sales.

The life of Claude Lorraine is full of instruction to the young artist, showing him that the zeal, fortitude, and untiring industry which he exhibited, cannot fail of leading to distinction.

LORRAINE, JEAN BAPTISTE, a French engraver of little note, who, according to Basan, flourished about 1760. He engraved some plates of portraits and other subjects.

LORRAINE, LOUIS JOSEPH DE, a French painter and engraver, born at Paris in 1715. He learned the art of painting under Dumont, after which he went to St. Petersburg, where he was chiefly employed as a painter of theatrical decorations. He engraved some prints after his own designs, and a few after other masters, the best of which are the Judgment of Solomon, Solomon sacrificing to the Idols, Queen Esther before King Ahasuerus, and the Death of Cleopatra, after J. F. de Troy.

LOSCHI, JACOPO, an old painter of Parma, whose works are found in the churches of that city, dated from 1462 to 1488. They are executed in a more polished style than was common at that age.

LOSCHI, BERNARDINO, a painter of Carpi, of whom there are notices from 1495 to 1533. He was an artist of distinction in his time, and was employed in the service of the Duke of Modena. There are some of his works at Carpi, and perhaps other places, executed somewhat in the style of Giotto. His pictures are signed *Carpense*.

LOTEN, JOHN. This painter was born in Switzerland, although some writers say he was a native of Holland. He went to England about 1670, and died at London in 1681. He painted landscapes, and particularly excelled in representing dark oaken groves and glades, wild craggy scenery, with cataracts and foaming torrents; land-storms attended with rain, &c. His touch was free and spirited, and he had an excellent knowledge of chiaro-scuro, but the effect of his compositions would have been greater if he had been less cold and dark in his coloring.

LOTH, or LOTI, CAV. GIOVANNI CARLO, was born at Munich in 1632. Both Orlandi and Za-

netti are mistaken in making him a pupil of Caravaggio, for the latter died in 1609, before Carlo was born. Lanzi says he took rank among the first four painters of his age, all of whom bore the name of Carlo. He was much employed in Germany for the Emperor Leopold I., as well as for the churches in Italy, especially at Venice, and still more for the private collections. Many cabinet pictures of historical subjects from his hand are to be seen in the collections of almost every city in Italy, executed in the style of Caravaggio and Guercino. The Death of Abel, so much praised, in the Florentine Gallery, and Lot and his Daughters, in the Trivulzi Palace at Milan, are of this class. He resided many years in Venice, where he died, in 1698.

LOTH, or LOTI, ONOFRIO, a Neapolitan painter who, according to Dominici, first studied under Paolo Porpora, and like his master, painted fish, shells, and other marine objects, as well as fruit and flowers. Abraham Breughel, who painted these subjects in an exquisite style, having settled at Naples, Lot adopted his style, and became eminent. He excelled in depicting fruit, especially grapes, which rivaled nature. He died in 1717.

LOTO, or LOTTI, BARTOLOMEO, a Bolognese painter, and a pupil of Viola, who flourished about 1622. He was an excellent artist, and executed some works in competition with his master, for the churches at Bologna, in the pure style of the Caracci.

LOTTI, COSMO, a Florentine painter, architect, and ingenious mechanic. He studied painting under Benedetto Poceetti, but probably did not practice this art to any extent, as his pictures are very rare. In the Palazzo Pinadori at Florence, is a picture by him of the Virgin Mary. He was greatly distinguished for his ingenious inventions, among which was a grotto at Castellano, containing a huge grotesque head, which discharged thirty-three jets of water upon any person who chanced to step on a particular stone near the entrance. His talents were much esteemed by Cosmo II. In 1628, Philip IV. King of Spain applied to the Grand Duke Ferdinand for a good architect, to erect a theatre in his palace of Buono Retiro, and by the advice of Giulio Parigi, his chief architect, he recommended Lotti. On arriving at Madrid, the latter commenced the theatre, and completed it so much to the satisfaction of the king that he was appointed royal architect and engineer, which posts he occupied for many years. He died at Madrid, but the time is not recorded.

LOTTO, LORENZO, an eminent Italian painter, the time of whose birth and the place of whose nativity are uncertain, though it is generally considered that he was born at Bergamo about 1490. Lanzi thinks he was a Venetian, and cites a document to prove it, in which he is called *M. Laurentius Lotius de Venetiis nunc habitator Bergomi*. According to Tassi, he was instructed in the rudiments of the art by Andrea Previtali at Bergamo, and afterwards studied at Venice under Gio. Bellini. There is something uncertain about this; but it is sufficient to know that his manner is wholly Venetian, bold in his colors, luxurious in his draperies, and like Giorgione, of a deep red in his flesh tints. Lanzi says he profited by his vicinity to Milan, to cultivate an acquaintance with

da Vinci, and to imitate him in many points, particularly in the distribution of his lights. His works, however, have a strong resemblance to those of Giorgione, and though his touch is less bold, and his colors less glowing, he equals him in the truth of his carnations, and the copious cast of his draperies; and perhaps surpasses him in the choice and elegance of his forms, and in the beauty, finish, and expression of his heads. His principal works are in the churches at Bergamo, Venice, and Recanati. Ridolfi applauds his picture of the Virgin and Infant, with Sts. Stephen, Sebastian, and Dominic, in the church of S. Bartolomeo at Bergamo, as a wonderful performance. Lanzi also says of this picture, that "the painter has bestowed upon the Virgin and infant Jesus such finely diversified and contrasted motions, that they seem as if conversing with the holy bystanders, the one on the right, and the other on the left hand." In the church of S. Spirito is another exquisite picture of the Virgin and Child, with the infant St. John standing at the foot of the throne embracing a Lamb, designed and executed with such simplicity, grace, and innocence, that Lanzi says, "we can hardly believe, while we gaze upon it, that Raffaele or Correggio could have gone beyond it. Such master-pieces as these, with others that are to be seen at Bergamo in the churches and private collections, place him almost upon a level with the first luminaries of art." There is a difference in his works, which has caused a contrariety of opinion as to his merits. Thas Kügler says his manner varied according to the master under whom he studied, or whose works he studied. "Three different influences," says he, "appear in the different pictures of the artist. Thus one in the Museum at Naples is in the style of Bellini; another in the Pitti Palace inclines to the Milanese (L. da Vinci), and others to the Venetian manner." But we are not to judge of the powers of an artist by his unripe or over-ripe fruit. Lanzi's authority is worth all the rest, and he says that his powers declined as he advanced in years, of which the artist himself was sensible, and he used to retire to Loretto and supplicate the Virgin that she would preserve his faculties and guide him into a better method; and there he closed the period of his days in tranquillity, at an advanced age, in 1560. He also excelled in historical subjects of easel size, and in portraits.

**LOTYN, JOHN**, a Flemish artist, born at Brussels. He excelled in painting flowers, and went to England, where he was employed a long time by Queen Mary, after whose death he returned to his own country.

**LOUTHERBOURG, PHILIP JAMES**. Authors have bestowed more praise and comment, than his real merits deserve, upon this ingenious rather than great artist. The time of his birth is uncertain, being given at Strasburg in 1728, 1730, 1734, 1740, and 1741, which last is probably not far from the truth, as he died in 1812. His father was principal painter to the Prince of Hanau-Darmstadt, and intended his son for the engineering department of the army, and gave him a liberal education in the college of Strasburg. While in college, his genius led him to painting, and his parents sent him to Paris, where he studied under Carlo Vanloo, as some say, and others Francesco Casanova. He made great progress, and was

admitted into the Academy at Paris at the age of twenty-two, contrary to the standing regulations, which prescribed that the candidate should have reached thirty. He became a very popular painter of battles, huntings, sea-pieces, and landscapes with figures and cattle, in which last he imitated the charming style of Nicholas Berghem. He left Paris, and made a tour through Germany, Switzerland and Italy. In 1771 he went to England, and was immediately employed by Garrick to design and paint scenery for Drury Lane Theatre, in which he discovered extraordinary ability, and gained much applause. In 1782 he was elected a member of the Royal Academy, of which institution he afterwards became a visitor, and one of the Council. He executed a number of easel pictures and some large historical subjects, among which last are the Review of Warley Camp, now in the royal collection, Lord Howe's Victory of the first of June, and the Siege of Valenciennes.—When Macklin projected his publication of the Bible, with illustrations from original paintings, he employed Louthembourg to paint two pictures—the Angel destroying the Assyrian Host, and the Universal Deluge. Louthembourg possessed genius and talents, but by attempting too much, he fell into the foibles of a mannerist. Had he confined himself to one branch, his reputation would have been more lasting. His best works are his sea-coast scenes, which are excellent. He designed and wrought with great facility, but his coloring is gaudy, and his chiaro-scuro very defective. He obtained a great reputation, and his works were much sought after. They have been multiplied by imitators to such an extent that they are now "as thick as blackberries in summer." He also published some aquatinted etchings of landscapes, marines, and soldiers from his own designs. He died at Chiswick in 1812.

**LOUEMENT, FRANÇOIS DE**, a French engraver, who flourished about 1680. According to Florent le Comte, he went to Italy, where he resided some years, and engraved several plates after P. da Cortona, Ciro Ferri, Lanfranco, Solimena, and other Italian masters.

**LOUYS, or LOYS, JOHN**, a Flemish engraver, born at Antwerp about 1600. He studied under Peter Soutman, whose style he imitated. He wrought with the graver and the point, his carnations being chiefly excited with the point. The following are his best prints:

#### PORTRAITS.

Philip the Good, Duke of Burgundy. Louis XIII., King of France; after *Rubens*. Anne of Austria, his Queen; *do.* Philip IV., King of Spain; *do.* Elizabeth of Bourbon, his Queen; *do.* Francis Thomas of Savoy, Prince of Carignan; after *Vandyck*.

#### SUBJECTS AFTER VARIOUS MASTERS.

The Resurrection of Lazarus; a fine copy from the print by *J. Lievens*. Diana and her Nymphs reposing after the Chase; after *Rubens*. The Interior of a Dutch Kitchen; after *Ostade*. Peasants amusing themselves; after *A. Both*. A Dutch Kitchen; after *W. Kalf*.

**LOWRY, WILSON**, an eminent English engraver, born at Whitehaven in 1762. In his eighteenth year he went to London, and studied under John Browne, the landscape engraver. He also became a student of the Royal Academy, where he distinguished himself by his skill in drawing the human figure, and made rapid progress in the art,

to the improvement of which he contributed a variety of useful inventions. Among these may be reckoned a new ruling machine, possessing the property of ruling successive lines, either equidistant, or in just gradations, from the greatest required width to the nearest possible approximation. Upon this instrument, originally invented in 1790, he several years after made considerable improvement, and constructed a new one, capable of drawing lines to a point, and of forming concentric circles. In 1798 he first introduced the use of diamond points for etching; a highly important invention, on account of the equality of tone which they produced, and also for their durability. Many other useful improvements in steel engraving were also introduced by Lowry, and he was the first who succeeded well in what is technically termed "biting steel in"; the secret of which was purchased from him by Mr. Heath. In 1812, he was elected a Fellow of the Royal Society. His mathematical knowledge of drawing, his deep researches in the laws of mechanics, his extensive acquaintance with physics and the general properties of matter and form, combined with the correctness of an eye that never erred, and a hand that could not deviate—all highly qualified him for that department of the art in which he excelled. He was employed more or less for about twenty years in engraving architectural and mechanical subjects for Rees' *Cyclopædia*. There are also many plates by Lowry, in Wilkins' *Vitruvius*, and *Magna Græcia*; Nicholson's *Architectural Dictionary*; and the *Encyclopædia Metropolitana*, on which he was employed till his death, in 1824.

LOYER, a French engraver, who flourished about 1760, and executed some plates of architectural subjects, after Dumont, Bernini, Marieschi, and others.

LUBIENETSKI, THEODORE DE, a Polish painter and engraver, born at Cracow in 1653. He went to Hamburg, where he studied painting under Jurian Stur, and from thence to Amsterdam, and became the pupil of Gerard Laireesse. On leaving that master, he went to Italy, and resided some years at Florence, where he was particularly patronized by the Grand Duke, who showed him many marks of honor and esteem. On his return to Germany, he was invited to the court of Berlin. He was afterwards made painter to the Elector of Brandenburg, and appointed director of the Academy. He was an able artist, and painted history and landscape, much in the style of Gerard Laireesse. He also etched some plates after his own designs, among which are six grand landscapes, signed *Th. de Lubienetzki fecit*, 1698. He died in 1716.

LUBIENETSKI, CHRISTOPHER, was the younger brother of the preceding, born at Stettin in 1659. After receiving some instructions in design with Theodore, under J. Stur, he accompanied his brother to Amsterdam, and entered the school of Adrian de Backer. He painted history and portraits in the style of his master, and rose to distinction. His historical works are commended for invention and composition, correctness of design and an agreeable tone of coloring. He returned to his own country, where he died about 1720.

LUBIN, JACQUES, a French engraver, born at Paris in 1637. His portraits have a strong resemblance to those of Gerard Edelinck, for which

reason he is supposed to have studied under that master. His works, though inferior to those of Edelinck, possess much merit. The time of his death is not known, but there are prints by him dated 1694. Among others, are the following by him :

PORTRAITS.

Armand John du Plessis, Cardinal de Richelieu. John Peter Camus, Bishop of Belley. John Papire Masson, celebrated advocate. Vincent Voiture, of the French Academy. Peter Corneille, Dramatic Poet. Olivier Patru, of the French Academy. Robert Arnauld D'Andilly. John Baptist Colbert, Minister of State; and many others, particularly thirty-eight portraits in Perrault's "*Hommes illustres de France*."

SUBJECT.

The Entombing of Christ; *after Le Sueur*.

LUCA, SANTO, a Florentine painter, who lived in the 11th century. To this artist is attributed a picture of the Virgin in S. Maria Maggiore, at Rome, and many others in Italy, claimed and believed by the vulgar to have been painted by St. Luke the Evangelist. Lanzi says the tradition was first impugned by Mauni, and subsequently confuted by Piacenza, so that it is now preserved only among the vulgar and the credulous, who shut their eyes to every rational criticism, as an innovation of their faith. In the early ages of the church, the Virgin was not represented with the Holy Infant in her arms, but with the arms extended, in the act of prayer, as is seen in several ancient monuments. Lanzi also assures us that these pictures of the Virgin were executed by a Florentine named Luca, who, for his many virtues, obtained the title of Saint. Rude portraits and images of the Virgin are found in many Italian churches, and also throughout the East, believed by the vulgar to be the genuine works of St. Luke, the Evangelist.

LUCA DI TOMÈ, an old painter of Siena, who studied with Bernardo da Siena, and executed some works for the churches and convents. A Holy Family bearing his signature, and dated 1367, is in the convent of the Capuchins at Siena. Lanzi says it has not sufficient softness, but in other respects it is a reputable work.

LUCAS, VAN LEYDEN. See LEYDEN.

LUCAS, a French engraver, who flourished at Paris about 1700. He engraved some plates of architectural subjects for the collection of the *Tiers of Versailles*, published by P. Menant. He had a son, whom he instructed in the art, but none of his works are specified.

LUCAS, FRANÇOIS, a French sculptor, born at Toulouse in 1736. His father, one of the founders of the Academy in that city, instructed him in the elements of sculpture. In 1761, he gained the grand prize; and in 1764 was appointed Professor of Sculpture. Convinced of the defects in the models of the Academy, he had the courage to prefer a few figures modelled after the antique, as studies for his scholars, instead of the works of Lemoine and Pigalle. He afterwards visited Rome for improvement, and made a fine collection of antiquities, which are greatly admired. Among his principal works, are the Statues of Worshippers, in the church of St. Peter at Toulouse; and the Mausoleum of M. de Puyvert, one of the finest ornaments of the church of St. Stephen. Lucas died in 1813.

**LUCASZ, PETER FRANCIS**, a Flemish painter, born at Malines in 1606. He went to Antwerp and studied under Gerard Seghers. He painted landscapes with figures, designed and executed with great beauty and spirit. He acquired considerable distinction and was largely patronized by the Arch-duke Leopold, for whom he executed many works. He also painted portraits with reputation. He died in 1654.

**LUCATELLI, or LOCATELLI, PIETRO**, a distinguished Roman painter, born in 1660. His real name was Lucatelli, though his name is spelled in most books, Locatelli. He is said in the Catalogue of the Colonna Gallery to have studied under Ciro Ferri, but Titi and others make him a disciple of Pietro da Cortona. He acquired distinction, was elected a member of the Academy of St. Luke in 1690, and executed some works for the public edifices at Rome. Orlandi commends his works in the church of S. Agostino, and in the Collegio Fuccioli. He died in 1741.

**LUCATELLI, ANDREA**, a landscape painter of considerable eminence, born at Rome in 1540, and died in 1602. He excelled in painting the views and ancient monuments about his native city. He had an excellent knowledge of chiaro-scuro, and expressed admirably the light of the sun upon objects at different hours of the day. He imitated the various shades of color produced by time on stone and marble, and represented the bark and foliage of his trees with great accuracy. His figures were well designed and spiritedly executed. He also represented landscapes with striking effect.

**LUCATELLI, or LOCATELLI, ANDREA**, an eminent Roman landscape painter, whose history is a mixture of the most admirable contradiction and confusion, no two authors hardly agreeing as to his time of birth and death, his merits and the character of his works; and some doubt whether Andrea and Pietro Lucatelli were not one and the same artist. Now this arises from overlooking facts and dates, and confounding the two artists together. It is well known that this artist flourished at Rome at the same time with Orizzonte, and occasionally wrought in conjunction with Marco Ricci and Gio. Paolo Pannini, all of whom flourished in the first part of the 18th century, their births and deaths being, of Orizzonte, 1656—1740, of Ricci, 1680—1730, and of Pannini, 1691—1758. The elder Lucatelli lived then more than a hundred years before. Lanzi says that this artist is not to be confounded with that other Lucatelli (Pietro) who flourished at Rome about the same time. He says farther, that he was highly celebrated in every inferior branch of the art. "In the Archbishop's Gallery at Milan are a number of his pictures, historical, architectural, and landscapes. In those he appears original in composition and in the disposition of his masses; he is varied in his touch, delicate in his coloring and elegant in his figures, which he was accustomed to paint in the Flemish style, separate from his landscapes." He mentions some eminent Flemish painters of the same class then living at Rome, (1686—1690) as Peter van Bloemen, the brother of Orizzonte, who painted battle-pieces and *Bambocciate*; Francesco Wallint, (Il. van Lint) and others, and that "in Rome and the ecclesiastical states, we find many pictures of this sort

by that Lucatelli who has been mentioned among the landscape painters. The connoisseurs attribute to him two different manners, the first good, the second still better, and exhibiting great taste both in coloring and in invention." Stanley says there are many of his works in England, and that in them are blended the manners of Francesco Mola, and Orizzonte, with less depth than the former, and more freedom than the latter.

**LUCCA, DEODATO DA**, an old painter of Lucca, by whom there is a Crucifixion in good preservation, in a church at San Cerbone, not far from Bologna, on which is subscribed *Deodatus filius Orlandi de Luca me pinxit, A. D., 1288*.

**LUCCA, MICHEL ANGELO DA**. See ANSELM.

**LUCCHESI, IL**. See RICCI.

**LUCCHIETTO**. See LUCA CAMBIASO.

**LUCCHESI, or LUCENSIS, MICHELE**, an Italian engraver, and native of Lucca, who flourished at Rome about 1550. He engraved some prints after the best Italian masters, as *Michael Angelo, Raffaele* and *Polidoro di Caravaggio*. His prints are usually marked with his monogram as above.

**LUCCHESINO, IL**. See PIETRO TESTA.

**LUCENA, DON DIEGO DE**, a Spanish painter of a noble family of Andalusia, who studied under Velasquez, and imitated his manner with considerable success. He excelled in portraits, which Bermudez highly commends. He painted the poet Pantaléon, who sang his praise in his verse. He died young in 1650.

**LUCINI, ANTONIO FRANCESCO**, a Florentine engraver, who flourished about 1646. He was cotemporary with, and probably a pupil of, Stefano della Bella, whose style he imitated very closely, and even copied some of his prints, as the *Festival on the Arno*. He usually marked his prints with a monogram composed of his initials.

**LUDINS**, a Roman painter, who distinguished himself in the reign of Augustus for his views and landscapes, embellished with figures, and for his marines. He was the first Roman artist who painted in fresco, and he was much employed in decorating the villas near Rome, in which he excelled.

**LUFFOLI, GIOVANNI MARIA**, a native of Pesaro, and a painter of the Bolognese school, whose works date from 1665 to 1707. He studied under Simone Cantarini, in whose style he painted many works for the churches of his native city, particularly at S. Giuseppe and S. Antonio Abate. Oretti commends him as a sound and judicious artist.

**LUGARO, VINCENZIO**, a painter of Udine, of whom there are notices from 1589 to 1619. Ridolfi commends him for his altar-piece of St. Antonio at the Grazie in Udine. Lanzi says he was one of those artists whose works are reasonably well executed, but more or less borrowed from familiar models.

**LUGRENCELIS**, an engraver, and probably painter, by whom there are some spirited etchings of mythological subjects in the style of Benedetto Castiglione, inscribed *Lugrencelis inv. et scul.*







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